

UL SCHOOL OF
OF MUSIC

University of Louisville Wind Symphony

Frederick Speck, Director

University of Louisville Symphony Orchestra

Kimcherie Lloyd, Director



Sunday, April 16, 2023
Comstock Concert Hall
7:30 p.m.

PROGRAM

UNIVERSITY OF LOUISVILLE WIND SYMPHONY

Frederick Speck, Director

Through the Looking Glass (2008)

Jess Turner
(b. 1983)

Amazing Grace (1779/1835)

Music by William Walker
(1809-1875)
Lyrics by John Newton
(1725-1807)
Arranged by William Himes

Come Sunday (1943)

Edward Kennedy "Duke" Ellington
(1899-1974)
Arranged by Frederick Speck
Katherine Donner, *mezzo-soprano*

Come Sunday (2018)

I. Testimony
II. Shout!

Omar Thomas
(b. 1984)

INTERMISSION

UNIVERSITY OF LOUISVILLE SYMPHONY ORCHESTRA

Kimcherie Lloyd, Director

Fêtes from Nocturnes (1900)

Claude Debussy
(1862-1918)

Concerto for Alto Saxophone and Orchestra

I. Energetic
II. Meditative
III. Rhythmic

Paul Creston
(1906-1985)

Nick Martin, *saxophone*

2023 Huang Concerto Competition Winner

Concerto Competition Sponsored by
Dr. T. Y. Huang & Mary Huang

PROGRAM

"En fermant les yeux" from *Manon*

Jules Massenet
(1842-1912)

Tyler Carnes, *tenor*
2023 Huang Aria Competition Winner
Aria Competition Sponsored by
Dr. T. Y. Huang & Mary Huang

Misaki Hall, *conductor*

In partial fulfillment of the requirements of the Master of Music in Orchestral Conducting degree.

"Summertime" from *Porgy and Bess*

George Gershwin
(1898-1937)

Sophia Crowder, *soprano*
2023 Huang Aria Competition Winner
Aria Competition Sponsored by
Dr. T. Y. Huang & Mary Huang

The School of Music is grateful to Dr. T. Y. Huang and Mrs. Mary Huang for their financial support in recognizing the winner of the annual Aria and Concerto Competition. Gifts to the School of Music, both for scholarships and other purposes, play a critical role in the success of our mission to educate the finest music professionals. Thank you to Dr. and Mrs. Huang and to all of our donors for their support of the UofL School of Music.

Assumption from *Sign of Four Suite*

John P. La Barbera
(b. 1945)

Mike Tracy, *tenor saxophone*
Gabe Evens, *piano*
Chris Fitzgerald, *bass*
Ed Soph, *drums*

This evening, we celebrate Professor Mike Tracy for his decades of service to the University of Louisville and his outstanding contribution to the field of Jazz.

PROGRAM NOTES

Through the Looking Glass

Jess Turner

When I began composing *Through the Looking Glass*, I knew that I wanted to write a piece that was fantastical in nature -- a piece that would transport us into an imaginary land where anything is possible. I chose the title *Through the Looking Glass* because just as Alice's doorway to Wonderland was her "looking glass," this fanfare is a doorway to a world of musical landscapes. The piece is constructed of two different elements: a pervasive rhythmic pattern and an entire pitch vocabulary of only five different notes that are arranged in many different ways -- sometimes in long angular lines and other times in massive blocks of sound. Underneath all of this is the driving rhythmic impetus that propels the piece forward. These combined elements are meant to convey the imagery of colorful and fantastical shapes and images hurtling past the listener as he or she is transported to a new musical world where anything is possible.

Through the Looking Glass is composed to be a concert opener, bringing the audience into the musical world created by the concert they are about to hear. In this way, this piece acts in a similar manner to the looking glass through which Alice was able to gain access to her wonderland. The entire three minutes of the piece consists of only five different pitches which are constantly reconfigured into running passages, ostinati, and thrilling fanfares.

Through the Looking Glass was premiered by the Bob Jones University Symphonic Wind Band on May 2, 2008, with Dr. Dan Turner conducting.

- Program Note by Jess Langston Turner

Amazing Grace

William Walker/John Newton

While the melody of *Amazing Grace* has become almost universally recognized, its story is perhaps less well known. John Newton, who wrote the lyrics, was employed on a ship that worked in the slave trade. In 1748 an incredible storm imperiled his vessel off the Irish coast, and under that threat of calamity Newton called out to God for protection. Saved from the storm, Newton ultimately had a conversion experience. This led to his renouncement of involvement in slave trading as becoming a voice to abolish it. His lyrics were not an attempt to clarify doctrine, but rather an expression of Newton's gratitude to God for turning him from being a "wretch" to a saved believer; one who turned from slave trader to becoming an evangelist and an influencer of abolition in Great Britain.

