

Enjoy the wide range of music-making at Williams !!  
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MORE THAN 100 STUDENT MUSICIANS

6 ENSEMBLES

# EPH-PALOOZA II

A Concert

## PERFORMANCES BY-

- Concert Choir
- Symphonic Winds
- Jazz Ensemble
- Chamber Choir
- Chamber Winds
- Percussion Ensemble



Williams College Department of Music

[music.williams.edu](http://music.williams.edu)

Friday, October 24  
8:00 p.m.  
Chapin Hall

## PROGRAM

John Harbison (b. 1938)

“Block I” from *Three City Blocks* (1993)

### Symphonic Winds

William Duckworth (b. 1943)

*Consolation* (1981)

### Concert Choir

Igor Stravinsky (1882-1971)

“Tango” from *L’histoire du soldat* (1918)

### Chamber Winds

Alicia Choi ’09 violin; Elise Piazza ’09, clarinet; Alex Creighton ’10, percussion

Thelonious Monk (1917-1982)

*Round Midnight* (1944)

### members of the Jazz Ensemble

Aspen Jordan ’11, vocals; Connor Kamm ’10, trumpet  
Rob Pasternak ’11, keyboard; Charlie Dougherty, bass ’09; Kenny Flax ’09, drums

Yvonne Troxler (b. 1962)

*Shergotty* (2004)

### Percussion Ensemble

Nick Arnosti ’11, Monel Chang ’11, Alex Creighton ’10  
Ana Inoa ’10, Andrew Lorenzen ’12, Brian Simalchik ’10

Thomas A. Dorsey (1899-1993)  
arranged by Arnold Sevier

*Precious Lord* (1932)

### Concert Choir

Ingram Marshall (b. 1942)

*Fog Tropes* (1981)

### Chamber Winds

Thomas Sikes ’11 & Jacob Walls ’11, trumpet  
Peter Gottlieb ’11 & Nora Kern ’12, horn  
Matthew Stebbins (UM) ’08 & Casey Lyons ’11, trombone

David Lang (b. 1957)

"Before I enter" from *Shelter* (2005)

**Chamber Winds**

Yanie Fecu '10, Sarah Riskind '09, Anna Scholtz '09, voice

Matthew Wollin '09, piccolo; Brian Simalchik '10, glockenspiel

Alicia Choi '09 & Stephanie Jensen '12, violin; Noah Fields '11, viola; Kathleen Palmer '10, cello

Jimi Oke '10, guitar; Charlie Daugherty '09, bass guitar; Ed Wichiencharoen '09, piano

John Luther Adams (b. 1953)

*Drums of Winter* (1993)

from *Earth and the Great Weather*

**Percussion Ensemble**

Alex Creighton '10, Nina Piazza '12, Andrew Lorenzen '12, Brian Simalchik '10

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Olivier Messiaen (1908-1992)

*O sacrum convivium!* (1937)

**Chamber Choir**

Eric Kang '09, student conductor

Sigmund Romberg (1887-1951)

Oscar Hammerstein II (1895-1960)

arranged by Connor Kamm '10

*Softly as in a Morning Sunrise* (1928)

John Birks "Dizzy" Gillespie (1917-1993)

Frank Paparelli (1917-1973)

arranged by Michael Phillip Mossman

*A Night in Tunisia* (1944)

Juan Tizol (1900-1984)

Edward Kennedy "Duke" Ellington

arranged by Lambert, Hendricks and Ross

transcribed and re-arranged by Andy Jaffe

*Caravan* (1936)

Fletcher Henderson (1897-1952)

*Wrappin' it Up (The Lindy Glide)* (1934)

Charles Mingus (1922-1979)

*Moanin'* (1959)

**Jazz Ensemble**

## Williams Percussion Ensemble

Matthew Gold, *Director*

Nick Arnosti '11, Monel Chang '11, Alex Creighton '10, Ana Inoa '10,  
Andrew Lorenzen '12, Nina Piazza '12, Brian Simalchik '10

## Williams Concert and Chamber Choirs

Bradley Wells, *Director*

### Soprano I

Chloe Blackshear '10\*  
Yanie Fecu '10\*  
Jessica Kopcho '09  
Jacqueline Magby '11  
Maki Matsui '10  
Emily Spine '11  
Elena Wikner '11

### Soprano II

Margot Bernstein '10  
Kelsey Conklin '12  
Erika Denslow '11  
Pinzi Lei '12  
Christina Martin '12  
Rachel Patel '12  
Sarah Riskind '09\*  
Katie Yosua '11\*

### Alto I

Nicole Ballon-Landa '11  
Augusta Caso '09\*  
Tasha Chu '11  
Nanny Gephardt '09  
Paisley Kang '12  
Marissa Pilger '11  
Devereux Powers '10\*  
Madura Watanagase '12

### Alto II

Holly Crane '12  
Marni Jacobs '12\*  
Rokimi Khawlhing '11  
Anna Scholtz '09\*  
Chandler Sherman '11  
Ellen Song '11  
Emily Studenmund '11  
Kristen Williams '10

### Tenor I

Tom Calvo '12  
Dan Kohane '12  
Kevin He '09  
James Mathenge '12  
Hari Ramesh '11  
Rob Silversmith '11\*

### Tenor II

Christian Bonn '12  
Alex Johnson '10  
Eric Kang '09\*  
Ben Kaplan '11  
David Moore '10  
Erdem Sahin '12  
Dan Winston '09

### Baritone

John Borden '12  
Alex Kramer '09  
Richard McDowell '09\*  
Jason Leacock '10  
Tim Lengel '11\*  
Scott Smedinghoff '09\*  
Peter Tierney '10

### Bass

Chaz Lee '11\*  
Sam Mazzarella '12  
Mopati Morake '11  
Matthew Schuck '11  
Stephen Webster '11  
Ed Wichiencharoen '09

