

UNIVERSITY *of* PUGET SOUND
SCHOOL OF MUSIC



CONCERT BAND AND WIND ENSEMBLE

Gerard Morris, conductor

Joseph Bozich '13, practicum assistant conductor

BLUE NIGHT

FEATURING THE COMPOSITIONS OF ROBERT HUTCHINSON AND
PUGET SOUND STUDENTS MATT ZAVORTINK '12
AND JOSEPH R. BOZICH '13

Friday, Dec. 2, 2011 • 7:30 p.m. • Schneebeck Concert Hall
University of Puget Sound • Tacoma, WA



PROGRAM

- Blue Shades.....Frank Ticheli
b. 1958
- The Forest Nocturnal Triptych.....Robert Hutchinson
- I. The forest spectral and pathless all around b. 1970
 - II. Islands of stars in a lake of black
 - III. The westering cast of moonlight

Joseph Bozich '13, practicum assistant conductor

INTERMISSION

As a courtesy to 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.

- A Still Forest Pool.....Matt Zavortink
b. 1989
- 3 Miniatures for wind ensemble..... Joseph R. Bozich
I. March b. 1991
II. Prayer to Jesus, Who Saves Us All
III. Impetus
- As the Blue Night Descends Upon the World.....Robert Hutchinson
- Concerto for violin and wind ensemble Robert Hutchinson
II. Wistfully
Grace Youn '13, violin

CONCERT BAND

Gerard Morris, conductor

Joseph Bozich '13, practicum assistant

Flute

Dana Bailey '15
Jan Biernacke '12
Annalee Davidson '12
Kaitlynn Fix '12
Kelly Hoover '15
Alden Horowitz '13
Erin Laurie '12
Riley Luvaas '14
Whitney Reveyard '15
Karen Valle '15
Becca Wood '13

Oboe

Lauren Hektner '14
Liz Roepke '15
Christie Smith '15

Bassoon

Chelsea Jaeger '12
Brenda Miller '15
Krista Thompson '12

Clarinet

Anna Balzarini '14
Hope Bixby '12
Amber Chapel, guest artist
Keara Faust '15
Meghan Peterson '13
Rebecca Pollack '13
Madelyn Read '13
Asha Sandhu '12
Brianna Standlee '12

Bass Clarinet

Henry Babbitt-Cook '14
Amy Ferguson '14
Bryce Rogers '12

Alto Saxophone

Emily Brown '15
Mel DePriest '13
Akela Franklin-Baker '15
Jason Nguyen '13
Amanda Ohsiek '12
Jeremy Tempkin '12

Tenor Saxophone

Mitch Benning '12
Matt Heflin '12
Brady CcCowan '15
Delaney Pearson '15

Baritone Saxophone

Helen Burns '15
Perry Buto '15
Mark Janzer '13

Trumpet

Brendan Femal '15
Hannah Johnson '12
Abe Landa '12
Emily Selinger '15
Claire Ladner '11

Horn

Nick Campanelli '15
Eric Kenji Lee '14
Amanda Thompson '13

Trombone

Steven Coburn '13
Heidi Coe '14
Sutton Rowe '15

Euphonium

Cravixtha Acheson '12
John Lampus '15
Kaleb Shelton-Johnson '12

Tuba

Rob Eimerl '13
Zachary Ludwig '14
Will Roundy '12

Percussion

Daniel Bahr '12
Thomas Crouch '12
Marcea Rinehart '14
Jihae Shin '13
Ryan Del Rosario '15
Ben Hagen '14
Shannon Kilgore '13
Minh Nguyen '12
Rico Vidales '12

Librarian

Michael Volz '12

Logistical Manager

Jennica Bisbee '12

WIND ENSEMBLE

Gerard Morris, conductor

Flute

Jillian Andersen '13
Melissa Gaughan '13
Anna Moeller* '12
Emily Strong '11
Matt Zavortink* '12

Oboe

Cravixtha Acheson '12
Rachel McFarland* '13
Megan Pritchard '13
Amanda Thompson '13

