

JACOBSEN

PROFESSIONAL ARTIST SERIES | 2022-23

Music for Martha

*Celebrating the life and art of legendary
dancer and choreographer Martha Graham*

FRIDAY, SEPT. 9

Featuring Aaron Copland's *Appalachian Spring*
and Samuel Barber's *Medea*. Performed by faculty
and students, conducted by Gerard Morris.



LAND ACKNOWLEDGEMENT

We begin by acknowledging that this event takes place on the ancestral territory of the Puyallup Tribe and the Lushootseed-speaking people, whose relationship with the land continues to this day.

We respectfully acknowledge and honor the history and presence of Indigenous students, staff, and faculty here at Puget Sound. We who are guests on this land offer our gratitude for the opportunity to make music together here.

The School of Music strives to recognize, include, and respect all of the peoples and musical traditions that make up our community.

JACOBSEN SERIES

Established in 1984, the Jacobsen Series features performances by School of Music faculty members, students, alumni, and guest artists for the university and the community. The series, named in honor of Leonard Jacobsen, professor of piano and chair of the piano department at Puget Sound from 1932 to 1965, consists of theme-related concerts presented between September and April each academic year.

The Jacobsen Series Scholarship Fund awards annual music scholarships to outstanding student performers and scholars. This fund is sustained entirely by individual ticket sales. University of Puget Sound wishes to recognize and thank our many patrons whose support has assisted worthy students and has contributed to this successful series.

SCHOLARSHIP RECIPIENTS 2022–23

Isabella Brady '24 and Moira Gaffney '24
Sigma Alpha Iota

As this year's scholarship award winners, we are delighted to represent the Sigma Alpha Iota (SAI) International Music Fraternity at the 2022–23 Jacobsen Series performances. Our involvement in SAI allows us to participate in a long and honorable history of missions that demonstrate our passion for music, and to promote music and music service to the local community and beyond.

Through our rose sales, receptions, and *FaculTea* events, we help foster appreciation and community at Puget Sound as we celebrate our faculty artist-musicians. Proceeds from Jacobsen Series ticket sales allow our fraternity to continue supporting SAI Philanthropies, a non-profit organization that benefits music programs such as The Music Therapy Project and People-to-People.

We hope you enjoy this season's Jacobsen Series. Thank you for joining us, and for your support!

Sincerely,

Isabella and Moira

MUSIC FOR MARTHA

Celebrating the life and art of legendary dancer and
choreographer Martha Graham

Gerard Morris, conductor

Introductory Remarks

Medea (Cave of the Heart) (1946).....	Samuel Barber
I. Overture (maestoso)	(1910–1981)
II. Chorus, Jason, and Glauce (allegretto)	
III. Medea (secco martellato)	
IV. Glauce (allegro ma non troppo, giocoso)	
V. Jason (andante sostenuto, brillante)	
VI. Chorus, Jason, and Glauce (moderato, dolce)	
VII. Medea, Chorus, Jason, and Glauce (sombre, animando, più agitato)	
VIII. Chorus; Kantikos Agonias (minaccioso, foreboding)	
IV. Exodus (molto allegro, tranquillo, morendo)	

INTERMISSION

Appalachian Spring (Ballet for Martha) (1944).....	Aaron Copland
Scene 1: very slowly	(1900–1990)
Scene 2: allegro	
Scene 3: moderato	
Scene 4: fast	
Scene 5: suddenly allegro	
Scene 6: doppio movimento	
Scene 7: moderato (like a prayer)	

Reception following the program in the Schneebeck Concert Hall lobby.

MUSIC FOR MARTHA ENSEMBLE PERSONNEL

Gerard Morris, conductor

Violin I

Maria Sampen
Jules Tan '23

Violin II

Tim Christie
Ela Escobar '24

Viola

Joyce Ramée
Charlotte Saric '24

Cello

Anna Wittstruck
Sophie Paul '22

Bass

Steve Schermer

Flute

Tracy Doyle

Oboe/English horn

Logan Esterling

Clarinet

Jennifer Nelson

Bassoon

Rosie Rogers '20

Horn

Rodger Burnett

Piano

Ronaldo Rolim

CONDUCTOR

GERARD MORRIS joined University of Puget Sound School of Music faculty in fall 2009 and is department chair for winds and percussion. In 2016, he became an associate professor and was honored as the recipient of the President's Excellence in Teaching Award. In 2022, he was promoted to the rank of professor.

