



School of Music

SYMPHONY ORCHESTRA

Wesley Schultz, conductor

featuring

ADELPHIAN CONCERT CHOIR, Steven Zopfi, conductor

DORIAN SINGERS, Kathryn Lehmann, conductor

CHORALE, J. Edmund Hughes, conductor

Tanya Stambuk, piano

Concerto/Aria Competition Winner, Taylor Gonzales, piano

FRIDAY, APRIL 28, 2017 | SCHNÉEBECK CONCERT HALL | 7:30 P.M.

PROGRAM

Dreams of the Fallen Jake Runestad (b. 1986)

Adelphian Concert Choir, Dorian Singers, Chorale

Tanya Stambuk, piano

Steven Zopfi, conductor

Libretto

Poetry by Brian Turner

I. Wading Out (excerpt)

*And I keep telling myself that if I walk far enough
or long enough someday I'll come out the other side.*

I. Here, Bullet

*If a body is what you want,
then here is bone and gristle and flesh.
Here is the clavicle-snapped wish,
the aorta's opened valves, the leap
thought makes at the synaptic gap.
Here is the adrenaline rush you crave,
that inexorable flight, that insane puncture
into heat and blood. And I dare you to finish*

*what you've started. Because here, Bullet,
here is where I complete the word you bring
hissing through the air, here is where I moan
the barrel's cold esophagus, triggering
my tongue's explosives for the rifling I have
inside of me, each twist of the round
spun deeper, because here, Bullet,
here is where the world ends, every time.*

III. Phantom Noise (excerpt)

*There is this ringing hum this
bullet-borne language ringing
shell-fall and static this late-night ringing
hiss and steam this wing-beat
of rotors and tanks broken
bodies ringing in steel humming these
voices of dust these years ringing*

*ringing these children their gravestones
their limbs gone missing
this eardrum this rifled symphonic this
ringing of midnight in gunpowder and oil this
threading of bullets in muscle and bone this ringing
hum this ringing hum this
ringing*

IV. Sadiq

*It should make you shake and sweat,
nightmare you, strand you in a desert
of irrevocable desolation, the consequences
seared into the vein, no matter what adrenaline
feeds the muscle its courage, no matter
what god shines down on you, no matter
what crackling pain and anger
you carry in your fists, my friend,
it should break your heart to kill.*

V. Wading Out (excerpt)

*And I keep telling myself that if I walk far enough
or long enough someday I'll come out the other side.*

INTERMISSION

Festive Overture, op. 96 Dmitri Shostakovich (1906–75)

Concerto for Piano No. 2 in F major, op. 102 Dmitri Shostakovich
I. Allegro

Taylor Gonzales, piano
Concerto/Aria Winner

Capriccio brillante on the "Jota aragonesa" Mikhail Glinka (1804–57)

Capriccio espagnol, op. 34 Nikolai Rimsky-Korsakov (1844–1908)

I. Alborada

II. Variazioni

III. Alborada

IV. Scena e canto gitano

V. Fandango asturiano

PROGRAM NOTES

Dreams of the Fallen Jake Runestad (b. 1986)

Combining the musical forces of solo piano, chorus, and orchestra with powerful texts written by Iraq War veteran and award-winning poet Brian Turner, Dreams of the Fallen explores a soldier's emotional response to the experience of war.

Notes from the composer, Jake Runestad:

The ensemble of solo piano, chorus, and orchestra provides a formidable challenge to any composer given its sheer size, sonic power, and infinite textural and color possibilities. While planning for this work, I sought thematic material that would allow the piano to embody a character or person who could speak clearly and directly to the listener. During this conception phase, I read stories of soldiers returning from wartime experiences and found myself drawn into the complexity of their emotional responses and the ongoing impact of their post-traumatic stress disorder (PTSD). I knew that the lasting impact of war was an important story to share and that these musical forces could do so in a powerful way. As I searched for the right text to use for the chorus, a poet friend of mine suggested the work of Brian Turner, an award-winning poet and veteran of the wars in Iraq and Afghanistan. Brian's raw, immediate, and unbridled words cut to the heart of the sights, sounds, smells, and emotions of war and reveal the burdens that its prey must carry for the rest of their lives. I knew they were perfect for these stories.