English Horn

Amanda Thompson '13

Bassoon

Troy Cornelius '15
Kathryn Murdock '12
Emily Neville* '14
Joan Hua '12

Contra Bassoon

Troy Cornelius '15
Kathryn Murdock '12

Clarinet

Andrew Friedman '14
Jason Lazur* '12
Delaney Pearson '15
Sam Walder '13
Robert Wrigley '15

Bass Clarinet

Rebecca Pollack '13

Contra Alto Clarinet

Liesl Bryant '13

Alto Saxophone

Chet Baughman '12
Joseph Bozich* '13

Tenor Saxophone

Michael Volz '12

Baritone Saxophone

Laura Strong '13

Trumpet

Evan Eckles '12
Laura Erskine* '12
Michael Hall '14
Noah Jacoby '14

Horn

Nia Jennings '13
Chris Scofield* '12
Chloe Thornton '14
Matt Wasson '14

Trombone

Kevin Nuss* '12
Daniel Thorson '15

Bass Trombone

Adam Guzek '12

Euphonium

Dan Actor '12
Nicolas Fraire* '12

Tuba

Kyle Monnett* '13
Trent Neiman '15

String Bass

Heidi Coe '14

Harp

Lauren Eklund '15

Piano

Andrew Fox '13

Percussion

Sascha Agran '14
Paul Hirschl '13
Annamarie Nelson '12
Kirsten Ourada '13
Matt Price* '12
Lukas Powers '15
Dylan Reader '15

Librarian

Michael Volz '12

Logistical Manager

Jennica Bisbee '12

* denotes section leader

THE CONDUCTOR

GERARD MORRIS, assistant professor, director of bands, earned a Bachelor of Arts degree in music from Western Michigan University and a Master of Music Education from University of Colorado at Boulder. He is currently working on his Doctor of Music degree in conducting from Northwestern University, where he studies with Mallory Thompson.

Morris' conducting credits include appearances at Midwest Clinic, Colorado Music Festival at Chautauqua, and Steamboat Strings Music in the Mountains Summer Music Festival. He also has appeared as a guest conductor with Chicago's Sonic Inertia Performance Group, Boulder Brass, Illinois Brass Band, and Northwestern University's Wind Ensemble, Symphonic Band, Contemporary Music Ensemble, Brass Ensemble, and Saxophone Ensemble.

Morris has performed as principal euphonium with Boulder Brass and Marine Forces Pacific Band, Hawai'i. In addition he has taught public school in Michigan and Colorado, as well as appeared as a guest conductor and clinician for numerous schools and ensembles in Michigan, Hawai'i, North Carolina, Colorado, Illinois, and Washington. Morris was recently invited as guest lecturer at University of North Carolina at Greensboro New Music Festival, Sept.27–Oct 1, 2011.

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.

THE COMPOSERS

A native of Puyallup, Wash., **JOSEPH R. BOZICH '13**, is an undergraduate studying music education at University of Puget Sound. As a composer, he has had four pieces premiered by University of Puget Sound Jazz Band, as well as one piece by University of Puget Sound/Pacific Lutheran University Saxophone Ensemble. He was the recipient of two summer research grants for composition, resulting in the pieces *Symphony No. 1: This My Violent Machine* (premiered in spring 2011 by University of Puget Sound Jazz Band and guests) and *Concerto for baritone saxophone, small orchestra, and DJ* (performance date TBD).

As a saxophonist, Bozich was the winner of Tacoma Philharmonic's Beatrice Herrmann Young Artist Solo Competition in 2010, a national finalist

in the 2010–2011 MTNA Young Artist solo competition, and reached the national level of the MTNA chamber music competition that same year as part of the Puget Sound Saxophone Quartet. He was recently selected as one of the winners of the 2011 University of Puget Sound Concerto/Aria Competition, and will be appearing with the Wind Ensemble this spring, performing David Maslanka's *Concerto for alto saxophone and wind ensemble*.

In addition to being a practicum assistant and conducting student of Professor Gerard Morris, Bozich was recently named the assistant conductor of the Lake Union Civic Orchestra, under the direction of Christophe Chagnard. His current teachers also include Fred Winkler (saxophone), Robert Hutchinson (composition), and Christophe Chagnard (conducting.)

