


SCHOOL OF MUSIC CONCERTS



Spring Concert

CONCERT BAND and WIND ENSEMBLE

A small illustration of a person in a yellow shirt and purple pants floating in a hot air balloon with pink and yellow stripes.

Gerard Morris, Rae Kertzner '26, and Jackson Jay '26 conductors

This concert is 98 and 1/4 percent guaranteed to inspire!
(The rest is up to you.)

THURSDAY, APRIL 9

SCHNEEBECK CONCERT HALL, 7:30 P.M.

FREE ADMISSION

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.

PUGET SOUND CONCERT BAND AND WIND ENSEMBLE

Oh, the Places You'll Go!

Gerard Morris, Rae Kertzner '26, and Jackson Jay '26, conductors

Featuring student soloist Jack Kuntz '26, piano

PROGRAM

CONCERT BAND

New Places.....Dong-In Danny Choi
(b. 1998)

Rae Kertzner '26, student conductor

Pure Imagination.....Leslie Bricusse & Anthony Newley
(1931–2021)/(1931–1999)
Douglas Wagner, arr.

Love the Adventure.....Darryl Johnson II
(b. 1984)

Jackson Jay '26, student conductor

May the Road Rise to Meet You.....Jim Stephenson, arr.
(b. 1969)

INTERMISSION

WIND ENSEMBLE

D'un Matin de Printemps (Of a Spring Morning).....Lili Boulanger
(1893–1918)
Jack Hontz, trans.

Rhapsody in Blue.....George Gershwin
(1898–1937)
Donald Hunsberger, trans.

Jack Kuntz '26, piano

Come Sunday.....Omar Thomas
I. Testimony (b. 1984)
II. Shout!

BIOGRAPHIES

GERARD MORRIS joined the University of Puget Sound School of Music in 2009, where he serves as Director of Bands and Chair of Winds and Percussion. In recognition of his exceptional teaching, he received the President's Excellence in Teaching Award in 2016 and was promoted to full professor in 2022. Morris holds a Bachelor of Arts in Music from Western Michigan University, a Master of Music Education from the University of Colorado at Boulder, and a Doctor of Music in Conducting from Northwestern University.

Now in his eighth season as Conductor and Artistic Director of the Tacoma Concert Band, Morris is an active conductor, clinician, and lecturer across the United States and internationally, which includes a guest artist residency at the American Community School in Abu Dhabi and Dubai, United Arab Emirates, and upcoming residencies in Taipei, Taiwan and Hong Kong, China.

His work as a conductor and educator is shaped by a distinguished performing career, having served as principal euphonium with both The Boulder Brass and the United States Marine Corps Band, Hawai'i. With these ensembles, he toured nationally and internationally, performing in the United States, Australia, and Costa Rica as both ensemble member and soloist.

RAE KERTZNER '26 is a music education major, Spanish minor, and saxophone student of Dr. Erik Steighner. During his time at UPS, he has been a section leader in the UPS Wind Ensemble, conductor/member of the UPS Concert Band, and a part of the UPS Jazz Orchestra. Outside of the School of Music he has spent his time music directing Jam It A Cappella and dancing in the Repertory Dance Group.

JACKSON JAY '26 is an exciting up-and-coming music educator studying under Dr. Maria Sampan, set to graduate with a bachelor's degree in music education from the University of Puget Sound in 2026. Jackson is engrossed in the music building, participating in the Symphony Orchestra, Concert Band, a Viola Quintet, and the Violin Studio of the University. When not practicing, Jackson enjoys sharing meals with his friends, exploring new places, or having a lovely sit by the Columbia River in his hometown of Vancouver, Washington.

Pianist **JACK KUNTZ '26** is completing a Bachelor of Music in piano performance at the University of Puget Sound School of Music in spring 2026. A student of Dr. Ronaldo Rolim since 2022, Jack has been a frequent performer as soloist, chamber musician, and ensemble pianist both on and off campus. In 2023, he became a winner of the SoM's Concerto-Aria Competition as a freshman with a performance of Shostakovich's Second Piano Concerto, performing the same work with the Puget Sound Symphony Orchestra one year later.

PROGRAM NOTES

New Places

Choi

Program Note by composer

New Places is an original piece is written about the excitement of going to a new place and entering a new chapter of life. The tender and wistful middle section provides a moment of reflection about missing the old and familiar, building with courage in seeking out new adventures.

Pure Imagination

Bricusse/Newly/Wagner, arr.