In addition to his recent appointment as conductor of the esteemed Tacoma Concert Band, Morris's conducting credits include appearances at The Midwest Clinic, College Band Directors National Association Western/Northwestern Divisional Conference, Washington Music Educators Association State Conference, California Music Educators Association Bay Section Conference, University of Georgia JanFest, Colorado Music Festival at Chautauqua, Steamboat Strings Music in the Mountains Summer Music Festival, Heartland Marimba Festival, West Valley Winds Workshop (Canmore, Alberta), Calgary Summer Band Workshop, and as featured conductor on composer Neil Thornock's compact disc recording *Between the Lines*, a project that Morris also co-produced.

Morris has appeared as guest clinician/lecturer at CBDNA National Conference, WMEA State Conference, CMEA Bay Section Conference, University of North Carolina at Greensboro New Music Festival, Northwestern University Conducting and Wind Symposium, University of British Columbia Wind Conducting Symposium, and guest artist in residence at American Community School (Abu Dhabi/Dubai, United Arab Emirates), Iowa State University, Xavier University, California State Polytechnic University (Pomona), and St. George's School (Vancouver, British Columbia).

PROFILE: MARTHA GRAHAM (1894–1991)

Martha Graham's impact on dance is often compared to that of Picasso's on painting, Stravinsky's on music, and Frank Lloyd Wright's on architecture. Her contributions transformed the art form, revitalizing and expanding dance around the world. In her search to express herself freely and honestly, she created the Martha Graham Dance Company; the oldest school of dance in the United States. As a teacher, Graham trained and inspired generations of famous dancers and choreographers. Her pupils included such greats as Alvin Ailey, Twyla Tharp, Anna Sokolow, Lila York, Paul Taylor, Merce Cunningham, and countless other performers, actors, and dancers. She also collaborated with some of the foremost artists of her time including composers Aaron Copland, Samuel Barber, Norman Dello Joio, and Edgard Varèse, as well as the sculptor Isamu Noguchi.

Born in 1894 in Allegheny County, Penn., Graham spent most of her formative years on the west coast. Her father, a doctor specializing in nervous disorders, was very interested in diagnosis through attention to physical movement. The belief in the body's ability to express its inner senses was pivotal in Graham's desire to dance. In 1911, Graham attended a performance of ballet dancer Ruth St. Denis at the Mason Opera House in Los Angeles. Inspired by St. Denis's performance, Graham enrolled in an arts-oriented junior college, and later to the newly opened Denishawn School of Dance. For the next eight years, Graham made Denishawn her home as both a student and instructor. In 1923, Graham was ready to "branch out" and joined the vaudeville revue *Greenwich Village Follies*. With the follies, Graham was able to design and choreograph her own dances. Though this work provided her with some economic and artistic independence, she longed for a place to make greater experiments with dance. It was then that she took a position at the Eastman School of Music, where she was free of the constraints of public performance. At Eastman, Graham was given complete control over her classes and the entire dance program. Graham saw this as an opportunity to engage her best pupils in the experimental dance she was beginning to create.

Graham's experimentations at Eastman proved to be the spark for a new mode of dance that would revolutionize theories of movement in all of the performing arts. Graham believed that ballet's focus with flow and grace left behind more violent traditional passions. Through spastic movements, tremblings, and falls to the floor, she could express emotional and spiritual themes ignored by other forms of dance. Her desire was to evoke strong emotions, and achieved these visceral responses through the repetition of explicitly sensual and violently disjunctive movements. Beginning with her Eastman students, she formed the now famous Martha Graham School for Contemporary Dance in New York City.