ROBERT HUTCHINSON is professor of music theory and composition at University of Puget Sound. His *Pas de Quatre for string quartet*, a commission, was premiered in June 2010 at the Walla Walla Chamber Music Festival. Peninsula High School Band commissioned and premiered *The Forest Nocturnal Triptych* in May 2010. In 2009 Hutchinson's three-movement, 25-minute *Concerto for violin and wind ensemble* was premiered at University of Puget Sound by violinist Maria Sampen and the University of Puget Sound Wind Ensemble, directed by Robert Taylor. An orchestral version of the concerto was premiered by Tacoma Youth Symphony with Sampen during its 2010–2011 season. His commissioned *Suite for wind quartet* was premiered in May 2006 by Auburn Chamber Winds (of the Auburn Symphony). Northwest Sinfonietta commissioned and premiered *Fantasia on Themes of Mozart* in March 2006, and Tacoma Concert Band commissioned and premiered *As the Blue Night Descends Upon the World* in February 2007. In 2004 Tacoma Youth Symphony commissioned and premiered *From the Sea to the Stars*. Hutchinson's composition *Dancing on the Strand for wind ensemble* was presented at Symposium XXIX for New Band Music in Richmond, Va., in 2004, and received an honorable mention in the competition for ASCAP's 2004 Rudolph Nissim Award. Hutchinson's *Jeux des Enfants* was selected by the Charles Ives Center for American Music for a June 2002 premiere by Charleston Symphony Orchestra at the Piccolo Spoleto Festival in Charleston, S.C. In 2002 *The Slow Voyage Through Night for symphonic band* was performed at the Society of Composers' National Conference in Akron, Ohio. Both *Jeux des Enfants* and *Dancing on the Strand* were selected for performance at the Society of Composers' National Conference in Oklahoma in 2004. Oregon Festival of American Music, Oregon Wind Ensemble, and Oregon Festival Choirs commissioned *Liberatio in Morte for solo baritone voice, children's choir, and wind ensemble* for a February 2000 premiere.

Hutchinson is also a jazz bassist and has performed with trumpeter Bobby

Shew and guitarist Mary Osborne, among others. He earned his Ph.D. from University of Oregon.

MATT ZAVORTINK '12, a senior majoring in music, studies composition with Robert Hutchinson and flute with Karla Flygare. Zavortink is a member of Wind Ensemble, as well as numerous School of Music chamber music ensembles. In 2010 he performed with the National Flute Association Collegiate Flute Choir, and in 2011 he received a Puget Sound research grant to compose a piece for wind ensemble. After graduation Zavortink wishes to pursue a graduate degree in composition/theory.

THE SOLOIST

GRACE YOUN '13, a violin performance major, began studying violin at the age of 7. She is the concertmaster of Puget Sound Symphony Orchestra and also plays with Tacoma Symphony. Youn has performed as a soloist with Tacoma Youth Symphony, the Puget Sound Symphony Orchestra, and will be playing with the Wind Ensemble in December. In previous summers, Youn has attended the International Festival Institute at Round Top and Brevard Music Center. She has played in master classes for Kenneth Goldsmith, William Preucil, Michelle Kim, and Janet Sung. Her principal teachers are Marcia Ott and Maria Sampen.

PROGRAM NOTES

Blue Shades (1997).....**Frank Ticheli**
Notes by Frank Ticheli

Blue Shades was commissioned by a consortium of 30 university, community, and high school concert bands. As the title suggests, the work alludes to the Blues, and a jazz feeling is prevalent, however, it is not literally a blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth-note is not swung.

Instead, the work is heavily influenced by the blues: “Blue notes” (flatted thirds, fifths, and sevenths) are used constantly; blues harmonies, rhythms, and melodic idioms pervade the work; and many “shades of blue” are depicted, from bright blue, to dark, to dirty, to hot blue.

At times, *Blue Shades* burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman’s “hot”

playing style, and ushers in a series of “wailing” brass chords recalling the train whistle effects commonly used during that era.

The Forest Nocturnal Triptych (2009)Robert Hutchinson
Notes by Robert Hutchinson

The Forest Nocturnal Triptych was composed during the first half of 2009. The first idea of the piece to emerge was the opening of the third movement, which came from some unused sketches of my *Concerto for violin and wind ensemble* (2008.) Next I composed the two main sections of the second movement as independent sketches. As I examined all the ideas composed thus far, I found that they shared the same essential four-note set: C – D – G – A. This idea of two fifths a step apart become the motto of the entire three-movement work, and I set about writing the first movement and completing the other two.