Program Note from publisher

With its message of endless possibilities and dreams fulfilled, **Pure Imagination**, from the 1971 Academy-award nominated film score of Roald Dahl's *Charlie and the Chocolate Factory* (1964), by songwriting team Leslie Bricusse and Anthony Newley, has remained popular since the 1970s – and even more so today, or so says the more than 5.5 million views on YouTube. The tune surfaces three times in the movie, first during the opening title music, then as the feature number by Gene Wilder as he leads his assembled golden ticket winners into the chocolate room, and finally, as part of the “Wonkavator” music at the end.

Love the Adventure

Johnson

Program note by composer

Love the Adventure is a musical epic bursting with the dynamism of a 21st-century harmonic affect. Written for the students of Vincent Massey High School in Manitoba, Canada, it thrives on a driving vigor meant to illustrate the wild ride that is life. This piece is a product of adventure in and of itself having been written throughout an

international excursion across multiple locations including Bangkok, Singapore, Kuala Lumpur, Taipei, Vancouver, and Los Angeles. Life will send triumphs and tragedies, banalities and mysteries, fear and excitement – but wherever the road leads, face it with courageous resilience, embrace the uncertainty, and love the adventure.

May the Road Rise to Meet You

Stephenson, arr.

Program note by Steven Pyter

May the Road Rise to Meet You is a lush, expressive work for concert band. Written in the style of a Celtic air, the beautifully lyrical melodies are inspired by an Irish blessing which reads, in part:

*May the road rise to meet you,
May the wind be at your back.
May the sun shine warm upon your face,
The rains fall soft upon your fields.
And until we meet again,
May God hold you in the palm of his hand.*

The blessing is a traditional way of wishing someone good fortune on the journey of life. It is a simple yet powerful message that has resonated with people all over the world.

D'un Matin de Printemps (Of a Spring Morning)

Boulanger /Hontz, trans.

Program note by arranger

First set for violin and piano and then re-scored for full orchestra, **D'un matin de printemps** evokes a wealth of different characters. The music alternates between feelings of liveliness, joy, mystery, curiosity, contemplativeness, pain, and nuances in between. Above all, the work exudes a vibrant energy that hides the fact that its composer was mere months away from her death.

D'un matin de printemps also clearly showcases Lili Boulanger's immense talent. The impact of the French symbolists is palpable, particularly given the usage of parallel harmonies and colorful orchestration one might expect from Debussy or Ravel. Also present are biting dissonances and bitonality that hint towards the coming shift away from tonal harmony. Boulanger's ability to combine these traditional and progressive techniques, mingled with her talent to

convey vivid colors, leave us all wanting more and pondering that fateful question, “what if...”.

Rhapsody in Blue

Gershwin/Hunsberger, trans.

Program note by Orrin Howard

Gershwin’s desire to employ jazz in a more serious context than it had generally been subjected to was manifested early in his career. But in writing the one-act opera *Blue Monday* in the early 1920s, he set himself a task that was somewhat beyond him. Although *Blue Monday* was a failure, the work served to set the composer’s sails on their serious course. Upon seeing the opera, bandleader Paul Whiteman was impressed enough to commission Gershwin to write a concert piece in the jazz idiom for a program of American music he was planning to present. Gershwin, although at first reluctant to accept what he thought was too difficult a challenge, was emboldened to take it on. As he later explained, “It was on a train...that I suddenly heard—and even saw on paper—the complete construction of the **Rhapsody in Blue**, from beginning to end. I heard it as a sort of musical kaleidoscope of America—of our vast melting pot, of our unduplicated national pep, of our metropolitan madness. By the time I reached Boston, I had a definite plot of the piece, as distinguished from its actual substance.”

Rhapsody in Blue premiered on Feb. 12, 1924, with the composer as soloist in Ferde Grofé’s orchestration for jazz band. The piece made an indelible mark on the history of American music, on the fraternity of serious composers and performers—many of whom were present at its debut—and on Gershwin himself, for its enthusiastic reception encouraged him to take on other and more serious projects.

Beginning with that incomparable, flamboyant clarinet solo, **Rhapsody in Blue** is irresistible still, with its syncopated rhythmic vibrancy; its abandoned, impudent flair that tells us more about the Roaring Twenties than a thousand words; and its genuine melodic beauty colored a deep, jazzy blue by the flatted sevenths and thirds.

Come Sunday

Thomas

Program note by composer

I played trombone in wind ensembles from the 4th grade through college. This experience has contributed significantly to the life I lead now. I had the pleasure of being exposed to sounds, colors, moods, rhythms, and melodies from all over the world. Curiously absent, however, was music told authentically from the African-American experience. In particular, I couldn't understand how it was that no composer ever thought to tell the story of a black worship experience through the lens of a wind ensemble. I realize now that a big part of this was an issue of representation. One of the joys and honors of writing music for wind ensemble is that I get to write music that I wish had existed when I was playing in these groups – music that told the story of the black experience via black composers. I am so grateful to Dr. Tony Marinello and the Illinois State University Wind Symphony for leading an incredible consortium that brought this piece to life. I can't tell you how much I'm looking forward to hanging with Tony and the group for a week in about a month's time!