Through my research in studying articles, reading personal accounts, and speaking with veterans, I found two fundamental needs of returning soldiers: first, a sense of closure to the war experience, and second, continual understanding and support from a community of friends and family. In his book *What It Is Like To Go To War*, Karl Marlantes recounts his experience serving as a soldier in Vietnam, and how it changed his cognitive and emotional well-being: "When I did eventually face death—the death of those I killed and those killed around me—I had no framework or guidance to help me work out combat's terror, exhilaration, horror, guilt, and pain into some larger framework that would have helped me find some meaning in them later."¹

He discusses the importance of a ceremonial "handing over of the gun" to mark an end to the wartime experience as a way of easing the transition back into life at home. Inspired by the words of Marlantes and those veterans with whom I spoke, the goal of *Dreams of the Fallen* is to serve as a ceremony addressing the life-changing experiences of war, and to reveal these stories through music so as, I hope, to foster compassion and inspire a communal support system for veterans and their families.

Though a single, continuous movement, the work is structured in three sections based on Brian Turner's poems, as well as the elements of a rite of passage: separation, liminality/transition, and reincorporation. The work opens with the line: "and I keep

telling myself that if I walk far enough, or long enough, someday I'll come out the other side," which, also appearing at the end, contextualizes the pre- and post-war experience. Here, **Bullet**, a violent beckoning to the weapons of war, launches the listener into the world of battle and first section of the work. Chaotic and dissonant music flies through the ensemble as the rhythmic motives in the piano wreak havoc on the soldier's psyche. Several dream sequences, featuring the solo piano, serve as musical bridges between sections, allowing the soldier to explore his or her emotional responses to the text. The second section, **Phantom Noise**, introduces scarring memories through "ringing" motives with heavy, downward motion and echo effects. **Sadiq**, the third section of the work, calls for the acknowledgment and acceptance of emotion through the line "no matter what crackling pain and anger you carry in your fists, it should break your heart to kill." Intensifying in rhythm and dissonance, that line finally breaks free, and we return to the same text found at the opening but now in a new context of understanding. The final coda features the strings and voices in improvised lines allowing each individual to sing his or her own melodies that when sounding together, embody a warm embrace.

I am grateful to the veterans who have shared their stories with me and hope that this work captures a glimpse of their life-changing experiences. No matter our personal opinions of war, may *Dreams of the Fallen* deepen our awareness of its impact and challenge us to listen, feel, grieve, and seek to understand those who have given of themselves for our country.

¹ Marlantes, Karl. *What It Is Like To Go To War*. New York: Atlantic Monthly Press, 2011. 16. Print.
© Jake Runestad

Festive Overture, op. 96 Dmitri Shostakovich (1906–75)

Shostakovich was a prodigious composer with fifteen symphonies, several operas, film music, half dozen concertos and more in his oeuvre. He was bullied by the Soviet government and learned to toe the line between defending his craft and complying with the culture police. *Festive Overture* was composed a year after Stalin's death in 1953 when life became a little more optimistic for Shostakovich. The request for the overture came at the eleventh hour and was performed for a concert celebrating the thirty-seventh anniversary of the October Revolution. Shostakovich's friend Lev Lebedinsk wrote of Shostakovich and *Festive Overture*: "The speed with which [Shostakovich] wrote was truly astounding. Moreover, when he wrote light music he was able to talk, make jokes and compose simultaneously, like the legendary Mozart. He laughed and chuckled, and in the meanwhile work was under way and the music was being written down. Two days later the dress rehearsal took place. I hurried down to the Theatre and I heard this brilliant effervescent work, with its vivacious energy spilling over like uncorked champagne." Indeed the work is filled with confidence as its exuberant melody flies around the orchestra in virtuosic fashion.

Like *Festive Overture*, the *Second Piano Concerto in F major* is light-hearted. Shostakovich wrote it for his son, Maxim, in 1957 when he graduated from the

Moscow Conservatory. Since Maxim was a student of piano, Dmitri cleverly incorporated piano exercises into the work such as octaves, scales, arpeggios and so forth. The music is ebullient and by the end of the first movement boils over with excitement.

Capriccio brillante on the "Jota aragonesa" Mikhail Glinka (1804–57)

The next two works on the program are similar in nature. Spain gripped the imagination of many composers in the nineteenth century. From Debussy to Ravel and Glinka to Rimsky-Korsakov, composers of other nationalities emulated Spanish music in their own compositions. Glinka wrote his *Capriccio brillante* having spent time in Valladolid and Madrid in 1845. He uses the folk tune "Jota aragonesa" as his source material and spins several variations on the tune throughout his work. The music is colorful in its use of harp, solo violin, pizzicato and various solos for woodwinds and brass.