\*member of Chamber Choir

## Williams Jazz Ensemble

Erik Lawrence, *Visiting Director*

### Saxophones

Aaron Freedman '12, *soprano/clarinet*  
Dalena Frost '09, *lead alto*  
Dan King '09, *tenor/clarinet*  
Greg McElroy '12, *baritone*  
Brad Polsky '12, *alto/clarinet*  
Julian Suhr '11, *tenor/bass clarinet*

### Trumpets

Connor Kamm '10  
Brian Bistolfo '09  
Elin Hardenberg (MCLA) '09  
Geoff Rodriguez '11  
Alexa Lutchen '11  
Fiona Wilkes '12

### Trombones

Chris Caproni  
Casey Lyons '11, *bass*  
Logan McCracken '12, *euphonium*  
John Wheeler

### Rhythm Section

Thomas Calvo '12, *piano*  
Charlie Dougherty '09, *bass/librarian/TA*  
Kenny Flax '09, *drums*  
Paisley Kang '12, *guitar*  
Jon Morgenstern '11, *bass*  
Rob Pasternak '11, *piano*

### Vocals

Dalena Frost '09  
Elin Hardenberg (MCLA) '09  
Aspen Jordan '11

# Williams Symphonic Winds and Chamber Winds

Steven Dennis Bodner, *Director*

## Flute

Alexandra Hoff '09  
Michael Levy '12

## Flute/Piccolo

Lia McInerney '12  
Matthew Wollin '09~

## Oboe

Joseph Gross '10  
Zina Ward '12

## E♭ Clarinet

Elise Piazza '09  
Mo Zhu '11

## Clarinet

Aaron Freedman '12  
Karyn Moss '12  
Elise Piazza '09#  
Alexander Taylor '10  
Akemi Ueda '11

## Bass Clarinet

Charlotte Healy '10

## Contrabass Clarinet

Brad Polsky '12

## Bassoon

Lydia Carmichael '12  
Libby Miles '09

## Alto Saxophone

Nicole Stenquist '12  
Emily Yu '11

## Tenor Saxophone

Daniel King '09  
Greg McElroy '12

## Trumpet

Connor Kamm '10  
Alexa Lutchen '11  
Geoffrey Rodriguez '11  
Thomas Sikes '11^  
Jacob Walls '11^

## Horn

Peter Gottlieb '11^  
Nora Kern '12^  
Matthew Zhou '12

## Trombone

Casey Lyons '11^  
Marco Sanchez '10  
Matthew Stebbins '08^  
John Wheeler

## Euphonium

Jenna Taft '09

## Tuba

Aaron Bauer '11  
Newton Davis '12

## Piano

Brian Simalchik '10  
Ed Wichiencharoen '09~

## Timpani

Scott Smedinghoff '09

## Percussion

Alexander Creighton '10#  
Andrew Lorenzen '12  
Nina Piazza '12  
Brian Simalchik '10~

## Violin

Alicia Choi '09# ~  
Stephanie Jensen '12~

## Viola

Noah Fields '11~

## Cello

Kathleen Palmer '10~

## Guitar

Jimi Oke '10~

## Bass Guitar

Charlie Dougherty '09~

## Teaching Assistant

Brian Simalchik '10

## Chamber Winds personnel

~Lang: *Before I enter*

^Marshall: *Fog Tropes*

#Stravinsky: *Tango*

## Special thanks to:

David Kechley, *Music Department chair*

Jenny Dewar, *Concert and Event Manager*

Marilyn Cole Dostie and Michelle Picard, *Music Department staff*

Andy Jaffe, *Artist-in-Residence in Jazz and Director of Jazz Performance*

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**John Harbison: “Block I” from *Three City Blocks* (1993)**

In a lecture entitled “Uses of Popular Music” given at Tanglewood during the summer of 1984, John Harbison said:

Each generation believes deep down that the other generation’s music is somehow wrong — maybe good but unnatural, unfaithful to experience. This perception finds double force with popular music. Pop music is above all the music of adolescence, sometimes prolonged adolescence. Every generation feels their pop music was the last good pop music, because they feel their early years were the last good early years. Adults nurse their generation’s hits in their memories to their dying days because their most irreversible moments danced to that pulse. But then on their dying day it all dies, all except the standards and the few things that have achieved an artistic life, because for the most part they are associated with events and emotions, not durable free-standing musical objects. This is the poignancy of pop to each generation: its mortality and frailty. This is why pop music dates so comically and touchingly, so even the best of the last decade seems so quaint and unhip. This is why I believe *Teach Me Tonight* is a wonderful song (I hope it is): it is a blonde in 40s crinolines and extra makeup who refused to be taught. This is why the only popular music we can honestly and viably incorporate into our compositional style is that of our own adolescence. It is the perishable icon we seek to enshrine in something more durable, to find its essence, to strip it of its nostalgia and trap only its vitality.

A Boston-native, John Harbison (b. 1938) is widely recognized as one of the leading American composers. A recipient of such awards as the Pulitzer Prize (for his cantata *The Flight into Egypt*), the Kennedy Center Friedheim Award, a Guggenheim Fellowship, and a MacArthur Foundation “genius grant,” he has been called everything from a “radical conservative” to a “conservative radical.” Although his complex yet accessible compositions are difficult to categorize stylistically (Harbison has written that “categories and labels usually are little more than hidden protestations of affection or aversion, inchoate appetites that crave support, even from worn-out adjectives”), they typically share a remarkable lyricism, a richness of rhythm and texture, and a strong theatrical element. His teacher at Harvard, though, did not find this endearing; one of Harbison’s favorite recollections of his student years is Walter Piston, in his composition class, gruffly telling him that he had no future in real music, instead suggesting that he “stick with pop tunes.” When asked about the incorporation of jazz in his works, Harbison responded:

This is a complicated question because a composer cannot force his experiences into his music, but he better not try to keep it out.... Music will inevitably sound disjointed if there is disparity between a composer’s background and the music he composes, between what the ear tells him and what he is trying to write down. Eventually a composer has to reconcile the music he writes with the music he really likes and pays attention to. For my generation the question was what role can jazz play in concert music.