Come Sunday

Edward Kennedy "Duke" Ellington

Duke Ellington's *Come Sunday* was composed in 1942 with the intention of showcasing alto saxophonist Johnny Hodges. Later, lyrics were added, and it was made even more popular by artists such as Mahalia Jackson and others. This arrangement blurs the lines of the worlds of art song, jazz, and gospel in a chamber ensemble that includes the vocalist in a trio with piano and bass, with support and interaction from an ensemble of nine other players from the woodwind, brass and percussion families.

Come Sunday

*Come Sunday, Oh come Sunday,
That's the day.*

*Lord, Dear Lord above,
Oh, my God Almighty; God of Love,
Oh, please look down and see my people through.*

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*I believe that God put sun and moon up in the sky.
I don't mind the gray skies, 'cause they're just clouds passing by.*

*Lord, Dear Lord above: God Almighty, God of Love,
Please look down and see my people through.*

*I believe God is now, was then and always will be.
With God's blessing we can make it through eternity.
Oh, bless us, Our Lord!*

*(Hmm), Oh, Oh, my God almighty, God of Love,
God of Love,*

*Come Sunday, Oh come Sunday,
That's the day.*

Come Sunday

Omar Thomas

Come Sunday is a two-movement tribute to the Hammond organ's central role in black worship services. The first movement, *Testimony*, follows the Hammond organ as it readies the congregation's hearts, minds, and spirits to receive The Word via a magical union of Bach, blues, jazz, and R&B. The second movement, *Shout!*, is a virtuosic celebration - the frenzied and joyous climactic moments when The Spirit has taken over the service.

The title is a direct nod to Duke Ellington, who held an inspired love for classical music and allowed it to influence his own work in a multitude of ways. To all the black musicians in wind ensemble who were given opportunity after opportunity to celebrate everyone else's music but our own - I see you and I am you. This one's for the culture!

- Program Note by Omar Thomas

Fêtes from Nocturnes

Claude Debussy

Claude Debussy blossomed into his distinctive symphonic sound in the 1890's with the premiere and success of both the *Prélude to the Afternoon of a Faun* and *Nocturnes*. The first of the two was quoted by Debussy's colleague and Paris Conservatory alumni, Alfred Bruneau, as "one of the most exquisite instrumental fantasies which the young French school had produced." Debussy was a product of this 'French school', beginning his studies at the Paris Conservatory at the age of ten in 1872. Though Bruneau gave high praise to the *Prelude*, the *Nocturnes* is arguably just as deserving.

What began as an experiment in the orchestral grouping entitled *Three Twilight Scenes* in 1892 would later be developed between 1897 to 1899 into the piece we know today as *Nocturnes*. Premiered with the *Concerts Lamoureux* in Paris in 1900, this three-movement symphonic work depicts three separate landscapes inspired by the series of paintings of the same name by James Abbott McNeill Whistler. The second movement *Fêtes*, translates to "festival" or "party." In the words of Debussy:

Fêtes gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and becomes merged with it. But the background remains persistently the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm.

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The movement begins with a rhythmic ostinato in the strings, representing a "dancing rhythm." This is quickly followed by ascending and descending scale passages in the woodwinds, with brief "sudden flashes of lights" interjected by the brass. The brass will function as these "flashes of lights" throughout the entirety of the movement. The "dancing rhythm" and atmospheric scale passages alternate between the strings and the winds, and this continues until the B section, or the secondary idea, of movement is presented.

A trio is played between the timpani, harp and low strings - the metaphorical footsteps of the procession that will follow. Three muted trumpets present the procession, which, as stated above, passes through the festival or party. Once the procession has passed, the festival begins again with the return of the original "dancing rhythm" and scale passages. The movement ends quietly with muted trumpets playing fragments of the procession along with a duet of low strings and percussion.

Nocturnes is a piece that incorporates aspects of the impressionistic movement of the late 19th and early 20th century. Though Debussy himself never referred to himself as an impressionist composer, his rejection of absolute music (music not based off existing materials such as literature or other artistic mediums), and the musical painting he creates in *Nocturnes* mirrors the qualities of the movement.

If *Prélude to the Afternoon of a Faun* served as an "exquisite" introduction to impressionistic style in the symphonic form, *Nocturnes* is a stunning expansion and refinement of this style.

- Program Note by Christopher Wolfzorn

Concerto for Alto Saxophone and Orchestra

Paul Creston

Paul Creston (1906-1985), born Giuseppe Guttoveggio in New York City, is considered one of America's premier composers, with a body of work including music for piano, voice, chamber groups, concert band, and orchestra.

Showing an early interest in music, Creston was enrolled in piano lessons at eight, and taught himself to play his brother's violin. Family financial problems led Creston to leave high school in his third year, and he worked a succession of jobs while taking classes in English, foreign languages, mysticism, composition, piano, organ, and orchestration. He established a career as an organist, and despite a lack of formal training, also spent thirty-five years as a professor of music at a succession of colleges and universities.