Capriccio espagnol, op. 34. Nikolai Rimsky-Korsakov (1844–1908)

As with *Scheherazade* and *Russian Easter Overture*, Rimsky-Korsakov was inspired by the exotic, in this case Spanish themes, in *Capriccio espagnol*. Originally conceived as a virtuoso piece for violin and orchestra, midway through the composition process he abandoned this idea and decided to turn the work into a full on orchestral work. Part of his decision to change course was his insight into the possibilities for showcasing the orchestra as a whole. Rimsky-Korsakov has long been credited for creating a brilliantly orchestrated work in the *Capriccio*, but he took issue with this surface evaluation arguing in his autobiography:

The opinion formed by both critics and the public, that the *Capriccio* is a *magnificently orchestrated piece*, is wrong. The *Capriccio* is a brilliant *composition for the orchestra*. The change of timbres, the felicitous choice of melodic designs and figuration patterns, exactly suiting each kind of instrument, brief virtuoso cadenzas for instruments solo, the rhythm of the percussion instruments, and so on, constitute here the very essence of the composition, and not its garb or orchestration. The Spanish themes, of dance character, furnished me with rich material for putting in use multiform orchestral effects. All in all, the *Capriccio* is undoubtedly a purely external piece, but vividly brilliant for all that.

The work is in five movements played without pause. At its premiere the musicians often interrupted rehearsal of the piece with enthusiastic applause. Rimsky-Korsakov was so taken by the talent and passion of the musicians that upon publication he dedicated the work to the orchestra: by naming each and every one of the players individually.

Choral Directors Association. Dr. Zopfi has prepared choruses for Carlos Kalmar, Bernard Labadie, Alastair Willis, Murray Sidlin, and Peter Schickele. As a singer he has performed for many leading conductors, including Robert Shaw and Sir David Willcocks, as well as making appearances with the Prague Philharmonic, Colorado Symphony, and New Jersey Symphony. He is the founder and past artistic director of Foundling Hospital Singers, Boulder Schola Cantorum, Grace Chamber Orchestra, and Portland Sinfonietta.

Dr. Zopfi's scholarly interests include late-20th-century American motet composition and the instrumentation of the basso continuo of early 17th-century vocal music. Active as an editor of early music, Dr. Zopfi is also a passionate advocate for new music, and has commissioned and conducted the world premieres of music by Edwin Lawrence, Timothy Melbinger, Bryan Johanson, and Judith Zaimont. His music reviews and articles have been published in *The Choral Journal*, and his arrangements and editions are published by Colla Voce publishing. Dr. Zopfi is in constant demand as a conductor, adjudicator, and clinician. His recordings have been featured on NPR and American Public Radio, and he has made several appearances conducting the Oregon Symphony. In 2015, Zopfi received the Outstanding Choral Conductor Award by the Washington Choral Director's Association.

TANYA STAMBUK, professor of piano, holds both bachelor's and master's degrees in music from The Juilliard School and a Doctorate of Musical Arts degree from Rutgers University. She has performed with the Orchestre de Toulouse in France, Virginia Symphony Orchestra, Chicago Civic Orchestra, Bergen Philharmonic, Lake Charles Symphony Orchestra, and Rapides Symphony Orchestra in Louisiana. Dr. Stambuk has been heard in recital at the Dubrovnik Summer Festival in Croatia, Robert Schumann Summer Festival in Germany, and Auditorio Nacional Carlos Alberto in Portugal. She has made guest appearances on radio in New York City, San Diego, Orlando, Moscow, and Croatia, and has appeared on the television program *In Praise of Women Pianists*. She has performed at the 92nd Street Y and Merkin Hall in New York City, Music Academy in Philadelphia, Phillips Collection in Washington, D.C., Dame Myra Hess Series in Chicago, Piano Series at San Diego Art Museum, and at Brigham Young University, Texas A & M University, and University of Hawai'i. She recorded the piano works of Norman Dello Joio on the Centaur label. At the composer's request, Dr. Stambuk premiered Norman Dello Joio's *Fantasy and Variations for Piano and Orchestra* in Florida. Dr. Stambuk is a Steinway Artist.

TAYLOR GONZALES '17, Concerto/Aria Competition winner, is a pianist majoring in music education. He has performed with numerous chamber groups, and has played both piano and clarinet in the Puget Sound Wind Ensemble and Symphony Orchestra. In January 2017, Taylor received an Honorable Mention for his performance in the Coeur d'Alene Symphony Young Artists Competition. He had the privilege to study piano and Austrian history in Vienna in Spring 2016, and has been a Sunriver Music Festival Young Artists Scholar each year since 2009. In addition to his studies on campus, he teaches several piano students in the Puget Sound area. Taylor is a student of Tanya Stambuk.