Harbison’s love of jazz started when he was young: he began improvising pieces at the piano at the age of five and he formed his own band when he was twelve, much to the chagrin of his piano teacher; she felt that his technique was a lost cause, as he was unable to play even eighth notes, instead playing them as swung, uneven jazz eighths. His predilection for improvisation, too, was not without repercussion. Bored by the simple “oom-pah-pah” accompaniments that were the life of a tuba player in the Princeton High School Band, he began improvising bass lines, so much so that he was eventually asked to leave the band. Describing the origins of his *Three City Blocks* (commissioned in 1991 by a consortium led and organized by Frank Battisti, and then premiered 2 August 1993 by the United States Air Force Band), Harbison offers the following prefatory remarks:

Over the radio, in the early fifties, came sounds played by bands in hotels and ballrooms; now distant memories that seemed to a seventh-grade, small-town, late-night listener like the true pulse of giant imagined cities. Years later, these sounds—layered with real experiences of some of their places of origin; magnified, distorted, idealized and destabilized—came into contact with other sounds, some of recent origin, and resulted in these celebratory, menacing, *Three City Blocks*...composed among the palm trees and cypresses of the Italian Riviera. Why then was the composer pursued by these images of urban America? Was it premonition, apprehension, admonition, or a simple acknowledgment that the rural myth he had embraced has been swallowed whole by the city? ...The language is urban, the architecture is blunt and sharp. For many years the romanticism of the rural ideal dominated American art, even as fewer people actually experienced the countryside or pursued the labors or pleasures. But what still exists out there somewhere as a source of renewal and regeneration, or sheer escape, the



rural vision has been replaced by reality. We are ruled politically by the suburbs, which are neither here nor there, but we are haunted and challenged, terrorized and energized, by the city. So the composer who wants to deal with live material opens his ears to the sounds of downtown. These sounds cannot simply be transcribed. They must be somehow essentialized—made to stand for more.

### **William Duckworth: *Consolation from Southern Harmony* (1981)**

While a graduate student at the University of Illinois, William Duckworth (b. 1943) remembered an aspect of his musical childhood. Neely Bruce, also a graduate student at the time, was conducting a choir there that specialized in shaped-note singing. This style of hymn singing has its roots in late 18th- and early 19th-century rural America—particularly in the South, the Appalachians and eventually the Midwest—and uses four distinct note head shapes (diamond, circle, square and triangle) as an aid to music reading for those who may not know any music theory. Duckworth was born in North Carolina—shaped-note hymn country—and recalls that “[u]ntil I was five or six years old my family went to a rural Methodist church where they did shaped-note singing. My grandfather was one of the leaders, a big, bullfrog bass.”

Several years later Neely Bruce, now a professor at Wesleyan University, commissioned William Duckworth to write *Southern Harmony*, a cycle of 20 *a cappella* choral pieces based on hymn tunes from William Walker’s 1854 edition of folk hymns of the same name. The cycle creates a strikingly-affecting musical language that incorporates elements of the original melodies and rugged harmonies, the simplified *solfege* syllables (sol, la, mi and fa which correspond to the note head shapes) and the early steps of post-minimalism.

*Consolation* is the opening hymn in the cycle. After a dissonance-filled statement of the hymn, the choir proceeds to sing multiple, but always-shifting, repetitive sequences in seven-beat patterns based on the seven-measure second line of the hymn.

*Once more, my soul, the rising day  
Salutes thy waking eyes;  
Once more, my voice, thy tribute pay  
To him that rules the skies.*

### **Igor Stravinsky: “Tango” from *L’histoire du soldat* (1918)**

Igor Stravinsky (1882-1971) achieved international fame and prestige—not to mention notoriety—with the three immense ballet scores that he composed for Diaghilev’s Ballet Russes: *L’oiseau de feu* (1910), *Pétrouchka* (1911), and *Le sacre du printemps* (1913). However, during World War I, Stravinsky was suffering financially. While living in Switzerland, he was cut-off from his family estate in Russia, he was unable to receive royalties from his publisher (which was based in Berlin), and performances of his concert and stage works were increasingly rare. Stravinsky was not alone, though, as the Swiss writer Charles Ferdinand Ramuz also found his royalties impacted by the War. So, when the two artists met in 1915, they hatched a plan: they would create a new work that would be as simple to produce as possible, to allow for tremendous profit. The music would be largely independent of the story (so that Stravinsky could seek purely musical performances). It would not need the large orchestra of the ballet scores (instead only a septet of violin, bass, clarinet, bassoon, trumpet, trombone, and drums), nor a large cast (3 speaking roles and a dancer), and it could, in fact, be mounted in any type of hall or theater. It would be a simple story: a retelling of the Faust tale through the timely perspective of a soldier. As Eric Walter White quips: “in their innocence they imagined that a small company of players and a small band of instrumentalists would be easy to recruit and inexpensive to maintain.” However, while the premiere of *The Soldier’s Tale* was, by all accounts, a smashing success in Lausanne, Switzerland, on 28 September 1918, the proposed tour was abandoned as an influenza epidemic swept through Switzerland, decimating the company. Despite these auspicious origins, *L’histoire du soldat* has endured as one of Stravinsky’s most significant creations.

The “Tango”—one of Stravinsky’s first naïve flirtations with jazz—is from the fifth scene, where the Soldier encounters a sleeping Princess. In a Disney-like episode, he plays his fiddle, the Princess rises, and they dance a tango (and a waltz and rag).