When Creston decided to focus on composition in the early 1930s, he enjoyed relatively quick success. His compositions were among the most performed pieces of the 1930s, 1940s and 1950s, and tended to feature a strong rhythmic sense and changing meters (alternating sizes of beat groupings), though within a traditional compositional framework. Creston chose to write for a number of "neglected" instruments, including marimba, trombone and accordion, and wrote three works for saxophone, Sonata, Rapsodie, and Concerto for Saxophone and Orchestra.

The saxophone, invented circa 1840 by Belgian instrument maker Adolphe Sax, was quickly adopted by military bands due to its power, versatility, and fine tone quality. The French National Conservatory established a saxophone class in 1858 with Sax as its first professor, and the saxophone seemed to be well on its way to being considered a legitimate orchestral instrument. Unfortunately, Sax left the conservatory in 1871, his position was not filled, and the saxophone's progress towards universal acceptance stalled.

The saxophone craze of the 1920s renewed interest in the instrument, and produced a succession of noted soloists, first in a popular and novelty vein playing songs like Saxophobia and Sax-o-Phun, but in the early 1930s, a group of legitimate classical saxophonists emerged, and some of the best composers of the period began writing music for them. Glazounov and Ibert wrote

PROGRAM NOTES

fine concerti for German-American virtuoso Sigurd Rascher. Marcel Mule emerged as leader of a French school of saxophone performance, and, after a seventy-one year vacancy, succeeded Sax as Professor of Saxophone at the Conservatory. American saxophonist Cecil Leeson inspired the composition of more than fifty new works for the instrument, including the Creston Concerto, composed in 1941.

Today's music is cast as a traditional three-movement concerto. The first movement, Energetic, opens in dramatic fashion, with strong musical statements by the orchestra and cadenza 4 opportunities for the soloist. The movement then settles into a pattern of driving, rhythmic music interspersed with lyrical passages. The second movement, Meditative, is written in 5/4 time (beats in groups of five, rather than the usual multiples of two or three), helping to give the expressive music a floating, dreamlike quality. The last movement, Rhythmic, displays the bravura nature of the instrument with dazzling displays of technique, leading to a powerful conclusion.

- Program Note by Steve Anthenien

"En fermant les yeux" from *Manon*

Jules Massenet

Manon is an *opéra comique* in five acts composed by Massenet in the early 1880's. The libretto was written by Henri Meilhac and Philippe Gille, and based on Abbé Prévost's novel written in 1731, *L'histoire du chevalier des Grieux et de Manon Lescaut*. Its première at the Opéra-Comique in January 1884 launched the opera on a timeless international career, and secured Massenet's unchallenged position as one of the leading opera composers of his generation. Other operas he is known for include *Thaïs* and *Werther*.

In the second act of the *Manon*, Manon Lescaut, a young and pretty, yet poor girl, has eloped with her newfound lover, Le Chevalier des Grieux. He writes a letter to her father asking for his permission to marry her. The maid then announces the arrival of two soldiers: Lescaut (Manon's older cousin), and Brétigny in disguise, which she whispers only to Manon. Des Grieux reads his letter to Lescaut while the disguised Brétigny informs Manon of an ill fate: Des Grieux's father would abduct his son later that evening. Brétigny suggests that Manon let this abduction happen as she would lead a better life without him. When the two soldiers leave, Des Grieux does as well to deliver the letter, leaving Manon to contemplate this decision alone.

En fermant les yeux (now widely known as the "Dream Aria") is sung by Des Grieux to Manon upon his return. He sings of a dream of the two of them living a happy, wedded life together; however, he has no knowledge of his abduction that is to come moments later, nor of Manon's ultimate decision to pursue a life without him.

- Program Note by Misaki Hall

En fermant les yeux

*En fermant les yeux, je vois làbas...
une humble retraite,
une maisonnette
Toute blanche au fond de bois!*

*Sous ses tranquilles ombrages
Les clairs et joyeux ruisseaux,
Où se mirent les feuillages,
Chantent avec les oiseaux!*

Upon closing my eyes

*Upon closing my eyes, I see over there...
A humble retreat,
A small, white house
At the bottom of the woods!*

*Under its quiet shade,
The clear, joyous streams,
Where the leaves are reflected,
I sing with the birds!*

PROGRAM NOTES

*C'est le paradis! Oh non!
Tout et lá triste et morose,
Car il y manquey une chose,
Il y faut encore Manon!*

*Viens!
Lá sera notre vie,
Si tu le veux,
O Manon!*

*It's Paradise! Oh, no!
All is sad and sullen
Because there is lack of one thing:
It still needs Manon*

*Come!
There will be our life,
If you want it,
O Manon!*

“Summertime” from *Porgy and Bess*

George Gershwin

Created in collaboration with George and Ira Gershwin (1896-1983), *Porgy and Bess* is an American opera based on the novel *Porgy* (1925) by DuBose Heyward (1885-1940). The story of the opera follows a plethora of characters as they live out their lives in Catfish Row, a seaside city that parallels the Cabbage Row in South Carolina. The main plot of the opera is the relationship created between Porgy, a disabled beggar, and Bess, Crown's lover, after Crown murders Robbins and flees Catfish Row. Porgy offers Bess a place to live after the murder, while the rest of the town ostracizes Bess. Over the span of the opera, the two grow to love each other, but the constant threat and reappearances of Crown threatens their connection. After Porgy murders Crown and is arrested, Bess leaves Catfish Row without Porgy knowing. Once Porgy is released, he sets off to find his true love, Bess.

