UNIVERSITY OF HARTFORD

THE HARTT SCHOOL

Betsy Cooper, Dean

Instrumental Studies Division
David Westfall, Director

present

Hartt Orchestra and Wind Ensemble
Edward Cumming, Glen Adsit, James E. Jackson III, music directors

Featuring Guest Composer

University of Hartford President Gregory Woodward

Friday, October 20, 2017 7:30 p.m. Millard Auditorium
Orchestra

Symphony No. 2 ‘Resurrection’ I. Totenfeier (21) Gustav Mahler (1860-1911)

Slavonic Dance No. 1 (4) Antonín Dvorák (1841-1904)

Intermission

Wind Ensemble

Divertimento for Brass and Percussion (9) Karel Husa (1921-2016)

The Charles Bridge (18) Gregory Woodward (b. 1954)

Music for Prague 1968 (16) Karel Husa (1921-2016)
Gregory S. Woodward is the President of the University of Hartford. He is a composer, musician, athlete, and scholar. He has spent nearly four decades working in almost every conceivable role in higher education. From 2012 to the end of the 2016-17 academic year, he served as president of Carthage College in Kenosha, Wisconsin, a private liberal arts college on the shores of Lake Michigan. In this role, he worked to strengthen campus-wide engagement and collaboration, fostering a college culture that values collegiality and a spirit of hospitality toward others.

Woodward moved to Carthage from Ithaca College, where he led one of the premier undergraduate music conservatories in the country as dean of the School of Music, served as interim provost/vice president for academic affairs, and created and served as the inaugural dean of the Division of Graduate and Professional Studies. He joined Ithaca’s Department of Music Theory, History, and Composition as a composer in 1984, becoming a full professor in 2000. At Ithaca, he created the first general education core in the college’s long history, built 19 new graduate programs, led the creation of the 10-year strategic plan, and grew both the music school and graduate programs to their all-time highest enrollments.

While earning his Doctor of Musical Arts from Cornell University, Woodward was a student of Pulitzer Prize-winning Czechoslovakian composer Karel Husa. He earned his bachelor’s degree from the University of Connecticut and master’s degree from Ithaca College, having also studied composition with Donald Martino, Steven Stucky, and Charles Whittenberg.

He was a fellow in higher education at Harvard University’s Graduate School of Education and is a graduate of Harvard’s New President Institute. He previously served on the music faculty at Cornell and at Valparaiso University, and was an ongoing guest lecturer in the School of Music at Yale University.

Edward Cumming is the Director of Orchestral Activities at The Hartt School. Before leading the Hartford Symphony for a decade, he was Resident Conductor of the Pittsburgh Symphony Orchestra, and has been a guest conductor with orchestras throughout Europe, Asia and South America. He received his undergraduate degree from the University of California, Berkeley, and a doctorate from Yale University. In 2010, he was awarded an honorary doctorate from Trinity College.

Glen Adsit is the Director of Bands at The Hartt School where he conducts the Wind Ensemble and the Foot in the Door Ensemble. In addition, he co-directs the graduate instrumental conducting program. Professor Adsit was appointed the Director of Bands at The Hartt School in the fall of 2000 and was awarded the 2014 Outstanding Teaching Award at the university.
Ensembles under his direction have performed at the Musikverein (Vienna, Austria), Benroya Ilsley Hall (Seattle, Washington) Carnegie Hall’s Stern Hall (New York, New York) the Central Conservatory (Beijing, China) and Harpa, (Reykjavík, Iceland).

The Hartt Wind Ensemble has recorded three compact discs for the NAXOS label; *Passaggi*, *Dragon Rhyme* and *Terra Cruda*. In reviews Gramophone Magazine describes The Hartt Wind Ensemble as “stellar” and Fanfare Magazine wrote “and on the evidence of his two Naxos CDs, Adsit is simply one of the finest conductors leading a wind ensemble today.”

He is currently serving as the President of the College Band Director’s National Association Eastern Division and the founder of the National Wind Ensemble Consortium (NWECG) and the institute for the Advancement of Secondary and Primary Instrumental Repertoire Excellence (ASPIRE).

More information can be found at www.glenadsit.com

**James E. Jackson III**, Conductor of The Hartt School Symphony Band at the University of Hartford, is a native of Lexington, Kentucky. He has completed coursework towards the Doctor of Musical Arts degree in Euphonium Performance with an emphasis in Instrumental Conducting at the University of Kentucky. He received a Master of Music Degree in Euphonium Performance in 1995 from George Mason University (Roger Behrend) and a Bachelor of Music Degree in Music Education from the University of Kentucky (Dr. Skip Gray). In addition to being Principal Euphonium of the U. S. Coast Guard Band, James is Professor of Euphonium at the Hartt School, Professor of Euphonium at the University of Connecticut, and was Music Director and Conductor of the Thames Valley Youth Symphony Orchestra from 2003-2014.