**Thelonious Monk: *Round Midnight* (1944)**

*Round Midnight* was one of Thelonious Monk's earliest compositions, certainly the first to be recorded. The debut recording was made by the Cootie Williams Big Band in 1944. The arrangement that we are performing tonight conflates elements from that version with the solo piano version recorded by Monk on Columbia, as well as the better known Miles Davis version from 10 years later (from the eponymous album "*Round About Midnight*"). The lyrics are by Bernie Hanighen.

—Andy Jaffe

**Yvonne Troxler: *Shergotty* (2004)**

The Shergotty meteorite, found in Sherghati, India in 1865, was the first example of a class of meteorites that originated on Mars to be discovered on Earth. These shergottites are foreign objects that look like ordinary stones, but are not quite what they appear. *Shergotty* is composed of a couple of dissonant but very colorful chords, and while all of the materials are pitched, they display varying levels of clarity. The tin cans have an element of pitch, but one that is in a sense "dirty." The chords in the metallic keyboard percussion are blurred by the long resonance and decay of the glockenspiel. In the marimbas the pitch is heard with much greater clarity, but at times becomes boomy and obscured by the overtones from its lower bars. The percussionists are divided into three groups: group 1 is glockenspiel and vibraphone, group 2 is marimba with two players, and group 3 is wood blocks, tin cans, bongos, and a tom-tom, played by two players.

—Yvonne Troxler

Yvonne Troxler is a composer whose original works have been performed throughout the U.S. and Europe. Her recent Brooklyn-based independent film commission "*Off Hour*" premiered in June 2007 at the New York Independent Film Festival. A particular passion of hers is the arranging of contemporary works (from Mahler to Ligeti) for the unique instrumentation of the Glass Farm Ensemble—saxophone, guitar, percussion, and piano—which she founded in 2000 and currently directs. Troxler has received several awards including from the International Mozart Academy in Prague, the Pro Helvetia Council for the Arts, and the Society of Swiss Interpreters and the "Swiss Culture Prize for Music."

Also an acclaimed pianist, Troxler has performed throughout the United States and Europe. She has premiered numerous works by established and emerging composers including Toshio Hosokawa, Elizabeth Hoffman, Peter Herbert, Wolfgang Heiniger, Rebecca Saunders, and Balz Trümpy. Her playing has received her critical recognition, as the *Neue Zürcher Zeitung* writes "...one could experience the fiery temperament of her interpretation.... [She] plays with a soft touch, warm sonority and always delicate use of dynamic shading." She lives and works in New York City.

**Thomas A. Dorsey: *Precious Lord* (1932) (arranged by Arnold Sevier)**

Thomas A. Dorsey (1899-1993) was the most important figure in the gospel song movement. Not to be confused with the well-known band-leader and trombonist of the same name, Dorsey was a blues singer and pianist. The son of an African-American revivalist preacher, he studied composition in Chicago, began writing gospel songs in the 1920s, and went on to organize the first gospel choir (1931) and founded the National Convention of Gospel Choirs and Choruses. He soon opened a publishing house for the promotion of black American gospel music.

*Precious Lord* was written in 1932, after the deaths of Dorsey's first wife and infant son in childbirth.

*Precious Lord, take my hand  
Lead me on, let me stand,  
I am tired, I am weak, I am worn.  
Through the storm, through the night,  
Lead me on through the night  
Lead me on to the light:  
Take my hand, precious Lord,  
Lead me home.*

*When my way grows drear  
Precious Lord, linger near,  
When my life is almost gone,  
At the river I stand!  
Guide my feet and hold my hand:  
Take my hand, precious Lord,  
Lead me home.*



## Ingram Marshall: *Fog Tropes* (1981)

*To reach the music of Ingram Marshall, turn left at minimalism, right at electronica, and keep going until just before you reach avant-garde. Marshall occupies a one-man lot on the contemporary music landscape. Or maybe it's more accurate to say that he creates his own musical landscapes—misty, mysterious places that afford moments of strange lucidity.*

—Justin Davidson

Ingram Marshall (b. 1942) is the composer of what Adam Schatz described in the *New York Times* as “some of the most stirring spiritual art to be found in America today, ...music [that] offers a powerful recreation of solitude that is very close to an experience of the divine.” He has composed electronic works and music for acoustic instruments/ensembles, as well as pieces that combine the two. The influence of Indonesian gamelan music may be heard in the slowed-down sense of time and use of melodic repetition found in many of his pieces. He has received awards from the National Endowment for the Arts, Rockefeller Foundation, Fromm Foundation, the California Arts Council, the Guggenheim Foundation and the American Academy of Arts and Letters. Marshall currently lives in New Haven, CT.

*Fog Tropes*—Marshall’s most popular and frequently performed work—was composed in San Francisco in 1981 at the behest of John Adams who was then organizing a concert series for the San Francisco Symphony called “New and Unusual Music.” After the premiere, Alan Ulrich of the San Francisco Examiner marveled at “the swiftness with which [Marshall] makes you stop asking How? and keeps you listening to the What? *Fog Tropes* suggests sonic vistas of incomparable beauty.” Since then, *Fog Tropes* has been performed all over the world, in spaces ranging from concert halls to churches, state capitol domes and even a slow moving river barge. Marshall offers the following about the work:

I had put together a tape piece called simply “Fog” which used ambient sounds from around the San Francisco Bay—mostly fog horns. That ten-minute piece became the underlying “bed” for the live instrumental parts (six brass instruments). The tape part not only uses maritime sounds for its constructive materials, but vocal keenings and the unique sound of the Balinese *gambuh*, a long bamboo flute. Although the brass parts and tape sounds are distinct from one another there is an attempt to blend them so as to create a harmonious whole. In the opening minute only the tape sounds are heard and then the horns begin their intertwining eighth notes of ascending twirls, which become more intense as the piece progresses. Trombones arrive underneath and the first cry-like utterances of the trumpets appear on top. The basic sound world of the piece is established. Midway through the piece a series of chordal ladders create a climatic feeling as the lowest fog horns become more assertive. This harmonic progression reappears at the end but in a more wistful, restrained manner. Many people are reminded of the San Francisco Bay when they hear this music, but for me it is a piece about memory and the feeling of being lost.