At the request of George Gershwin, all American productions must have an all-black main cast. Gershwin set out to write a jazz opera, and he felt that current opera companies, such as the Metropolitan Opera, were unable to accommodate for these needs. This request obviously caused an outrage in a heavy 'Jim Crow' America, though the controversy did not end there. To this day, there is a continued controversy within the black community on the portrayal of the characters. With the heavy use of drugs, depiction of poverty, and constant fighting, several characters can be seen as falling into racial stereotypes.

With the use of jazz, blues, and folk music, *Porgy and Bess* has a deeply American sound. Accompanied by the stunning lyrics of DuBose Heyward and Ira Gershwin, the music of *Porgy and Bess* has transcended past the stage. Based on a poem by DuBose Heyward, *Summertime* is one of the most recognizable arias from *Porgy and Bess*. *Summertime* has become a standard of not only the opera repertoire, but the jazz repertoire as well. Jazz greats as Miles Davis, Charlie Parker, Louis Armstrong, Ella Fitzgerald, have all made their own rendition of *Summertime*.

Summertime is the first aria of the opera and is sung by Clara as she holds onto her baby. *Summertime* is the lullaby she sings to her baby, a song of comfort and of love; one that is blissfully unaware of the tragedies Clara and her family will face. This aria is sung twice within the opera: once, as previously mentioned, at the start of top of Act I, and as the parting song to her baby before she dies as she attempts to save her husband Jake in the storm.

When sung for the first time, *Summertime* functions as an acknowledgement of how great life is now, and is joyous. Though when sung the second time, it functions as a loving goodbye and reminder that even in the darkest moments, or in the cold of winter, love and joy, or the summer, is just around the corner.

- Program Note by Christopher Wolfzorn

PROGRAM NOTES

Summertime

Summertime

And the livin' is easy

Fish are jumpin'

And the cotton is high

Oh your daddy's rich

And your ma's good-lookin'

So hush, little baby

Don't you cry

One of these mornings

You going to rise up singing

Then you'll spread your wings

And you'll take the sky

But 'til that morning'

There's a nothing can harm you

With daddy and mammy standing by

Assumption from Sign of Four Suite

John P. La Barbera

In conversation with some New York colleagues in the late 70s, I was surprised to learn that they were under the impression that I was not only musically steeped in the jazz idiom but anchored to it. Unaware of my background, they assumed that I was mono dimensional and limited to writing for the conventional jazz big band. While that was my passion and principal focus at the time, I also had and have a love for the symphony orchestra...its tradition, flexibility, and its component make up.

Shortly thereafter, I was in London doing a recording and found time to take in the city and especially the haunts closely associated with its most famous detective, Sherlock Holmes. A diehard fan since my childhood, I always thought the stories and especially titles were an untapped resource for musical works and spent a few days sketching out some thematic material.

From this came the "Sign of Four" suite, homage to the early Holmes story. Using our musical time signature as a basis for the work, I proceeded to compose four pieces that imply 4/4 time, but are scored in different meters. My intention was for an audience to "assume" they were all in that time signature but in fact, were totally different.

Using a separate section from the orchestra for each movement, "Assumption" employing the string section, is the first movement of this collection and while presenting a challenge to the orchestra, its 12/8 time signature allows a "swing" feel to flow more easily from the ensemble.

ARTIST BIOGRAPHIES

KATHERINE CALCAMUGGIO DONNER

Katherine Calcamuggio Donner is an award-winning mezzo-soprano who frequents operatic, concert and recital halls across the United States. Her operatic roles have run the gamut from the comedic damsel to the handsome hero. She has been associated with operatic companies such as Kentucky Opera, Florida Grand Opera, Glimmerglass Opera, Syracuse Opera, Chicago Opera Theater, Opera on the James, Opera Omaha, and Union Avenue Opera. On the concert stage, she often brings solemnity and hope in her mezzo-soprano soloist opportunities in repertoire that has been imprinted on generations of musical lovers, working with the Louisville Orchestra, Evansville Philharmonic, Green Bay Symphony, and the Toledo Symphony Orchestra. However, collaborating and bringing new music to audiences is a passion, and she has been grateful to work with the Grammy award winning ensemble, *eighth blackbird*, regional symphonies, and various universities to sing the songs of her contemporary composers. Additionally, she has performed over one hundred recitals, in more than a dozen states as a guest artist with the Piatigorsky Foundation.