The **first movement**, after opening mysteriously, is hard driving and aggressive. There are three types of material in this movement: the opening section, based on a whole-tone harmony; the forceful repeated-note melody of the trombones in 7/8; and the “climbing” section featuring long-note chords in the horns and saxophones.

The **second movement** consists of two contrasting melodies, one in 7/8 and made of flowing eighth notes, and the other in 4/4 and consisting of quarter notes. The form consists of an introduction followed by the first theme, a transition leading in the second theme, which leads to a climax, followed by a rhythmic transformation of the first theme, which leads to a final statement of the second theme followed by a brief coda.

The **third movement** begins with a minimalist-like texture, with a high melody gliding by in long notes. This yields to a chorale-like melody that is answered in call-and-response style by a statement of the motto of the entire composition by the robust timbre of the horn. This second section eventually leads to a layered textural section, which gradually dissipates to the tolling of bells, building to the triumphal closing section.

The titles of the movements come from some particularly poetic sentences in the novel *The Story of Edgar Sawtelle* by David Wroblewski, one of the books I was reading while I was working on the composition. I had composed much of the music at that time and thought these titles suitably evoked each movement.

A Still Forest Pool (2011)..... Matt Zavortink
Notes by Matt Zavortink '12

This piece was written as part of an arts and humanities summer research grant awarded by University of Puget Sound. The general focus of my project was on the philosophy of musical languages. More specifically, my project explored the relationship between Richard Wagner's interpretation of the philosophy of Schopenhauer and the musical language, based on the exploitation of tonal harmony, that the composer developed as a result. This piece began as an attempt to contrast Wagner's interpretation's musical representation, reliant upon functional harmony to create and eventually fulfill desire within the listener, with my own musical version of Schopenhauer's original, essentially Buddhist, philosophy, which calls for the negation of desire, something I believe can be musically represented, in the context, by non tonal harmony.

A secondary topic of importance is the notion of selfhood because of its connection to desire and the entire Buddhist philosophical tradition in general. As part of achieving enlightenment the Buddha emphasized understanding the doctrine of anatta (no self), which claims that there is no permanent and/or volitional self, separate from our moment-to-moment sensory and mental experiences. This manifests in the music as a relatively strict adherence to diatonicism, representing the notion of a fixed identity or self, in certain sections, and its complete abandonment in others. The idea of the self as a collection of various skandhas (aggregates) is also explored through combining and overlapping many relatively simple musical processes.

Over the course of the compositional process this piece evolved a form more connected with the traditions of Western art music than with the philosophical insights my project as a whole is concerned with. Thus, although it contains both tonal sections, meant to evoke desire in the listener (in the sense that the chords sound as if they should go somewhere), and non tonal sections, where the listener's desire for resolution may be absent, the piece does not represent the negation of desire and identity as a linear process the way Schopenhauer believed Buddhists and other ascetics could experience it through training and meditation. Rather, it is more of a free exploration of these themes.

3 Miniatures for wind ensemble (2011) Joseph R. Bozich
Notes by Joseph R. Bozich '13

This work was written in the summer of 2011 for the University of Puget Sound Wind Ensemble under the direction of Gerard Morris, to be played alongside the works of my composition teacher, Robert Hutchinson, and a

fellow student of his, Matt Zavortink. In a turn from my more immediate compositional tendencies, I kept much in the way of programmatic material out of this work. The first movement, “**March**,” is a sort of fantasy on the idea of the band march, interspersed with the “swing” feel born of jazz at two metric levels: the triplet and the syncopated sixteenth. The second movement, “**Prayer to Jesus, Who Saves Us All**,” is what I consider to be the emotional foundation to the entire work, a meditative piece that provides some time for the audience to get a firmer grasp on my more abstract harmonic language. The final movement, “**Impetus**,” was named only after I designed it, so the title is really more a description of the movement than *visa versa*: the movement moves forward with little regard for standard harmonic formulations and with a brash rhythmic flair, until finally it exhausts itself—and the piece as a whole—and falls dead.