## David Lang: “Before I enter” from *Shelter* (2005)

Winner of the 2008 Pulitzer Prize in Music for his *The Little Match Girl Passion*, David Lang (b. 1957) straddles the uptown and downtown worlds of the New York new music scene, according to composer and critic Kyle Gann, more effectively than any other composer. Lang’s music often synthesizes a minimalist aesthetic with a rock sensibility; however, his music tends to be less systematic and rhythmically complex than that of his totalist/postclassical contemporaries, as he tends to opt instead for theatrical gestures in his music. *Los Angeles Times* music critic Mark Swed capitulates to Lang’s un-categorizable style, writing: “There is no name yet for this kind of music.”

Along with composers Michael Gordon and Julia Wolfe, Lang founded Bang on a Can, described by the San Francisco Chronicle as “the country’s most important vehicle for contemporary music.” Once “only” a one-day new music festival, *Bang on a Can* is now a multi-faceted organization dedicated to commissioning, performing, creating, presenting and recording contemporary music and whose mission is “to expose exciting and innovative music as broadly and accessibly as possible to new audiences worldwide. And through its Summer Festival,”—held at the Massachusetts Museum of Contemporary Art in North Adams every July—“Bang on a Can hopes to bring this energy and passion for innovation to a younger generation of composers and players.”

*Shelter* is a seven-movement oratorio composed jointly by David Lang with his two Bang on Can collaborators (Lang composed three movements, while Gordon and Wolfe composed two movements

each) and which features a libretto by Deborah Artman, haunting visual projections by Laurie Olinder, and an original film by Bill Morrison. A powerful, unflinching work, *Shelter* mines the myriad connotations of the work's title—physical structures, intimate personal exchanges, a metaphoric home for our beliefs—ultimately questioning whether what we build can protect us against the destructive power of the world around us. “Before I enter” is the oratorio’s first movement.

*Before I enter my house  
I touch the doorframe  
before I enter my house  
I bow*

*before I enter my house  
I step up and then bow low  
I pat my pockets for my keys  
I leave my shoes at the door  
I push aside the skin of the door  
I adjust my eyes to the dark  
I put the keys in a bowl  
I kiss my fingers and pat the scroll  
I have no key  
I have no door  
I step up*

*before I enter my house  
I climb a ladder  
I get down on my knees and crawl  
I crouch down  
I punch in a code on a keypad  
I fix my face*

*I lift the flap of wool  
I lift the flap of sheepskin  
I step around a wall  
I push aside the bamboo and palm  
I wipe my feet  
I take off my shoes  
I check the fire*

*before I enter my house  
I check under the mat for the only key  
I sign my name  
I show my eye  
I show my fingerprint  
I show my hand  
I crawl through a tunnel  
I take a deep breath  
I breathe a sigh of relief  
I climb down a hole  
I light a candle  
I brace myself  
I turn on the lights*

### **John Luther Adams: *Drums of Winter* from *Earth and the Great Weather* (1993)**

*To imitate nature in her manner of operation. — John Cage*

My music has always been profoundly influenced by the natural world and a strong sense of place. In my recent work, I have begun to explore a territory I call “sonic geography” — a region that exists somewhere between place and culture, between human imagination and the world around us. I hope to move beyond landscape painting in sound toward a music which, in its own way, is landscape — a music which creates its own inherently sonic presence and sense of place.

Several years ago, I was commissioned to produce a work for *New American Radio*. In the Arctic I recorded natural sounds as well as the music of the wind on the strings of a small aeolian harp. With those recordings, I composed and produced a half-hour piece for radio, which also incorporated language and drum rhythms of the Iñupiat Eskimo people of Alaska’s Arctic coast.

From that beginning, *Earth and the Great Weather* has grown to its present form, crossing the Arctic divide to encompass the boreal forest of the northern interior — the physical, cultural, and spiritual geography of the Gwich’in Athabascan people.

Rising like mountain ranges above the aeolian plains of *Earth and the Great Weather* are three large pieces for four drummers, including *Drums of Winter*. These quartets are constructed of asymmetrical rhythmic cells abstracted from traditional Iñupiat and Gwich’in dance music, and are informed by the elemental power of natural forces in the Arctic, and the ecstatic power of Iñupiat drumming and dancing.

— John Luther Adams

In his 16' x 24' cabin-studio outside Fairbanks, where **John Luther Adams** has worked for over two decades, the vastness of Alaska has swept through the distant reaches of his imagination and every corner of his compositions. Adams' methods have included percussion ensembles, Alaska Native voices, orchestral residencies, sound and light installations, and elegant prose writing collected in his book *Winter Music*. His music has been performed by Bang on a Can, the California E.A.R. Unit, and Percussion Group Cincinnati, among others....

In describing [his work *The Place Where We Go To Listen*] as “an imaginary world that is connected directly to the real world, the larger world,” Adams could be describing all of his work. Inside, one will discover that – just as much as Alaska – John Luther Adams' music is a real place, his evocations as unique as the Arctic sun.