Despite her age, she continued to dance into her 70s, however, pressure from the artistic community led her to retire soon after. In her autobiography, *Blood Memory*, Graham states:

When I stopped dancing, I had lost my will to live. I stayed home alone, ate very little, drank too much, and brooded. My face was ruined, and people say I looked odd, which I agree with. Finally, my system just gave in. I was in the hospital for a long time, much of it in a coma.

Graham survived her hospital stay, and in 1972, she quit drinking, returned to her studio, reorganized her company, and went on to choreograph 10 new ballets and staged many revivals. Graham choreographed until her death

from pneumonia in 1991 at the age of 96. She was cremated and her ashes were spread over the Sangre de Cristo Mountains in northern New Mexico.

It is nearly impossible to track the influence of Martha Graham. She is universally understood to be the 20th century's most important dancer, and the mother of modern dance. She was the first dancer to ever perform at the White House (for Franklin Roosevelt), and received both the Presidential Medal of Freedom with Distinction and the French Legion of Honor. Her contributions to the art of stage design and dance production are countless. Martha Graham's continuous experimentation throughout her life, and constant attention to human emotion, frailty, and perseverance, is one of the greatest individual achievements in American cultural history.

PROGRAM NOTES

Appalachian Spring (Ballet for Martha) (1943–44) Aaron Copland

During the 1930s, Copland and celebrated dancer Martha Graham developed a mutual sense of admiration based on their shared interest in simple/natural expression. Their first opportunity to collaborate came when arts patron Elizabeth Sprague Coolidge commissioned Copland to write a score specifically for Graham's dance company.

Lacking a title for the completed work, Copland simply called the score "Ballet for Martha." That title remained until Graham announced (shortly before the debut) that she decided to call the ballet "Appalachian Spring." Graham took the name from a poem titled "The Dance" by American author Hart Crane (1899–1932). She admitted that she had chosen it simply because she liked the sound of it, and that the title had no connection with either the location or scenario of ballet. The irony of the situation wasn't lost on Copland, who stated, "Over and over again, people come up to me after seeing the ballet on stage and say, 'Mr. Copland, when I see your ballet and when I hear your music, I can just see the Appalachians, and I just feel spring.' Well, I'm willing if they are!" The premiere took place on Oct. 30, 1944, at the Library of Congress in Washington, D.C., with Graham dancing the lead role.

The scenario unfolds during the early 19th century, on the site of a Pennsylvania farmhouse that has just been built as a pre-wedding gift for a young couple. The following is Copland's own synopsis:

The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, which their new domestic partnership invites. An old neighbor suggests, now and then, the rocky confidence of experience. A revivalist and his followers

remind the new householders of the strange and terrible aspects of human fate. At the end, the couple is left quiet and strong in the new house.

The music climaxes in a set of variations on *Simple Gifts*, a hymn associated with the Shakers (a New England religious sect). Copland's score was awarded the 1945 Pulitzer Prize for Music, and the ballet was awarded the 1944-45 Music Critics Circle of New York Award for "Outstanding Theatrical Work."

Medea (Cave of the Heart) (1946)

Samuel Barber

The score for "Medea" was commissioned by the Ditson Fund of Columbia University for Martha Graham, and was premiered by Graham and her company at the MacMillan Theatre of Columbia University in May of 1946. Graham used the title "Cave of the Heart" for her ballet, but Barber preferred to use the original source of the idea as the title of the music. Neither Graham nor Barber wished to use the "Medea-Jason legend" literally in the ballet. Rather, these mythical figures served to project the timeless psychological states of jealousy and vengeance.

The choreography and music were conceived on two levels: the ancient-mythical and the contemporary. Medea and Jason first appear as godlike superhuman figures of the Greek tragedy. As the ballet progresses, the tension of the conflict between them increases as they step out of their ancient forms and become a modern man and woman caught in the nets of jealousy and destructive love. At the end of the ballet, they resume their mythical quality.

In addition to Medea and Jason, there are two other characters in the ballet: Glauce, the young princess whom Jason marries out of ambition (and for whom he betrays Medea); and an attendant who assumes the part of the on-looking chorus of the Greek tragedy (sympathizing, consoling, and interpreting the actions of the characters).