James was a featured soloist and clinician at the 2011 World Association for Symphonic Bands and Ensembles (WASBE) held in Chiayi City, Taiwan and was featured soloist at Taipei’s National Theater Concert Hall as a member of the US Coast Guard Band.

James was principal baritone of the Lexington Brass Band and a featured soloist with the band at the Mid-West International Band and Orchestra Clinic. He was a recipient of the Lyman T. Johnson Fellowship at the University of Kentucky, toured Spain as a member of The American Spiritual Ensemble, was the winner of the 1995 International T.U.B.A. Conference Tuba-Euphonium Quartet Competition, and the winner at the 1994 Leonard Falcone International Solo Euphonium Competition. He has been a clinician throughout the United States at numerous universities, colleges and public schools. James is a founding member of the tuba and euphonium quartet Alchemy, which annually performs recitals, teach master classes, and conduct ensembles as Artist in Residence at the Horn-Tuba workshop in Jever, Germany. James can be heard with Alchemy on their first CD release "Village Dances" and on their newest CD, "Prelude and Groove" released in February 2012.
Hartt Orchestra
Edward Cumming, Director
Sydney Apel, manager

VIOLIN 1
Elizabeth Ramos*
Yusong Zhao
Edan Sabah
Journey Hogan
Jennifer Bolmer
YuHao Chang
Cody Bigenho
Sydney Apel

Noah Marconi
Kylie Sexton
Estefan Perez
Jillian Klucznik

BASS
Isaac Gadikian*
Chris Hernandez
Grant Blaschka
Lindsay Rosenberg
Andrew O’Connor
Edmund Rogers
Emery Wegh
Micah Coons

FLUTE
Allison Hughes*
Ann Ambrogi
Erika Rohrberg

VIOLIN II
Michael Duffett*
Oliva Moaddel
Noaki Kakatura
Aaliyah Booker
Amanda Hernandez
Carissa McQuaid
Graham Woodland
Alex Small

Michael Duffett*
Oliva Moaddel
Noaki Kakatura
Aaliyah Booker
Amanda Hernandez
Carissa McQuaid
Graham Woodland
Alex Small

Kasey Calebaugh*
Bailey Poesnecker
Bobby Luan
Dianna Jeong
Jake Dziubek
Tyson Salinas
Hector Elias
Gris Moreno
Jake Pietroniro
Caty Dalton

Kasey Calebaugh*
Bailey Poesnecker
Bobby Luan
Dianna Jeong
Jake Dziubek
Tyson Salinas
Hector Elias
Gris Moreno
Jake Pietroniro
Caty Dalton

Noah Marconi
Kylie Sexton
Estefan Perez
Jillian Klucznik

HORN
Shondra Texeira
Robert Thomas
Carla Hulcy

TRUMPET
Brandon Dicks*
James McAloon
Emily Tourgeman
Laura Egyed
Griffin Weber

TROMBONE
Sam Hausman*
Matt Murphy
Eva Von Dell
Eliza Randall

TUBA
Danielle Kendall

OBOE
Angeline Rosado*
Kaitlin Pet

HARP
Annalise Ellars
Chaela Franck

ENGLISH HORN
Sehwan Kim

PERCUSSION
Kevin Thompson GTA
Christopher Calderon
Ben Yusavage
Digno Iglesias
Devon Cupo

CLARINET
DukHyun Sung*
Angelica Ansbacher
Michael Salas (bass)

VIOLONCELLO
Pin-hui Tsai*
Ashley Peck
Benjamin Stayner
Eli Jones
Sanga Yoon
Yang Tai

GTA: Grad Teaching Assistant
*denotes principal

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BASSOON
William Beecher*
Tiffany Coolidge
Kaitlin Baker

GTA: Grad Teaching Assistant
*denotes principal
Hartt Wind Ensemble – Symphony Band  
Glen Adsit and James E. Jackson III, directors  
Angelica Ansbacher, Manager

Flute
John Ray  
Sierra Schmeltzer  
Zixuan Yan  
Jennifer Potamianos  
Annalise Moschella  
Jeanine Reeman  
Carson Mannino  
Rachel Menhart

Saxophone
Perry Roth  
Bradley Karas  
Connor Baba  
Krissia Molina  
Joseph Spence  
Giovanna Virgil  
Andrew Carey  
Abby Pollock  
Ryan Mancini  
Maria Flowers  
Anjali Persad

Trombone
Sam Hausman  
Eva Von Dell  
Eliza Randall  
Matt Murphy

Euphonium
Thomas Milligan  
Tyler Miller  
Thomas Petrahai

Tuba
Danielle Kendall  
Jarod Serwecki  
Andrew Weiss  
Robert Taft

English Horn
Kaitlin Pet

Clarinet
Michael Salas  
DukHyun Sung  
Bonan Xing  
Natalie Wheeler  
Mitchell Sugar  
Natalie Kowalski  
Olivia Watts  
Corinne Diaz  
Brendan Skillman  
Angelica Ansbacher (bass)

