



UNIVERSITY *of*  
**PUGET  
SOUND**

SCHOOL OF MUSIC

SOPHOMORE RECITAL  
DREW SHIPMAN '21, FLUTE  
KAREN GANZ AND JINSHIL YI, PIANO

*IT IS SOLVED BY WALKING*

SATURDAY, APRIL 13, 2019  
SCHNEEBECK CONCERT HALL | 2 P.M.



## PROGRAM

Halil: Nocturne for Flute, Strings and Percussion (1981).....Leonard Bernstein  
(1918–1990)  
Drew Shipman '21, flute  
Karen Ganz, piano

## INTERMISSION

Song Book for Flute and Wind Ensemble (2000).....David Maslanka  
(1943–2017)  
I. A Song of Coming Awake  
II. Song: *Solvitur Ambulando*  
III. Song: In Loving Memory  
IV. Song: In the Crucible of your Pain  
V. A Song for the End of Time

Drew Shipman '21, flute  
Austin Mangle '22, percussion  
Jinshil Yi, piano

**Reception following the recital in School of Music, Room 106.**

## PERFORMER

**Drew Shipman '21**, is a music education major and studies flute with Karla Flygare. Previously, he has worked with Wendy Wilhelmi, Jeffrey Barker, Zach Galatis and Martha Long. He is active on campus as a flutist, pianist, and vocalist, having appeared with the Wind Ensemble, Symphony Orchestra, Adelphian Concert Choir, String Orchestra and the Timbermen a cappella group. He also substitutes frequently on piano with the Tacoma Concert Band. Drew won the University of Puget Sound Concerto/Aria Competition in 2018 and will perform with the Puget Sound Symphony Orchestra in April.

As an advocate for new music, he has performed regional, United States, and world premieres by numerous composers including Jake Runestad, Z. Randall Stroope, and Brian Balmages. Drew was an active participant in the 2018 Society of Composers Inc. National Conference, including performances of *Idée Fixe* for solo flute by Doug Davis and the world premiere of *Danza Sueño* for flute quintet by Jeffrey Ouper, among other performances. Throughout 2018 and early 2019, Drew created the piano reduction for David Maslanka's *Song Book* for Flute and Wind Ensemble.

## GUEST PERFORMER

**Austin Mangle '22**, is a student of Jeff Lund majoring in percussion performance.

## ACCOMPANISTS

Collaborative pianist **Karen Ganz** currently works and resides in the Northwest, after teaching, accompanying and coaching at McNeese State University, Boston University Tanglewood Institute, and New England Conservatory, where she also earned her D.M.A. in Collaborative Piano. Earlier in her career, she was the staff accompanist for the University of Montana Music Department for four years, played for the Missoula Children's Theatre for five seasons, and worked as a dance accompanist in Missoula and Albuquerque. Ms. Ganz currently freelances at University of Puget Sound, with private studios in Seattle and Tacoma, and with talented individuals in the area.

**Jinshil Yi '14** is an avid collaborative pianist in high demand throughout the Seattle area. She has appeared in concerts with Northwest Sinfonietta Artistic Partner David Lockington, soprano Christina Kowalski, mezzo-soprano Dawn Padula, and baritone Ryan Bede. Since 2016, Jinshil has served as staff accompanist at the University of Puget Sound, working extensively with Steven Zopfi, Kathryn Lehmann, and Ed Hughes on the acclaimed Adelphian Concert Choir, Dorians, and Chorale.

A heartfelt sacred music enthusiast, Jinshil loves expressing her faith through her work as pianist and organist for two churches in Lakewood, Wash. In addition to being on staff as a pianist for Tacoma Youth Chorus and Charles Wright Academy,

she regularly partners with other Tacoma schools, choirs, and private music studios for music festivals, competitions, and concerts. Both her solo and collaborative playing have been broadcast on the radio, most recently on 98.1 KING FM following a concert tour of western Washington. Jinshil serves as Managing Director for Second City Chamber Series and is a soprano in the Symphony Tacoma Voices. Jinshil holds three undergraduate degrees *cum laude* from the University of Puget Sound in music, biochemistry, and politics and government with an international relations emphasis.