— Jesse Jarnow

### **Olivier Messiaen: *O sacrum convivium!* (1937)**

In 1936, four young composers—André Jolivet, Jean-Yves Daniel-Lesur, Yves Baudrier, and Olivier Messiaen (1908-1992)—wrote a manifesto rejecting the frivolous nature of contemporary Parisian music. *La Jeune France*, as the group called themselves, discarded the aesthetics of Jean Cocteau in favor of “living music, having the impetus of sincerity, generosity and artistic conscientiousness.” The choral motet *O sacrum convivium!*, written a year later, brings to life the Latin text honoring the Blessed Sacrament. This intensely private setting is filled with the wonder of the Eucharistic miracle and with the hope brought by the “pledge of future glory” given to us. While the motet both whispers its reverence and cries its hopefulness, that same sense of awe is woven into every phrase, and *mens impletur gratia*—“the mind is filled with grace.”

—Eric Kang '09

*O sacrum convivium!*  
*In quo Christus sumitur:*  
*Recolitur memoria passionis ejus:*  
*Mens impletur gratia:*  
*Et futurae gloriae*  
*Nobis pignus datur.*  
*Alleluia!*

O sacred banquet!  
In which Christ is received,  
The memory of his passion is recalled,  
The mind is filled with grace,  
And the pledge of future of glory  
Is given to us.  
Alleluia!

### **Romberg and Hammerstein: *Softly as in a Morning Sunrise***

This arrangement of *Softly as in a Morning Sunrise* was written by Connor Kamm '10 in the fall of 2007 as the final project for a class on jazz composition and arranging taught by Andy Jaffe. The inspiration for this arrangement comes from various recordings of the song, originally written by Oscar Hammerstein II and Sigmund Romberg in 1928. The distinctive bass line that begins the piece is a transcribed line played by Wilbur Ware, the bassist for Sonny Rollins on his 1957 CD *A Night at the Village Vanguard*. Also, the trombone, saxophone and trumpet soli sections that follow the improvised solo section of this piece come from a bass solo on the same track. Additional inspiration was found in John Coltrane's version of the song, also recorded at the Village Vanguard, which was released on his posthumous album *Live at the Village Vanguard: The Master Takes* in 1998.

I would like to thank Andy Jaffe whose guidance and expertise were fundamental to the arrangement of this piece.

—Connor Kamm '10

### **John Birks “Dizzy” Gillespie: *A Night in Tunisia***

Often referred to as the Bebop national anthem, this Dizzy Gillespie classic actually represents more than just the genre of Bebop that he helped to pioneer in the 1940's. Written in 1942 and originally recorded in 1944, this song reflected Gillespie's passion for the syncopated rhythm associated with African/Latin American culture, superimposed with Bebop melody and an extended form (rather than a standard 32 bars). Despite all of the then-new stylistic elements, this song is held together by a driving rhythm section and montuno-like chordal patterns. This dynamic arrangement was written by Michael Phillip Mossman.

**Juan Tizol: *Caravan***

This exotic jazz standard was first performed by Duke Ellington in 1937, and has since been covered by numerous popular artists who appreciate its mid-East influence and soulful flavor. Among these renditions is a version by singer/performers Lambert, Hendricks and Ross, who sang it during the late 1950s and 60s to lyrics composed by Irving Ross—and sung tonight in a group chart arranged by Andy Jaffe. The interwoven melodic lines and mysterious lyrics work to capture the image of a caravan traveling through an “endless desert wave.”

—Dalena Frost '09

*Night (Across the endless desert wave)  
And stars above are shining bright (The sun illuminates the day)  
The mystery of their magic light (And then it seems to pass away)  
Shines down upon our caravan*

*Stars (And when you think it's on your side)  
Create a map up in the sky (The moon illuminates the night)  
For man to chart his journey by (What with reflected solar light)  
And guide our desert caravan*

**Fletcher Henderson: *Wrappin' It Up***

Early jazz bandleader Fletcher Henderson (1897-1952) was one of the most influential jazzmen of the young artform. A major inspiration to Duke Ellington, Benny Goodman and Paul Whiteman, Henderson's band helped launch the careers of star players such as Louis Armstrong, Don Redman and Coleman Hawkins, all of whom were instrumental in moving dixieland and ragtime into the style known as swing. Recorded in 1934, *Wrappin' it Up* exemplifies the characteristics of Henderson's innovation: ensemble playing, interplay between brass and winds, driving beats, syncopation diversity, and virtuosic, modern solos woven around underscoring.

**Charles Mingus: *Moanin'***

*Moanin'* was originally composed and recorded by famous bassist and bandleader—Charles Mingus in 1959. It is a very bluesy song that interestingly features an instrument not usually associated with leading roles: the baritone saxophone—with its growling, low, and “moanin'” sound. The song is notable for Mingus's layering of complex parts and blues improvisation to create a sound that seems to be—constantly on the edge of controlled chaos. This arrangement, written by Andrew Homzy, one of the world's premier Mingus scholars, appropriately features the baritone saxophone and bass.

—Greg McElroy '12

## About the Music Department

The department mission is to educate students in the art of musical performance, composition, and active listening as well as the skills associated with thinking and writing about music. The curriculum includes a wide variety of courses appropriate to both the major and the general student; the Williams music program offers opportunities for musicians, at all levels and regardless of major, both inside and outside the traditional classroom. Over 400 students participate in the program through performances, individual lessons, or by enrolling in music classes. The college boasts two orchestras, Concert and Chamber Choirs, the Jazz Ensemble, Symphonic Winds, Kusika (a joint project of the Music Department and the Dance Department performing music from Africa and the African diaspora), and numerous chamber music opportunities including, clarinet, brass, and handbell choirs, saxophone quartets, percussion ensemble, and string, piano, and woodwind chamber music. Williams student performers, composers, and scholars have been admitted to top graduate programs including Indiana University, Yale, U.C. Berkeley, the University of Southern California, Florida State University, Bowling Green State University, the University of Oregon, University of Michigan, University of Chicago, Harvard, and Princeton among others.