FREDERICK SPECK

Frederick Speck, Director of Bands and Professor of Music at the University of Louisville, directs the Wind Symphony and New Music Ensemble, teaches graduate conducting, and serves as Chair for the Department of Performance Studies. In addition, he is the artistic director and conductor of Chamber Winds Louisville and the Louisville Concert Band. Under his leadership, ensembles have performed at KMEA Conferences, CBDNA Southern Division Conferences, the MENC National Conference, the CBDNA National Conference, the Midwest Clinic, the American Bandmasters Convention, the Jungfrau Music Festival in Interlaken, Switzerland, and World Association for Symphonic Bands and Ensembles Conferences in Killarney, Ireland, San Jose, California, and Prague, Czech Republic.

Also a composer, the New York Times cited his "Philomel's Refrain" as, "vivid, driven music." His music has been performed by such ensembles as the Louisville Orchestra, the Denver Symphony, the Senzoku Gakuen Wind Ensemble, Mushashino Academia Musicae Wind Ensemble, Speculum Musicae, and recorded by such artists as Richard Stoltzman, Paul York, Brett Shuster, Michael Tunnell, and the Washington Winds. Twice the recipient of the University of Louisville President's Award for Outstanding Scholarship, Research and Creativity, his work has also been recognized through fellowships and commissions from the Barlow Endowment, the National Endowment for the Arts, the Pennsylvania Council for the Arts, and the Indiana Arts Commission.

He is an elected member of the American Bandmasters Association and Past President of the College Band Directors National Association Southern Division. Speck earned the BM and MM from Bowling Green State University and the DMA from the University of Maryland.

KIMCHERIE LLOYD

Professor Kimcherie Lloyd is currently the Director of Orchestral Studies and Opera Theatre in the School of Music, holds the Moritz von Bomhard Endowed Chair of Music Theatre, serves as the Director of Undergraduate Studies, and is also the immediate past National President of the College Orchestra Directors Association. In addition to orchestra and opera theatre, Professor Lloyd teaches instrumental graduate and advanced undergraduate conducting. Professor Lloyd holds a Bachelor and Master's degree in piano performance from Eastern Michigan University, a Master's degree in orchestral/opera conducting from Louisiana State University and was a member of the Apprentice Conducting Program at the University of Minnesota School of Music. As an apprentice conductor, Professor Lloyd worked with the Minnesota Orchestra, St. Paul Chamber Orchestra, Minnesota Opera, Minnesota Composer's Forum, Minneapolis Symphony and the Plymouth Music Series. In addition to her studies in the US, Professor Lloyd studied conducting with Julius Kalmar at the Conservatorium in Vienna, Austria.

Professionally, Ms. Lloyd served as Director of Music with Kentucky Opera from 1999-2007, where she was the Music Director for the Rudd Young Artist Program and Assistant Conductor/Chorus master for the main stage productions. Other past affiliations include the Louisville Orchestra,

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the Louisville Youth Orchestra, Music Theater of Louisville, Voices of Kentuckiana, the Minnesota Orchestra, Minnesota Opera, St. Paul Chamber Orchestra, MacPhail Center for Arts, Baton Rouge Opera, Tecumseh Pops Orchestra and the Ann Arbor Chamber Orchestra. Internationally, Ms. Lloyd has guest conducted in Vienna, Austria, Lyon, France, Katowice, Poland, San Jose, Costa Rica and Recife, Brazil, and Loja, Ecuador.

Professor Lloyd's former conducting students hold major positions in Ecuador, Brazil, Korea, Germany and the US. In addition to her performance activities, Professor Lloyd is an active researcher in comparative humanities. Her current research focus pertains to historical erasure of women in 19th and 20th century America in classical music and the intersection of gender and leadership.

MIKE TRACY

A veritable "Ambassador of Jazz," Professor Michael Tracy is one of America's foremost jazz educators, with more than forty-five years of performing and teaching experience. In classrooms, studios, and concert halls, he has developed a variety of innovative approaches to jazz education, enabling him to work with students of any proficiency. Tracy has taught and performed throughout the United States, Argentina, Australia, Belize, Brazil, Canada, China, Colombia, Costa Rica, Cuba, Denmark, Ecuador, Estonia, Finland, Germany, Great Britain, Italy, Japan, New Zealand, Peru, Poland, Republic of Georgia, Russia, Scotland, Singapore, and Wales. As a Fulbright Senior Specialist, he worked with and advised the jazz programs at the Estonian Music Academy in Tallinn, Estonia (2014), the Tbilisi State Conservatoire in Tbilisi, Georgia (2016) and Universidad de las Américas in Quito, Ecuador (2018-19).

Professor Tracy is Director of Jazz Studies at the University of Louisville School of Music in Louisville, Kentucky (formally the Jamey Aebersold Jazz Studied Program), where he teaches jazz saxophone, jazz repertoire and numerous ensembles. In addition to his duties at the University, he was a longtime faculty member of the widely renowned Jamey Aebersold Summer Jazz Workshops, where he served for over forty-two years, and founder and director of the Louisville Jazz Workshop, a summer jazz experience for adults.