Bassoon
Tiffany Coolidge  
Kaitlin Baker  
Philip McNaughton (contra)

Percussion
Devon Cupo  
Christopher Natale  
Benjamin Yuscavage  
Kevin Thompson GTA  
Adam Rhan GTA  
Hannah Sternberg  
Yuanlue Sun  
Ethan Switzer  
Matthew Irving  
Anthony Soscia

GTA: Grad Teaching Assistant
Symphony No. 2 Totenfeier
Gustav Mahler’s second foray into the symphonic genre was at least six years in the making, beginning in 1888, when the first sketches of Todtenfeier appear, to 1984. The first three movements were performed in early 1895 and the full version of the symphony premiered with the Berlin Philharmonic later that year, with both performances under Mahler’s direction. He would continue to edit the orchestrations through 1909.

Originally, the opening Todtenfeier (Funeral Rite) was intended to be a sequel to his Symphony no. 1, ‘Titan’, depicting the funeral music for the fallen hero. For a time, it could also have taken the form of a stand-alone tone poem, but by 1889 it was clear that Todtenfeier would become the opening movement of Mahler’s Symphony No. 2. Hans von Bülow, the great conductor and a mentor to Mahler, was not so encouraging after his first hearing, having reportedly clapped his hands over his ears and proclaimed “If what I just heard is still music, then I no longer understand anything about music!” However, Mahler persisted, creating an epic symphony for an exceptionally large orchestra (with offstage brass), chorus, and two vocal soloists, setting him on a path to the grandly scaled, individualistic style of his legacy.

The first movement is urgent, passionate, highly structured and focused. Filled with contrasting thematic and emotional content, Mahler’s use of harmonic dissonance and disjunctive tempos are in high contrast to the warm and lyrical subjects that imitate the vocal lines heard later in the symphony. For all its post-romantic intensity, it is still in a clear sonata form, with a great deal of the musical strength coming from the contrapuntal clarity, even with the massive forces involved.

Mahler included a short description to set the scene for the first movement:

We stand by the coffin of a person well loved. His whole life, his struggles, his passions, his sufferings and his accomplishments on earth once more for the last time pass before us. And now, in this solemn and deeply stirring moment, when the confusions and distractions of everyday life are lifted like a hood from our eyes, a voice of awe-inspiring solemnity chills our heart—a voice that, blinded by the mirage of everyday life, we usually ignore: "What next? What is life and what is death? Why did you live? Why did you suffer? Is it all nothing but a huge, frightful joke? Will we live on eternally? Do our life and death have a meaning?" We must answer these questions in some way if we are to go on living—indeed, if we are to go on dying! He into whose life this call has once sounded must give an answer. And this answer I give in the final movement.

-Program Note by Sydney Apel, edited by Edward Cumming
Divertimento for Brass and Percussion

*Divertimento for Brass and Percussion* was premiered on February 17, 1960 by the Ithaca Brass Ensemble. The following day, a review of the performance was written in the Ithaca Journal: "The Divertimento of Karel Husa received a first performance worthy of its musical qualities. Of all the works played at the concert, this Divertimento gave the most powerful impression that its unique medium is the brass ensemble."

Eight years later, Husa transcribed his work for brass quintet, and dedicated the new version to the Ithaca College Faculty Brass Quintet. His Bohemian legacy was expressed through song forms and modal melody present in the work. The first movement, *Overture*, is in AABA form, featuring a modal melody with polychordal accompaniment. The second movement, *Scherzo*, is in ABA form, with expressive polychords and ostinatos throughout the entire movement. The contrasting tranquil third movement, titled *Der Abend* (Evening), is based upon the humorous folksong, *Oj dyby ne šafáře*. The last movement, *Slovak Dance*, features a principal theme performed by the tuba, who introduces the Slovak dance tune *Vrtena*, followed by two variations. The movement increases gradually in tempo and complexity through to the end.

- *Program Note from University of Texas Wind Symphony concert program, 22 February 2016*

The Charles Bridge

*The Charles Bridge* (Karlov Most) was composed by Gregory Woodward to honor his longtime teacher and friend, Karel Husa. In both a literal and musical sense, the crossing of the bridge is seen by the younger composer as symbolic of a kind of rite of passage into his maturity and life as a composer as guided by his revered mentor. One of the great landmarks of the beautiful city of Prague, the almost 1200 year old Charles Bridge connects the eastern and western halves of Maestro Husa’s native city. After the original wooden bridge was damaged in 932, the stone Judith structure was built in 1158, only the second stone bridge in Europe at the time. However, floods destroyed this bridge in 1342, so when the Holy Roman Emperor Charles IV came to power in 1346, he waited for a conspicuous celestial configuration in 1357 for his architect, Peter Parler, to begin work on the current Charles Bridge. Parler’s work, completed in 1400, was closed to traffic in 1950, and serves today as a walkway between the old towns of the Czech capital. There are 31 statues on the bridge, with the first, that of John of Nepomuk, being erected in 1683. The Jesuits added 21 other statues between 1698 and 1713, with the last nine added at various times since then.