As the Blue Night Descends Upon the Earth (2007).....Robert Hutchinson
Notes by Robert Hutchinson

This is a “night” piece—the sound of it suggests the mysteriousness of night. As I was composing, the story of a stormy night came to mind with the accompanying ideas: eerie shadows, warmly lit windows, thunder giving way to pattering rain, and finally a bright, sunlit morning—a new day. I composed the majority of **As the Blue Night Descends Upon the World** during November 2006, one of the rainiest months on record in the Pacific Northwest. Stormy nights (especially very windy ones with heavy rainfall) were common and no doubt influenced the sound of this piece.

Technically, this composition is bound together by a trichord, D – G – C#, which can be found in the primary harmonies of the piece: a G Major plus A Major polychord, a G-flat Major plus F Major polychord (with the trichord transposed to D-flat – B-flat – C), and an F# minor plus E-flat Major polychord) with the trichord as B-flat – E-flat – A. This trichord and the accompanying polychords are never presented overtly but rather are the generative material for the piece.

Concerto for violin and wind ensemble (2008)Robert Hutchinson
Notes by Robert Hutchinson

I’d been meaning to write a composition for my colleague Maria Sampen since she joined the faculty at University of Puget Sound in 2002, one year after I did, but other compositional commitments prohibited that until 2007. In the summer of that year Robert Taylor, the current director of bands at University of Puget Sound, mentioned that he and Maria were looking for

something they could perform together but that there wasn't much in the literature for violin and wind ensemble. Problem solved!

When I got together with Maria, she mentioned that she liked the idea of a piece that uses jazz and vernacular music, as my *Variations on "Giant Steps" for piano* did, and she referred me to a number of violin concertos. The concertos I found most attractive were by Tchaikovsky, Mendelssohn, Sibelius, and Korngold.

Because of my jazz background, I thought of the violin as an electric guitar and listened to lots of Scott Henderson, John Scofield, and Allan Holdsworth while composing. Interestingly, the first bit of the concerto I wrote was the main theme of the second movement, which occurred to me (somewhat unexpectedly) as I was listening to the Ligeti *Violin Concerto*.

Since much of the music I'd been writing had been concerned with the development of a single idea, I made the concerto as single-minded as I could. I transformed the main theme of the second movement to create all the other themes.

For those interested in comparing my sources to the end results: the first theme of the **first movement** is inspired by Tribal Tech's *Face First* (melodically) and John Scofield's *Protocol* (texturally); the second theme is inspired by the second themes in Mendelssohn and Bruch violin concertos. The **second movement** takes a backward glance at the Korngold slow movement, although it doesn't follow any particular piece so much as it has a Coplandesque starting point. The **third movement** takes the ideas of the non stop triplets from the Barber third movement; the violin "solo" section is inspired by Tribal Tech's *Elvis at the Hop*, and the Big Band-style anthem is inspired stylistically by Jaco Pastorius' *Liberty City*. Influences that show up in a more holistic manner are the following albums: Jim Beard's *Song of the Sun*, John Scofield's *Blue Matter*, and Tribal Tech's *Reality Check* and *Primal Tracks*.

UPCOMING WOODWIND, BRASS, AND PERCUSSION EVENTS

All events held in Schneebeck Concert Hall unless noted otherwise.

Monday, Dec. 5, 7:30 p.m.
Percussion Ensemble

UPCOMING ARTS AND LECTURES

Information: 253.879.3555 • www.pugetsound.edu/calendar

DECEMBER

Through Sat., Dec. 10 Kittredge Gallery: *2011 Art Student Annual*

Sun., Dec. 4, 7 p.m. *Festival of Lessons and Carols*, KMC. Free, bring canned food donation

Mon., Dec. 5; Tues., Dec. 6; Wed., Dec. 7, 5:30 p.m. Directing Class One Acts. NCT. Different shows each night. Tickets: \$2 sold only at the door

Mon., Dec. 5, 7:30 p.m. Percussion Ensemble, Gunnar Folsom, director, SCH. Free

Tues., Dec. 6, 7:30 p.m. *Winterscapes* Chorale and Dorian Singers, Anne Lyman, conductor, KMC. 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: 253.879.3419

Office of Public Events, 253.879.3555

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