



School of Music

WIND ENSEMBLE AND CONCERT BAND

Gerard Morris and Judson Scott, conductors

WEDNESDAY, APRIL 12, 2017 | SCHNEEBECK CONCERT HALL | 7:30 P.M.

PROGRAM

Concert Band

Judson Scott, conductor

Rhythm Stand Jennifer Higdon (b. 1962)

For Angels, Slow Ascending Greg Simon '07 (b. 1985)

The Green Hill Bert Appermont (b. 1973)

Zane Kistner '17, euphonium

Melodious Thunk David Biedenbender (b. 1984)

INTERMISSION

Wind Ensemble

Gerard Morris, conductor

Forever Summer (*Premiere*) Michael Markowski (b. 1986)

Variations on Mein
junges Leben hat ein End Jan Pieterszoon Sweelinck (1562–1621)
Ricker, trans.

Music for Prague 1968	Karel Husa (1921–2016)
I. Introduction and Fanfare	
II. Aria	
III. Interlude	
IV. Toccata and Chorale	

PROGRAM NOTES

Concert Band notes compiled by Judson Scott
Wind Ensemble notes compiled by Gerard Morris

Rhythm Stand (2004) **Higdon**

Rhythm Stand by **Jennifer Higdon** pays tribute to the constant presence of rhythm in our lives from the pulse of the world around us, celebrating the “regular order” we all experience, and incorporating traditional and nontraditional sounds within a 4/4-meter American-style swing. In the composer’s own words: “Since rhythm is everywhere, not just in music (ever listen to the lines of a car running across pavement, or a train on a railroad track?), I’ve incorporated sounds that come not from the instruments that you might find in a band, but from objects that sit nearby—music stands and pencils!”

For Angels, Slow Ascending (2014) **Simon**

The composer describes his inspiration and intention for the piece:

In December 2013, we watched in silence and shock as a massacre at Sandy Hook Elementary School in Newtown, Conn., claimed the lives of 27 people, including 20 young children. Nearly a year later, Gio Santos asked me for a piece for his band at Loma Linda Academy, a Seventh-Day Adventist school in California. I had wanted to write a tribute to the victims of this tragedy for a while, but hadn’t found the right project until Gio offered me the chance to write for his band, full of talented young people who remember being the age of the children in Newtown. I knew immediately that this was the moment. The title, **For Angels, Slow Ascending**, isn’t strictly Christian imagery. Rather, it refers to our collective understanding of angels as otherworldly, beautiful messengers who might bridge the gap between this world and whatever lies beyond. With the title (as with the music), I hoped to convey a reflective mourning that ultimately gives way to a prayer for peace.

The Green Hill (2011) **Appermont**

This piece was commissioned by Swiss euphonium virtuoso Eich Schmidli. **Bert Appermont** dug deep into Celtic music for inspiration and created a fantasy that shows off the incredible, but often overlooked, versatility of the euphonium. Charming lyrical melodies, virtuosic runs, and exciting, colorful tuttis create plenty of contrast in this exciting work.

Melodious Thunk (2012) **Biedenbender**

Melodious Thunk was inspired by the famous jazz pianist Thelonious Monk. Monk’s wife, Nellie Smith, nicknamed him “Melodious Thunk” because of his clunky, awkward, and brilliant(!) piano playing, and his somewhat scatterbrained and disoriented nature. I really liked the idea of playing around with Monk’s name—first, because I personally really enjoy goofing around with ‘spoonerisms’ (silly, ridiculous, mix-and-match letter games, which often happen by accident), and second, because

this nickname actually provided great musical inspiration. “Melodious”—that’s pretty obvious—and “Thunk” became the starting points for the piece. Thelonious Monk would have turned 100 this year.

Forever Summer (2016). Markowski

For 12 weeks each summer in the western Catskill Mountains, the French Woods Festival of the Performing Arts convenes. Attracting talented young students in the areas of music, drama, dancing, and much more, it has become one of the premier camps for the performing arts in the United States. In 2014, to commemorate the French Woods Festival and the 75th birthday of its founder, Ron Schaefer, **Michael Markowski** was commissioned to compose a work for the festival symphony orchestra. In regards to the work’s inspiration, the composer says:

Ron Schaefer was a former band director who eventually went on in his “summer years” to build this incredible empire at French Woods. The piece essentially takes two perspectives: one is a celebration of the amazing achievements the festival has made and an acknowledgment of its success today, and the other is nostalgic, looking back at the years past for both Ron and the students, pining for those summers away or abroad that we wish would never end.