CHORALE

J. Edmund Hughes, conductor

Soprano

Simone Alva '17
Erin Budrow '20
Rachel Duke '19
Anna Fryxell '19
Cory Koehler '19
Umika Mashru '19
Lindsay Ollerenshaw '18
Melissa Young '19

Alto

Olivia Burke '19
Carly Dryden '19
Max Gawin '19
Kylie Gurewitz '20
Emma Kelly '19
Kristen Miguel '19
Sierra Perry '18
Holly Reif '19
Sami Robinson '20
Elsa Salido '20
Britta Schwochau '19
Cole Tomkins '19

Tenor

Sean Barnes '19
Henry Gardella '19
Nicholas James Latimer '19
Connor Sleeper '17
Ivin Yu '19

Bass

Max Coleman '18
Walker Hewitt '19
Jayce Ikehara '18
Marwan Johnstone '19
Andrew Manos '19
Monty Newman '17
Bryce Silver-Bates '19
Luke Wilder '20
Patrick Zimmerman '19

DORIAN SINGERS
Kathryn Lehmann, conductor

Soprano

Amanda Apa '20
Kaity Calhoun '19
Sabrina Close '19
Lauren Dalton '19
Hannah Katz '18
Erin Koehler '17
Megan Mackey '20
Isabella Marziello '20
Becca Miserlian '19
Taylor Ogren '19
Elise Quiggins '20
Marianna Sanchez-
Castillo '20
Allison Shapiro '19
Ella Tschbotarjew '20
Helen Woodruff '20

Alto

Gaia Bostick '20
Gabby Chang '18
Hannah Cochran '19
Molly Dillon '20
Tatayana Dunn '20
Dana Good '20
Sara Gossom '20
Hattie McKay '18
Sophie Migeon '17
Lena Mohan '20
Elsa Savant '20
Eilleen Sheats '17
Alexandra Vlasschaert '19
Jamie Wandishin '20
Ellis Whinery '20

ADELPHIAN CONCERT CHOIR
Steven Zopfi, conductor

Soprano 1

Sofia Gotch '19
Hailey Hyde '17 *
Caitlin Kerwin '17 *
Danielle Rogers '18 *

Soprano 2

Eden Dameron '19
Lauren Gray '17
Alison Hay '18
Jen Madera '17
Emily Laliotis '18 *

Alto 1

Polina Davydov '19 *
Simone Moore '20
Sheri-Ann Nishiyama '18
Emily Santor '17

Alto 2

Megan D'Andrea '17 *
Bailey Docter '19 *
Ava Price '18
Kristina Sinks '19
Emily Walton '18 *

Tenor 1

Ryan Carr '20
Gabriel Levine '19
Max Tapogna '20 *

Tenor 2

Ayden Bolin '20
Austin Docter '17 *
Aidan Glaze '18 *
Michael Stahl '17 *

Bass 1

Anand Landon '19
Alex Luque '19
Walt Semrau '20
Greg Shipman '17 *
Owen Sokoloff-
Chubb '18

Bass 2

Wyatt Jackson '19 *
Neil Little '20 *
Matty Specht '17

*Voci d'Amici

SYMPHONY ORCHESTRA
Wesley Schulz, director of orchestras

Violin I

Junmin Woo '19,
concertmaster
Larissa Freier '17
Alonso Tirado '20
Ise Yoshimoto '20
Nicolas Casey '20

Violin II

Sage Genna '19, principal
Kaitlyn Seitz '20
Erin McMillin '19
Sarah Tucker

Viola

Forrest Walker '17,
principal
Claire Heimberger '18
Jordan Goldstein '18
Kayce Guthmiller '20
McKenna Milton '19
Melissa Meharg '17
Sarah Mueller '17

Cello

Jesse Jenks '18, principal
Olivia Katz '19
Zara Bagasol '20
Elsa Soderberg '20

Bass

Jesse Kuras '17, principal
Abe Golding '20
Nicole Ecklund '20
Ellen Finn '19
Max Hirtz-Wolf

Flute

Colin Babcock '18,
principal
Ayse Hunt '19
Meadow Poplawsky
'19, piccolo

Oboe

Madeleine Scypinski
'20, principal
Katie Grainger '20
Christopher Anderson,
'20, English horn

Clarinet

Davis Hampton '18,
bass clarinet
Aaron Klein '19
Cameron Stedman '17

Bassoon

Kelsey Tryon '18,
principal
Aric MacDavid '20
Nicholas Navin '19,
contrabassoon

Trumpet

Andy Van Heuit '17,
principal
Gloria Ferguson '19
Matthew Bogdert '17

Horn

Savannah Schaumburg
'20, principal
Josh Pi '19
Nalin Richardson '20
Jeremy Cucco

Trombone

Ryan Apathy '18, principal
David Imholz '20
Keven Kraus '20, bass
trombone

Tuba

Sam Paige '19, principal

Timpani

Clark Nichols '18

Percussion

Clark Nichols '18
Bradley Olson '19
Tristan Winquist '20

Harp

Rosalie Boyle '17
Frances Welsh '17



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 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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