The music faculty is made up of devoted teachers, serious scholars, prolific composers and active performers pursuing successful careers as they lead by example and create a nurturing and stimulating learning environment. Both artist and scholar mentors are frequently available to students on an individual basis. The Department is staffed by 11 full-time faculty, 28 part-time artist-teachers, and three full-time administrative and support staff positions. Williams faculty have won numerous awards, including Fulbright Fellowships, Guggenheim Fellowships, the Kurt Weill Award, Massachusetts Cultural Council Artist grants, as well as grants from the Martha Baird Rockefeller Foundation, Barlow Foundation, Whiting Foundation, and the National Endowments for the Arts and the Humanities.

With a music performance calendar of more than 125 concerts and events a year, Williams highlights student and faculty talent, and brings many visiting artists and internationally acclaimed ensembles to Williamstown including the Borromeo, St. Lawrence, Juilliard and Emerson String Quartets, Isaac Stern, Branford and Jason Marsalis, Peter Serkin, Marcus Roberts, Chanticleer, Jan DeGaetani, Empire Brass Quintet, the U.S. Marine Band and West Point Academy Band Saxophone Quartets, and the Count Basie Orchestra.





## Williams Percussion Ensemble

Matthew Gold, *Director*

Employing a nearly limitless battery of percussion instruments, the **Williams Percussion Ensemble** explores cutting edge new music, masterworks of the second half of the twentieth century, experimental music, and music from around the globe. Performances feature the use of all manner of percussion instruments as well as homemade objects, found sounds, and electronics. In addition to music for percussion alone, the group presents works for mixed ensembles and new and experimental music for other instruments, and has often worked directly with composers. The ensemble also collaborates with artists in other media, especially visual, in order to explore the connections between different types of sound, form, image, and movement.

**Matthew Gold** is a member of the percussion trio TimeTable, the Glass Farm Ensemble, and the multi-media chamber group Sequitur. An advocate of new music, he has commissioned and premiered numerous new works and has performed frequently with the Argento Chamber Ensemble, New York New Music Ensemble, Ahn Trio, SEM Ensemble, Chamber Music Society of Lincoln Center, Alarm Will Sound, New Juilliard Ensemble, and has been a member of the Aspen Contemporary Ensemble. He appears regularly with the Mark Morris Dance Group, and was the percussionist for the Lincoln Center Theater production, *The Light in the Piazza*. While based in New York City, Mr. Gold is an instructor of percussion at Williams College where he directs the Williams Percussion Ensemble and serves as principal percussionist in the Berkshire Symphony.

## Williams Concert and Chamber Choirs

Bradley Wells, *Director*

The **Williams Concert and Chamber Choirs** continue a tradition of singing at Williams College that dates to the mid-19<sup>th</sup> century, performing *a cappella* works from around the world as well as masterworks from the orchestral/choral canon. The choir has also been active in commissioning and performing new music. In the summer of 2007 the Concert Choir performed the U.S. premiere of Philip Miller's *REwind: A Cantata for Voice, Tape and Testimony*. The choirs have toured in recent years to Italy (including a performance at St. Peter's Basilica in Rome), Sweden, Estonia, Finland and Bolivia.

Conductor, singer, and composer **Brad Wells** teaches and directs the vocal music program at Williams College in Williamstown, Massachusetts. Wells is also founder and director of Roomful of Teeth, a professional vocal group dedicated to incorporating the full range of the human singing voice within one ensemble. Wells has held conducting positions at Yale University, Trinity College (Hartford, Connecticut), University of California at Berkeley and California State University, Chico and has directed choirs of all ages. His ensembles have performed throughout the North and South America and Europe. In 2007 he conducted the U.S. premiere of South African Philip Miller's *REwind* Cantata at the Celebrate Brooklyn Festival in New York City. He has lectured and published articles on the physiology and acoustics of non-classical vocal styles. As a singer he has performed and recorded with such ensembles as Paul Hillier's Theatre of Voices, Philharmonia Baroque Orchestra and the California Choral Company. Wells holds degrees in music from Yale University, University of Texas at Austin, and Principia College.

## Williams Jazz Ensemble

Erik Lawrence, *Visiting Director*

The **Williams Jazz** program includes academic courses, ensembles (both traditional big band, by audition, and several small ensembles), and applied lessons on primary jazz instruments. Every year we also co-sponsor the Williamstown Jazz Festival ([www.williamstownjazz.com](http://www.williamstownjazz.com)), which is held at multiple venues throughout North Adams and Williamstown. Every year the jazz program brings guest artists and clinicians to campus for performances and to work with students. Recent visitors have included the Branford Marsalis Quartet, The David Sanchez Quintet, Winard Harper, The Marcus Roberts Trio, John Lamb, and saxophonist Claire Daly, among others. Guest lecturers have included Dr. Yusef Lateef, Ravi Coltrane, Dan Morgenstern, Don Sickler, Dr. Lewis Porter, and many others. The flagship Williams Jazz Ensemble (big band) plays formal concerts on campus, and also travels each year, with performances ranging from the Boston area to New York as well as throughout the Western Massachusetts region. In January of '07 the Ensemble was in residence at the University of the Americas in Puebla, Mexico.