Forever Summer was commissioned by a consortium of wind bands led by Daniel Tembras of Indiana University, and included the University of Puget Sound Wind Ensemble and its conductor, Gerard Morris. The world premiere was given on March 8, 2016, at Carnegie Hall in New York City, and this evening’s performance is the Pacific Northwest premier of the work.

Variations on *Mein junges Leben hat ein End* (trans. 1975) . . . Sweelinck/Ricker

Jan Pieterszoon Sweelinck was a Dutch organist and composer in the late Renaissance, and one of the principal gurus in the development of the north German organ tradition. Playing the organ was a family tradition; Sweelinck’s grandfather, father, and uncle were also organists. Sweelinck succeeded his father at his post as organist at the Oude Kerk (Old Church) in Amsterdam around 1580, and remained in this position until his death. His influence as a teacher was considerable, and he trained many of the important organists who followed him. The Oude Kerk survives today as Amsterdam’s oldest building, and Sweelinck is buried in the church.

Sweelinck’s compositions were innovative, and among them are some of the first organ fugues in which a single theme is subjected to augmentation or diminution, and combined with counter themes. His secular variations drew upon popular tunes of several European countries and include **Variations on *Mein junges Leben hat ein End* (My Young Life Has Ended)**, which is based on a German folk tune. This evening’s transcription of the original organ work was created by Ramon L. Ricker for Donald Hunsberger and the Eastman Wind Ensemble, and was published by G. Schirmer, Inc. (1975).

“Mein junges Leben hat ein End” “(My Young Life Has Ended)”

My young life is ending, as are also my joy and suffering;
Let my poor soul leave my body quickly.
My life can no longer stand (proudly with strength),
It is weak and must pass away
And along with it all my suffering.

Music for Prague 1968 (1969) 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 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 the Guggenheim Foundation; awards from the American Academy of Arts and Letters, UNESCO, and the National Endowment for the Arts; Koussevitzky Foundation commissions; the Czech Academy for the Arts and Sciences Prize; the Czech Medal of Merit, First Class, from President Vaclav Havel; and the Lili Boulanger award. At the request of Karel Husa, the following note must 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 soft 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 (*Fanfares*), the unbroken hope of the Hussite song, the sound of bells, or the tragedy (*Aria*), there is also the bird call at the beginning (piccolo solo), a symbol of the liberty which the city of Prague has seen only for moments during its thousand years of existence.

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 Dr. Kenneth Snapp conducting, in a concert for the Music Educators National Conference.

BIOGRAPHIES

GERARD MORRIS joined the 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. 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 and conducts the Wind Ensemble, Concert Band, and both the opera and musical theater orchestras. In addition he 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 Ardizzoia, Gregory Youtz, Christopher Stark, Michael Markowski, Geoffrey Gordon, James Stephenson, Kevin Day, and Puget Sound student composers.

Morris' 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 recording *Between the Lines*, a project that Morris also co-produced. In addition he has 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, and University of British Columbia Wind Conducting Symposium, and as guest artist in residence at American Community School (Abu Dhabi, United Arab Emirates), Iowa State University, Xavier University, California State Polytechnic University (Pomona), and St. George's School (Vancouver, British Columbia).

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. In service to his passion as a conductor and teacher, Morris hosts the Puget Sound Conductors Institute, a biennial four-day workshop bringing together public school music teachers to hone conducting technique, deepen pedagogical knowledge, and strengthen professional relationships within the community.

JUDSON SCOTT, affiliate artist, trumpet, holds a Bachelor of Music degree in trumpet performance from Baldwin-Wallace College, a Master of Music degree in trumpet performance from the New England Conservatory, and a Doctor of Music degree in instrumental conducting from University of Washington. He is currently a member of the Northwest Sinfonietta and Tacoma Symphony, and is an active freelance musician throughout the region. Of his performance of the *Christmas Oratorio* by J. S. Bach with the Northwest Sinfonietta, Jen Graves of *The News Tribune* wrote, "Judson Scott, trumpet, performed brilliantly throughout."

He has performed with numerous ensembles, including Seattle Symphony, Seattle Opera, 5th Avenue Theater, Opera Company of Boston, and the symphony orchestras of Springfield (Mass.), New Hampshire, Portland (Maine), Rhode Island, Virginia, and Mexico City. He is comfortable in a wide variety of styles that range from playing lead in *West Side Story* to performing Baroque music on a natural trumpet, and has backed artists as diverse as Nadia Salerno-Sonenburg, Richard Stolzman, Ray Charles, Doc Severinsen, and the rock group Moody Blues.