Tracy has also made forays into the worlds of recording with eight CDs to his credit – *Fotografia* (2019), *Hora Certa* (2016), *Surfboard* (2012), *Wingspan* (2010), *Conversations* (2008), *Gusting* (2004), *Tracings* (2003) and *Facets* (1999). He and his group Hora Certa were recognized as the Best Latin Jazz Artist of 2019 by Latin Music Awards Kentucky. Tracy's publishing accomplishments include authoring the books *Jazz Piano Voicings for the Non-pianist*, co-authoring *Pocket Changes: 421 Standard Chord Progressions and Pocket Changes II*, *381 Standard Chord Progressions and Jazz Saxophone Survey: A Descriptive Analysis of 38 Saxophonists*. He is also the artistic Director of *JazzAnywhere.com*, an online jazz education site which offers a variety of courses on jazz, Brazilian, Colombian music. In addition, Mr. Tracy is actively involved presenting online master classes for organizations in Brazil, Columbia, Ecuador, Russia and more.

Professor Tracy holds a Master of Arts in Higher Education and Bachelor of Music Performance and Music Education degrees from the University of Louisville. He is also the recipient of two National Endowment for the Arts Study Grants in jazz performance.

Michael Tracy is a Yamaha Artist, D'Addario Artist playing exclusively on D'Addario Jazz Select Reeds and Friend of Bambú (ligature). For additional information please visit www.michaeltracy.com.

JOHN P. LA BARBERA

John P. La Barbera is a Grammy® nominated composer/arranger whose writing spans many styles and genres. His works have been recorded and performed by Buddy Rich, Woody Herman, Count Basie, Dizzy Gillespie, Mel Torme, Chaka Khan, Harry James, Bill Watrous, and Phil Woods just to name a few. Though his major output has been in jazz, John has had works performed and recorded for symphony orchestra, string chamber orchestra, brass quintet, and other diverse ensembles. John's Grammy® nominated big band CD "On The Wild Side" along with "Fantazm" and his latest "Caravan" on the Jazz Compass® label, have been met with tremendous artistic and commercial success and are on the way to becoming jazz big band standards. John is a cofounder of the Diva Jazz Orchestra and co-producer and arranger for The Glenn Miller Orchestra Christmas recordings (In the Christmas Mood I & II). John has received Gold & Platinum Records and his arrangement of "Jingle

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Bells" from those recordings and can be heard in the Academy Award winning film "La La Land." Mr. La Barbera is a Professor Emeritus of Music at the University of Louisville's School of Music and an international clinician/lecturer whose topics range from composing/arranging to intellectual property and copyright. Among his numerous organizational affiliations are Jazz Education Network, Phi Mu Alpha Sinfonia, NARAS, American Composers Forum, Chamber Music America, and a writer/publisher member of ASCAP since 1971.

ED SOPH

Ed Soph holds the rank of Professor in the Jazz Studies and Performance Divisions of the College of Music at the University of North Texas. He teaches applied drumset students and the Rhythm Section Master Class. He has toured and recorded with Stan Kenton, Woody Herman and Clark Terry. He is the author of several videos on drumset playing and is an active clinician for Yamaha drums. He is the coordinator for the summer drumset workshop. He has recorded numerous Jamey Aebersold playalongs.

Ed Soph is internationally recognized as an author, master teacher, and musician. He has presented masterclasses throughout Europe, the Mid and Far East, Australia and New Zealand. He is the author of *Essential Techniques for Drumset* (Meredith Music/Hal Leonard), *Musical Time* (Carl Fischer), and *The Big Band Primer* (Ron Jon Publishers). He is also the author of a video, *The Drum Set: A Musical Approach* (Warner Bros.), and an instructional DVD, *Musical Time* (Carl Fischer).

As a performer and recording artist, Ed has been associated with the big bands of Stan Kenton, Woody Herman, Bill Watrous, and Clark Terry. Small group credits include trumpeters Randy Brecker, Ingrid Jensen, Red Rodney, Bobby Shew, Marvin Stamm, Ira Sullivan, and Clark Terry; saxophonists Eddie Daniels, Joe Henderson, Marchel Ivery, Pat LaBarbera, Dave Liebman, Dave Pietro, and Chris Potter; trombonists Carl Fontana, Urbie Green, Slide Hampton, Bill Watrous, and Jiggs Whigham; and pianists Warren Bernhardt, David Catney, Bill Evans, Stefan Karlsson, Joe LoCascio, Bill Mays, Cedar Walton, and James Williams.

Ed is an Artist Clinician for the Yamaha Corporation of America, the Avedis Zildjian Company, Evans Drumheads, and Innovative Percussion, makers of Ed's signature stick.