**Erik Lawrence** is Studio Instructor of Jazz Saxophone and, for the 2008-2009 year, Visiting Director of the Williams Jazz Ensemble. He began playing sax at five years old under the guidance of his father, Amie Lawrence—a renowned jazz musician, founder of the New School of Jazz in NYC and the International Center for Creative Music Studies in Jerusalem—who told him to “Play what you feel.” Thus beginning what has been a lifelong spiritual quest through music. He is at home playing in various styles, from tradition to experimental, from large ensembles to solo. He was lecturer at the Williams College Museum of Art for the Gerald Murphy exhibit during the fall 2007 semester, focusing on multimedia creative response, and has taught classes in Music and Poetry and Jazz History. He has taught sax, jazz, jazz history, ensembles, and methods classes at Montclair State University (1994-2000), Rockland Community College (1980-1984), and saxophone and flute to all ages and improvisation to all instruments for well over 20 years and is a passionate clinician. He has received a Meet-the-Composer Grant for his writing. He has performed solo improvised saxophone at Carnegie Recital Hall in New York and has been the featured performer at the World Peace Festival; he has also performed at the Northsea Jazz, Discover Jazz, Montreal Jazz, Molde Jazz, Pori Jazz, Porto, Saalfelden and Moers festivals in Europe, the Free Jazz Festival in Brazil, the Falcon Ridge Folk Festival, Berkshire Jazz Festival, Merlefest, Bonnarro, and Bumbershoots. Erik has also performed and recorded with the legendary Levon Helm Band; jazz drummer Chico Hamilton; Steven Bernstein’s much acclaimed Millennial Territory Orchestra; Branford Marsalis; Buddy Miles; Spin Doctors; and The Masters of the Groove, featuring Bernard Purdie, Grant Green Jr. and Reuben Wilson. His current original projects include HIPMOTISM, featuring Grammy nominee Steven Bernstein and drummer Allison Miller (April 2007 CD released), and MERGE Poetry/Music project featuring Williams poet Cassandra Cleghorn and Allison Miller (October 2006 CD released).

## Williams Symphonic Winds

Steven Dennis Bodner, *Director*

**The Williams Symphonic Winds** is a 60-member ensemble dedicated to presenting innovative and provocative performances that juxtapose traditional chamber/large wind ensemble repertoire with the most significant music written today. A leading proponent of the performance of new music on campus, the Symphonic Winds has commissioned and/or premiered works by Williams students, alumni, and faculty, as well as numerous composers including Kyle Gann, Lukas Foss, and Michael Torke. The ensemble has also given the American premieres of several works by the Dutch composer Louis Andriessen, most recently presenting in February 2008 the collegiate premiere (and only second North American performance) of his opera *De Materie*—a performance described by critic Barton McLean as “heroic” and “astounding” and by Andriessen himself as “amazingly good.... I was really moved by what I would like to call the great enthusiasm, power and energy of the musicians.” Recognized as one of the premier wind ensembles in New England, the Symphonic Winds performed at the 2006 College Band Directors National Association Eastern Division Conference. Founded in 2006, the **Williams Chamber Winds** is a subset of the Symphonic Winds that embraces a flexible approach to instrumentation and repertoire, performing works for any combination of instruments, from wind octet to brass choir to chamber orchestra. The Chamber Winds also performed as the pit orchestra for last year’s *Cap and Bells* production of *Sweeney Todd* and in concert performances of *West Side Story* and *Threepenny Opera*.

Artist-in-Residence **Steven Dennis Bodner** is in his ninth year as Music Director of the Symphonic Winds and Chamber Winds at Williams College, where he also teaches classical saxophone, coaches chamber music, and teaches classes in music fundamentals and aural skills acquisition. He earned a B.A. in philosophy and a B.M. in saxophone performance from Miami (OH) University in 1997, and a M.M. in wind ensemble conducting with academic honors and distinction in performance from New England Conservatory in 1999. He is presently a candidate for his Ph.D. in Music Education at the University of Massachusetts, Amherst, where he conducted the Youth Wind Ensemble for four years and was Interim Director of Bands, 2002-2003. He has taught at the Hartwick College (2002) and South Shore Conservatory (2003) Summer Music Festivals, as well as in the New England Conservatory Preparatory School (1999-2004); in demand as a guest conductor and clinician, Steven has guest conducted ensembles and adjudicated festivals in Massachusetts, New York, Vermont, Maine, Ohio, and Virginia. His primary conducting teachers include Frank Battisti, Malcolm W. Rowell, Jr., Gary Speck, and Gunther Schuller. As a saxophonist, he is a member of the Berkshire Symphony and Williams Chamber Players, founding co-director of the I/O New Music Ensemble, and has recently performed at the Manchester Music Festival.

**Upcoming Events:**

See [music.williams.edu](http://music.williams.edu) for full details and to sign up for the weekly e-newsletters.

10/25: Cappella Pratensis, **Thompson Memorial Chapel**, 8:00 p.m.

10/29: MIDWEEKMUSIC, Chapin Hall, 12:15 p.m.

10/31: Violin Master Class with Miriam Fried, Brooks-Rogers Recital Hall, 4:15 p.m.

10/31: Berkshire Symphony Orchestra, Chapin Hall, 8:00 p.m.

Pre-Concert Talk, Brooks-Rogers Recital Hall, 7:15 p.m.

11/2: "Pulses of the MBIRA": Cosmas Magaya and Beauler Dyoco, Brooks-Rogers Recital Hall, 3:00 p.m.

11/5: MIDWEEKMUSIC, Chapin Hall, 12:15 p.m.

11/7: Borromeo Quartet, Brooks-Rogers Recital Hall, 8:00 p.m.

11/8: Small Jazz Ensembles, Brooks-Rogers Recital Hall, 8:00 p.m.

11/12: MIDWEEKMUSIC, Chapin Hall, 12:15 p.m.

11/12: MIDWEEKMUSIC, Chapin Hall, **7:00** p.m. (Note evening time)

11/14: Williams Concert Choir, **Thompson Memorial Chapel**, 8:00 p.m.

11/15: Williams Symphonic Winds, Chapin Hall, 8:00 p.m.

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F. C. Cardillo Memorial Fund

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The Rosalie and Louis Kurtzman Fund

Music Ensembles Fund

**Music Ensembles Fund**

This fund has been established in support of the following ensembles at Williams: Berkshire Symphony, Concert & Chamber Choir, Jazz Ensemble, Symphonic Winds, and Kusika and the Zambezi Marimba Band.

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*Angel*

Anonymous (in honor of retired music professors  
Irwin Shainman and Kenneth Roberts)

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