Scott is currently artistic director for Brass Band Northwest in Bellevue, a position he has held for the past six seasons. He can be heard on numerous recordings, including on the new release by the Seattle Trumpet Consort, *After Baroque*. An advocate for contemporary music, he also has chapters in the book *A Composer's Insight: Thoughts, Analysis, and Commentary on Contemporary Masterpieces for Wind Band* on composers John Harbison, Michael Weinstein, and Michael Daugherty.

WIND ENSEMBLE

Gerard Morris, conductor
Colin Babcock '18, librarian

Piccolo

Kristin Goodell '20
Emma Lenderink '20
Chloé Upshaw '19

Flute

Colin Babcock '18
Tauvia Egerbertson '20
Emma Lenderink '20
Megan Reich '17*
Chloé Upshaw '19

Alto Flute

Colin Babcock '18

Oboe

Adam Duell '19
Nathaniel Laviste '17*
Matthew Moreno '17

English horn

Matthew Moreno '17

Bassoon

Ethan Markowitz '20
Rose Rogers '20
Kelsey Tryon '18*

Contrabassoon

Ethan Markowitz '20

Sopranino Clarinet

Cameron Stedman '17

Soprano Clarinet

Taylor Gonzales '17
Amelia Green '19
Davis Hampton '18
Aaron Klein '19
Ashley Mapile '19
Jahrme Risner '18
Reed Smith '20
Cameron Stedman '17*

Alto Clarinet

Jahrme Risner '18

Bass Clarinet

Jordan Loucks '20

Contrabass Clarinet

Franny Klatt '19

Soprano Saxophone

Timmy Flock '17*
Bryce Ulrich '20

Alto Saxophone

Michael Cook '20
Timmy Flock '17
Hayden Harper '17
Bryce Ulrich '20

Tenor Saxophone

Bryce Ulrich '20
Luke Lewis '18

Baritone Saxophone

Michael Cook '20
Luke Lewis '18
Jacob Shaffer '19

Bass Saxophone

Jacob Shaffer '19

Trumpet

Gloria Ferguson '19
Kate Hart '19
Adam Lewis '17
Andy Van Heuit '17*
Chris Wrenndt '17

Horn

Cole Jackson '17*
Nalin Richardson '20
Harrison Schatz '20
Savannah Schaumburg '20

Trombone

Ryan Apathy '18*
Keven Kraus '20

Bass Trombone

Zane Kistner '17
Connor Steen '20*

Euphonium

Zane Kistner '17*
Justin Licata '19

Tuba

Michael Fukuda '20
Sam Paige '19*

String Bass

Nicole Ecklund '20
Jesse Kuras '17*

Harp

Christina Sumperer '18

Celeste

Taylor Gonzales '17

Percussion

Kassidy Giles '18*
Rutie Mackenzie-
Margulies '20
Spencer Moore '20
Clark Nichols '18*
Harrison Rosenberg '19
Christina Sumperer '18

* denotes section leader

CONCERT BAND

Judson Scott, conductor
Colin Babcock '18, librarian

Flute

Fiona Bruce '19
Ashley Coyne '19
Lauren Hansen '18
Mariko Hunter '17
Izzie McClain '20
Riley Potts '20
Sarah Sanz '20
Kristen Strom '19
Maria Thompson '17

Oboe

Ellica Spjut '17

Clarinet

Tess Berger '20
Christina Hellums '19
Amanda Klein '17
Emily Landauer '17
Angela Lisovsky '18
Monica Patterson '18
Megan Tegman '18

Bass Clarinet

Thomas Brocato '20

Alto Saxophone

Jillian Vernarsky '18

Tenor Saxophone

Blake Bordokas '19

Baritone Saxophone

Andrew Izzo '19

French Horn

Dagne Gorham '18

Trumpet

Megan Schowalter '17
Jennifer Swartz '19
Emma Wolfe '18

Trombone

Hailey Castillo '20
Isabella Marziello '20
Cal Muramaru '18

Euphonium

Quintin Lenti '20

Tuba

Sierra Miller '17
Taylor Roghair '17

Percussion

Arisa Dintcho '20
Jeremy Klein '17
David Lerman '18
Arthur Olson '20
Maya Sealander '20
Zhu Zhu '19



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