Come Sunday is a two-movement tribute to the Hammond organ's central role in black worship services. The first movement, *Testimony*, follows the Hammond organ as it readies the Congregation's hearts, minds, and spirits to receive The Word via a magical union of Bach, blues, jazz, and R&B. The second movement, *Shout!*, is a virtuosic celebration – the frenzied and joyous climactic moment(s) when The Spirit has taken over the service. The title is a direct nod to Duke Ellington, who held an inspired love for classical music and allowed it to influence his own work in a multitude of ways. To all the black musicians in wind ensemble who were given opportunity after opportunity to celebrate everyone else's music but our own – I see you and I am you. This one's for the culture!

SPRING 2026 CONCERT BAND PERSONNEL

Gerard Morris, Rae Kertzner '26, and Jackson Jay '26, conductors
Precious Wilson '26, librarian

Flute

Josephine Neubauer '28
Sadie Newenhof '27

Alto Saxophone

Quinn Fafard '26
Athena Munguia '26

Oboe

Jackson Jay '26

Euphonium

Bella Rico '27

Clarinet

Rae Kertzner '26
Ali Raymond '29

Tuba

Jayden Garner '28
Noah Larsen '29

Bassoon

Elizabeth Marie Maza '27

Percussion

Jasper Hitchman '27
Spencer Tefft '29

Trumpet

Sylvia Riggs '29

SPRING 2026 WIND ENSEMBLE PERSONNEL

Gerard Morris, conductor
Precious Wilson '26, librarian

Piccolo/Flute

Levin Kapur '28

Flute

Brianna Babin '27

Levin Kapur '28

Lauren Ruby '27

Katy Wade '28*

Oboe

Annabelle Chessler '29

Casey Hume '28*

English Horn

Annabelle Chessler '29

Bassoon

Suza Haskins '29

Alex Kirner '26*

Olivia Schmick '27

Clarinet

Emma Dubowitz '28

Nat Fernandez '28

Alyx Fezer '27

Josie Hanson-Kaplan '29

Kai Odell '27*

Mireia Pujol '26

RJ Rosales '27*

Bass Clarinet

Jackson Himesboor '29

Lucy Wheelwright '29

Alto Saxophone

Elizabeth Joque '27

Rae Kertzner '26*

Tenor Saxophone

Griffin Burkhart '29

Bryan Kuo '27

Baritone Saxophone

Precious Wilson '26

Horn

Maddy Miller '27

Savannah Schaumburg, guest

Sonny Wong '27*

Trumpet

Maia Connelly '26*

Jack Lighthipe '28

Cori Smith, guest

William Smith '27

Trombone

Stephen Abeshima, guest

Evan Gault '28*

Sara Ponsioen '26

Euphonium

Pieter Meengs '28

JR Rask, guest

Tuba

Jayden Garner '29*

Kyle Monnett, guest

Harp

Cassie Reinbolt Turner, guest

Piano

Jack Kuntz '26

Caitlin Purcell '27

Electric Bass

Rob Hutchinson, guest

Percussion

Sarah Beacock '26*

Noah Hornecker '26

Dawn Padula, guest

Spencer Tefft '29

*Denotes principal

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise. Most performances are broadcast at pugetsound.edu/schneebecklive. Tickets available at tickets.pugetsound.edu, in the Logger Store, or at the door.

SATURDAY, APRIL 11

Madison Hening '26 Senior Violin Recital

Schneebeck Concert Hall, 1 p.m.

SATURDAY, APRIL 11

Abby Jennings '27 and Amelia Stiles '27 Junior Voice Recital

Schneebeck Concert Hall, 5 p.m.

SATURDAY, APRIL 11

Ethan Chythlook '26 Senior Violin Recital

Schneebeck Concert Hall, 7 p.m.

SUNDAY, APRIL 12

Jacobsen Series: Faculty recital featuring Alistair MacRae, cello, with Ronaldo Rolim, piano

Schneebeck Concert Hall, 2 p.m. | Tickets required, free for students

MONDAY, APRIL 13

Concert in Collins – Library at Noon Series

Student and faculty recitals

Collins Memorial Library West Wing, noon

THURSDAY, APRIL 16

Puget Sound Symphony Orchestra

Anna Jensen, conductor

Schneebeck Concert Hall, 7:30 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.

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