In the current work, the musical style, and many of the actual musical materials are drawn in homage from one of the most important works of the 20th century, and certainly one of the most important works for wind ensemble ever composed, Karel Husa’s *Music for Prague*. In addition to three major sounds utilized in Husa’s work, that of the church bells of Prague, the use of birdcall motives, and the use of military
drums, the current work places several of the older musical ideas in new context. Direct quotations include a simple four-note timpani motive, a four-note flute call, and the opening theme of Prague’s famous Hussite hymn. More obscure references to the earlier masterwork include the use of a certain 12 note collection or row of pitches, an accompanimental trombone line from the original aria, a horn glissandi gesture, and the gradual formation of the original 6/8 rhythmic pattern from Husa’s finale in the concluding section of The Charles Bridge.

The musical crossing of the bridge begins on the east side at the Old Town Bridge Tower with a kind of musical confusion of footsteps and themes, all seeking a direction and passage through to greater musical clarity. The first two musical scenes after the searching introduction are drawn from statue number five, where a wooden Crucifix has stood since 1429, and statue number 6, the Lamentation, the former execution spot on the bridge. The Crucifix movement begins with an anxious and aggressive brass and percussion section, while the Lamentation is begun by a plaintive solo trumpet reconstructing the flute birdcall motive and ends with the angry use of the Hussite hymn. The only 20th century statue on the bridge, number 9, Cyril and Methodius, was sculpted by Karel Dvorak and continues the walking journey while combining the bells and chimes of Prague with a hint of a famous theme pointing towards another new world by a Czech composer suggested by the name of the statue’s sculptor.

The central section of The Charles Bridge is enthused with the spirit of the original statue of the bridge, number 15 of John of Nepomuk, the Vicar-General of the Archdiocese of Prague whose body was thrown into the river in a sack at this location in 1383, alternating with the music for statue number 20.5 depicting Bruncvik, a mythical figure attached to the Legend of Roland, whose sword, buried in the bridge, will be discovered in Bohemia’s greatest hour of need by the horse of St. Wenceslas, who in turn will lead an army of Hussite heroes lost in a cave in 1434 in a great revolution.

The most artistically valued statue, that of Lutigarde the blind nun having a vision of licking Christ’s wounds, and created by Matthias Braun in 1710 when he was 26, is the reflective saxophone-led musical section before the close. The alto saxophone recalls many of Husa’s great works for that instrument, and is, in turn, a personal statement by the younger composer’s own performing instrument. The work closes with the arrival of statue number 30 on the far western side of the bridge under the Judith Tower on the Mala Strana side of Prague. This depiction of Good King Wenceslas in 6/8 time completes the recapitulation of the work’s many thematic ideas in a movement which is meant to be dramatic, intense, fun-loving and excited all at once, all qualities which describe the gracious, artistic, and compelling personality and music of Karel Husa.

- Program Note by Gregory Woodward
Music for Prague 1968

Music for Prague 1968 was commissioned by the Ithaca College Concert Band. It was premiered by the commissioning ensemble in Washington, D.C., on 31 January 1969, Dr. Kenneth Snapp, conductor, at a concert for the Music Educators National Conference.

Three main ideas bind the composition together. The first and most important is an old Hussite war song from the 15th century, "Ye Warriors of God and His Law," a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation. It has been utilized by many Czech composers, including Smetana in My Country. The beginning of this religious song is announced very softly in the first movement by the timpani and concludes in a strong unison (Chorale). The song is never used in its entirety.

The second idea is the sound of bells throughout; Prague, named also The City of "Hundreds of Towers," has used its magnificently sounding church bells as calls of distress as well as of victory.

The last idea is a motif of three chords first appearing very softly under the piccolo solo at the beginning of the piece, in flutes, clarinets, and horns. Later it reappears at extremely song dynamic levels, for example, in the middle of the Aria.

Different techniques of composing as well as orchestrating have been used in Music for Prague 1968 and some new sounds explored, such as the percussion section in the Interlude, the ending of the work, etc. Much symbolism also appears: in addition to the distress calls in the first movement (Fanfares), the unbroken hope of the Hussite song, sound of bells, or the tragedy (Aria), there is also the bird call at the beginning (piccolo solo), symbol of liberty which the City of Prague has seen only for a few moments during its thousand years of existence.*

- Program Note by Karel Husa