From the original work, Barber also created a suite for symphony orchestra, which premiered in 1948 by the Philadelphia Orchestra under the direction of Eugene Ormandy. In addition, there is a 13-minute one-movement work for orchestra taken from the ballet titled "Medea's Dance of Vengeance," which premiered in 1956 by the New York Philharmonic with Dimitri Mitropoulos conducting.

JACOBSEN SERIES 2022-23

Get tickets at tickets.pugetsound.edu or tune in at
pugetsound.edu/schneebecklive.

Admission is free for current Puget Sound and K-12 students.

FRIDAY, SEPT. 9 | 7:30 P.M.

Music for Martha: Celebrating the life and art of legendary dancer and choreographer Martha Graham

Gerard Morris, conductor

FRIDAY, SEPT. 16 | 7:30 P.M.

Dawn Padula, mezzo-soprano and guests

Jessica Hall, collaborative pianist; David Joyner, piano;
Brian Kirk, drums; and Rob Hutchinson, bass

FRIDAY, OCT. 28 | 7:30 P.M.

Music for violin, old favorites and hidden gems

Maria Sampen, violin with Xiaohui Yang, piano

FRIDAY, NOV. 4 | 7:30 P.M.

Brazilian Kaleidoscope

Ronaldo Rolim, piano

SUNDAY, NOV. 6 | 2 P.M.

It's About Time: Diverse Voices for Woodwind Quintet

Rodger Burnett, horn; Jennifer Nelson, clarinet; Francine Peterson, bassoon;
Wendy Wilhelmi, flute; and Dan Williams, oboe

SUNDAY, NOV. 13 | 2 P.M.

Puget Sound Piano Trio

Maria Sampen, violin; Alistair MacRae, cello; and Ronaldo Rolim, piano

FRIDAY, JAN. 27 | 7:30 P.M.

Alistair MacRae, cello

FRIDAY, FEB. 10 | 7:30 P.M.

Puget Sound Piano Trio

Maria Sampen, violin; Alistair MacRae, cello; and Ronaldo Rolim, piano

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise.
Tune in at [PUGETSOUND.EDU/SCHNEEBECKLIVE](https://pugetsound.edu/schneebecklive)

FRIDAY, SEPT. 16 | 7:30 P.M.

Jacobsen Series: Dawn Padula, mezzo-soprano and guests

Jessica Hall, collaborative pianist; David Joyner, piano;
Brian Kirk, drums; and Rob Hutchinson, bass
tickets.pugetsound.edu

FRIDAY, SEPT. 23 | 7:30 P.M.

Symphony Orchestra with the University of Stuttgart Academic Symphony Orchestra

Anna Wittstruck and Mihály Zeke, conductors

FRIDAY, SEPT. 30 | 7:30 P.M.

COLLAGE: 12th Annual Faculty and Student Showcase

tickets.pugetsound.edu

FRIDAY, OCT. 7 | NOON

Organ at Noon Series: A Franck Bicentenary Celebration

Wyatt Smith, organ

FRIDAY, OCT. 7 | 7:30 P.M.

Puget Sound Jazz Orchestra with guest Wycliffe Gordon, trombone

Tracy Knoop, director; presented by ASUPS
tickets.pugetsound.edu

All listings are subject to change. For the most current information about upcoming arts events and lectures, visit pugetsound.edu/events.

Puget Sound is committed to being accessible to all people. If you have questions about event accessibility, please contact 25Live@pugetsound.edu, or visit pugetsound.edu/accessibility.

The School of Music at University of Puget Sound, situated within a nationally recognized liberal arts university, prepares students to be broad-minded, creative, arts-aware social leaders. We attract highly engaged student musicians and empower them to create the diverse musical offerings and effective educational programs of the future.

From the classroom to the concert hall, we cultivate students' self-expression, cultural competency, and critical engagement. Through a wide variety of public offerings and a vibrant Community Music program, the School of Music enriches the cultural life of both the Puget Sound campus and surrounding communities.

Community Music, a division of the School of Music, welcomes people of all ages and skill levels to participate in music lessons and classes throughout the year.

pugetsound.edu/communitymusic | 253.879.3575