CHRIS FITZGERALD

Chris Fitzgerald has been a member of the Louisville jazz community as both a teacher and a performer since 1985. He currently serves as an associate professor of jazz bass and music theory at the University of Louisville, where he has taught since the turn of the 21st century. He also served as a member of the faculty of the Aebersold Summer Jazz Workshops from 1997 to 2020, and is currently a faculty member of the summer Louisville Jazz Workshop at UofL. In addition to performing as a long time member of local ensembles such as the Harry Pickens Trio and Liberation Prophecy, he has also performed and recorded with a long list of luminaries in the jazz field and beyond, including Dave Liebman, Lee Konitz, Donny McCaslin, Jean-Michel Pilc, and Norah Jones. As a clinician, Chris has presided over hundreds of masterclasses not only in the midwest, but also nationally and internationally. He has published over twenty articles on double bass-related topics as a staff writer for *Bass Gear Magazine*, and for the past ten years has also served as a forum administrator at Talk-bass.com, the world's largest online bass discussion forum.

Chris' current educational passion is his online *Jazz Bass Technique Series*, a collection of extensive double bass and jazz tutorial videos published as a form of worldwide educational outreach. The series includes collaborations with notable bassists in the field including Rufus Reid, Lynn Seaton, and John Goldsby. He is also co-founder of the "Faculty Chamber Jazz" initiative at the University of Louisville, which promotes active music collaboration between classical and jazz faculty in regular concert settings.

ARTIST BIOGRAPHIES

GABE EVENS

Gabe Evens is the Associate Professor of Jazz Piano, Composition and Arranging at the University of Louisville, Studies Program. He has performed throughout the United States and in Malaysia, Singapore, and Spain, and has played with the Malaysian Philharmonic Orchestra, the Miami City Ballet Orchestra, and the UNT One O'Clock Lab Band.

Evens has seven CDs of original music and has had numerous compositions performed by chamber and large ensembles including the Louisville Orchestra, Orquestra Sinfónica de Loja, the Cape Symphony Orchestra, and the Malaysian Philharmonic Orchestra.

Evens is a certified teacher of the Alexander Technique, holds an MA in Jazz Piano Performance from the University of Miami, and a DMA in Performance with a major in Jazz Studies (composition emphasis) from the University of North Texas.

UNIVERSITY WIND SYMPHONY

The University of Louisville Wind Symphony is widely known for its persuasive performances of significant works representing a variety of styles in the wind band repertoire. Directed by Dr. Frederick Speck, the musicians aspire to the highest level of musical and artistic standards. The ensemble maintains an active schedule of performances and is comprised of the finest woodwind, brass, and percussion students at the university.

In addition to campus performances, the ensemble has been invited to perform at numerous professional association conferences. Such performances include Kentucky Music Educators Association In-Service Conferences, College Band Directors National Association-Southern Division Conferences, the Music Educators National Conference National Convention, the College Band Directors National Conference in New York City, World Association for Symphonic Bands and Ensembles Conferences in Killarney, Ireland, San Jose, California and Prague, Czech Republic, the Jungfrau Music Festival in Interlaken, Switzerland, the College Music Society National Conference, and the American Bandmasters Association Convention.

UNIVERSITY SYMPHONY ORCHESTRA

The University Symphony Orchestra is the premier orchestral ensemble at the University of Louisville, performing a great variety of orchestral literature from standard repertoire to music of the 21st century. Composed primarily of music majors (undergraduate and graduate), the USO is open by audition to any UofL student. Most recently, the USO performed in collaboration with Orbert Davis and the Chicago Jazz Philharmonic at the 2021 Midwest Clinic in Chicago, IL and was a featured ensemble at the College Orchestra Directors Association National Conference in February 2022. In addition to a featured concert performance, the USO served as the conducting masterclass ensemble for guest master clinician, Teddy Abrams, Music Director of the Louisville Orchestra. Other highlights include its Carnegie Hall debut in 2007 and being a featured ensemble at the College Orchestra Director's National Conference in 2010 and a featured ensemble at the KMEA Conference in 2012. The Sinfonietta, a select group of musicians chosen from the USO, has twice traveled to San Jose, Costa Rica for performances in the National Theater collaborating with the *Universidad Costa Rica* and the *Instituto Costarricense Pro Música Coral*. The USO is active in promoting music of living composers such as Jennifer Higdon and Diane Wittry. A recent recording features the University Symphony Orchestra and cellist Paul York performing Witold Lutosławski's Concerto for Cello and Orchestra, performed and recorded in the Fall of 2015. Each year, the USO presents a variety of concerts, including the highly popular Halloween Spooktacular and the New Music Festival concert, which has included music by guest composers such as Karel Husa, John Corigliano, and Brett Dean. The USO also performs standard orchestral literature, including recent performances of Brahms Symphony No. 1 in C minor, Brahms Variations on a Theme By Haydn, Beethoven Mass in C Major, Prokofiev Symphony No. 1, and Shostakovich Symphony No. 9. In addition to its own performance schedule, the USO regularly joins the UofL Opera Theatre for a fully staged production. Recent opera productions include *The Elixir of Love*, *The Telephone*, *Dido & Aeneas*, *Down in the Valley*, *Doctor Miracle*, *The Tender Land*, *The Magic Flute*, *The Marriage of Figaro*, and *Don Giovanni*.