## ACKNOWLEDGEMENTS

Drew is eternally grateful for the support, guidance and wisdom of his mentor, Karla Flygare. Drew would like to thank all of his family for their constant support of his musical pursuits, as well as in everyday life. Many thanks to all of his friends for tolerating his excessive music banter (especially about Maslanka's music), and his passion for the holiday season. Drew would also like to thank Karen Ganz for her artistry and comic relief throughout the year, especially during the Concerto/Aria Competition. He extends his gratitude to Dr. Gerard Morris and Dr. Anna Wittstruck for their mentorship and musical inspiration, as well as for teaching him valuable life lessons. Finally, Drew thanks Jinshil Yi for taking on the monumental task of premiering his piano reduction of the Maslanka *Song Book*. Her support, feedback, incredible artistry, and love have made this daunting process both enjoyable and humbling.

## PROGRAM NOTES

**Written and compiled by Drew Shipman.**

**Halil:** This work is dedicated "To the Spirit of Yadin and to his Fallen Brothers." The reference is to Yadin Tanenbaum, a 19-year-old Israeli flutist who, in 1973, at the height of his musical powers was killed in his tank in the Sinai. He would have been 27 years old at the time this piece was written.

Halil (the Hebrew word for "flute") is formally unlike any other work I have written, but is like much of my music in its struggle between tonal and non-tonal forces. In this case, I sense that struggle as involving wars and the threat of wars, the overwhelming desire to live, and the consolations of art, love and the hope for peace. It is a kind of night-music which, from its opening 12-tone row to its ambiguously diatonic final cadence, is an ongoing conflict of nocturnal images: wish-dreams, nightmares, repose, sleeplessness, night-terrors and sleep itself, *Death's twin brother*.

I never knew Yadin Tanenbaum, but I know his spirit.

–Program note by Leonard Bernstein

**Song Book for Flute and Wind Ensemble:** “Song Book” is a set of pieces that are songlike – that is, intimate and expressive, though not necessarily quiet. The solo flute feels like a voice to me, a voice which has a complex story to tell, in the form of musical dreams.

The 371 Four-Part Chorales by J. S. Bach have been a long-time focal point for my study and meditation. these chorales are the models for melodic and harmonic movement used by every beginning music theory student. I had my first encounter with them as a college freshman in 1961. Ten years ago I returned to singing and playing them as a daily warm-up for my composing. In that time I have come to experience the chorales as touchstones for dream space. I have used many of them as the jumping off point for my own compositions. The feeling is one of opening an unmarked door and being suddenly thrust into a different world. The chorales are the doors.

I have used three chorale melodies in “Song Book”. The first movement, “A Song of Coming Awake,” is based on “Crist ist Erstanden” (Christ is Risen); the third, “In Loving Memory,” on “Van Gott will Ich nicht lassen” (I never wish to part from God); the fifth, “A Song for the End of Time,” on “O Gott, du frommer Gott” (O Good and Gentle God).

The title of the second movement, “Solvitur Ambulando,” is Latin for “it is solved by walking.” There is a centuries-old tradition that good ideas come while walking. It is a practice that I have used in my creative work for some years. intuition and intellect are engage together by the alternating motion of the limbs. The Danish philosopher Kierkegard wrote: “Above all, do not lose your desire to walk: every day I walk myself into a state of well-being; I have walked myself into my best thoughts...If one just keeps on walking, everything will be all right.”

“In the Crucible of Your Pain” is a title that appeared in my mind as I was writing the fourth movement. I can’t explain it very well. There is a deep sense of struggle – something serious is going on!

–Program note by David Maslanka

## UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise.

Wednesday, April 17

### **The Noon Recital Series**

Short Performances by Puget Sound Students  
Schneebeck Concert Hall, noon

Thursday, April 18

### **Symphony Orchestra**

Anna Wittstruck, conductor  
Schneebeck Concert Hall, 7:30 p.m.

Friday, April 26

### **Wind Ensemble/Concert Band**

Gerard Morris and Robert Rink, conductors  
Schneebeck Concert Hall, 7:30 p.m.

Saturday, April 27

### **A Celebration of African and African-American Choral Music**

Tony Leach, guest conductor  
Kilworth Memorial Chapel, 7:30 p.m.

Monday/Tuesday, April 29-30

### **Chamber Music Concerts I and II**

Alistair MacRae, director  
Schneebeck Concert Hall, 7:30 p.m.

Wednesday, May 1

### **Jazz Orchestra**

Tracy Knoop, director  
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/arts](http://pugetsound.edu/arts).

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