PERSONNEL

UNIVERSITY OF LOUISVILLE WIND SYMPHONY

Frederick Speck, Director

FLUTES and PICCOLOS

Cameron Bilek Orland Park, IL
 Abby Hardin LaGrange
 Trent Ripberger Florence
 Lynne-Grace Wooden* Lexington

OBOES and ENGLISH HORNS

Jackson Brummett* Winchester, IN
 Abby Elliott Evansville, IN

BASSOONS

Marissa Keith Louisville
 Zelda Lynn Jonesboro, AR
 Nathan Shepherd* Lanesville, IN

CLARINETS

Rami Darhali Elizabethtown
 Natalie DeSimone* LaGrange
 Ashtyn Jones LaGrange
 Dan Klipper New Albany, IN
 Patrick Nguyen Vine Grove
 Kaitlyn Purcell Georgetown

BASS CLARINET

Chandler Craine Frankfort

ALTO SAXOPHONES

Nick Martin Campbellsville
 Tanner Swift* Louisville

TENOR SAXOPHONE

Tarrylton Dunn Mount Vernon

BARITONE SAXOPHONE

Justin Brown Monroeville, IN

HORNS

Michael Coleman* Mount Washington
 Korey Garcia Jeffersonville, IN
 Caitlin Kemker Salem, IN
 Christopher Woosley LaGrange

TRUMPETS

Joshua James* Louisville
 Maddy Leger LaGrange
 Joshua Stump Louisville
 Adam Wilson Nancy

TROMBONES

Ian Dutkiewicz Mount Vernon, IN
 Logan Myers* Flaherty
 Vincent Simon Orlando, FL

BASS TROMBONE

Cody Coleman Louisville

EUPHONIUM

Jonathan Woods* Walton

TUBAS

Ben Bunting LaGrange
 Owen Davis* Rochester, NY

DOUBLE BASS

Brennen Taggart Lexington

PIANO

Amy Acklin (*faculty*) Louisville
 Nathan Shepherd Lanesville, IN

PERCUSSION

Haydon Brannon Louisville
 Elliott Campbell Owensboro
 Stephanie Lawson* Cincinnati, OH
 Sam Riddick Louisville
 Peony Zhao Somerset

Names are listed in alphabetical order.

* denotes principal

PERSONNEL

UNIVERSITY OF LOUISVILLE SYMPHONY ORCHESTRA

Kimcherie Lloyd, Director

Misaki Hall and Christopher Wolfzorn, Assistants

VIOLIN I

Varissara Tanakom
Kerwin Gonzalez
Aimee Quinn
Maddie Rowe
Anna Laverty
Mia-Rose Lozado
Misaki Hall
Joseph Levinson
Angkun Uabamrungjit

VIOLIN II

Emily Fischer
Samantha Lamkin
Dayana Cedeño
Erin Lewis
Reagan Ballard
Bria Quinn
Donovon McDonald
Antonio Thai
Grace Choo

VIOLA

Nathaniel Jackson
Thomas Gielow
Morgan Schumacher
Andrew Baldeon
Abbie Camp

CELLO

Brendan Stock
Benjamin Meitzen
Alex Moore
Owen Talley
Gillian Faulkner
Norah Stone
Tristan Nava-Mercado
Hayden Sizer

BASS

Jonathan Kaiser
Eric Eastman
Brennen Taggart
Sophia Waldschmidt
Rachael Cole
Arlen Faulkner

FLUTE

Cameron Bilek
Alison Addie (+picc)
Lynne-Grace Wooden (+picc)

OBOE

Stephanie Hile
Jackson Brummett
Lillian Reed

CLARINET

Natalie DeSimone
Rami Darhali
Kaitlyn Purcell

BASS CLARINET

Dan Klipper

BASSOON

Zelda Lynn
Marissa Keith

HORN

Michael Coleman
Allie Swarens
Korey Garcia
Christopher Woosley
Cameron Smith
Caitlin Kemker

TRUMPET

Will French
Gabe Edwards
Maddy Leger

TROMBONE

Logan Myers
Vincent Simon

BASS TROMBONE

Cody Coleman

TUBA

Owen Davis

PERCUSSION

Stephanie Lawson
Dalton Powell
Haydon Brannon

PIANO/SYNTHESIZER

Joshua Lowery

U OF L SCHOOL OF MUSIC

Welcome to the University of Louisville!
We hope you enjoy the concert this evening.

› Smoking is not permitted in the School of Music building.
In the unlikely event of a fire or other emergency, please walk to the nearest exit.

› The use of recording devices and flash photography is strictly prohibited.

› Please silence cell phones & other electronic devices.
Thank you.

UPCOMING EVENTS

All events are held at the School of Music on the University of Louisville Belknap Campus and are free and open to the public, unless otherwise noted.
Events are subject to change. Scan the code below for a full list.



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