



The UNCG School of Music has been recognized for years as one of the elite music institutions in the United States. Fully accredited by the National Association of Schools of Music since 1938, the School offers the only comprehensive music program from undergraduate through doctoral study in both performance and music education in North Carolina. From a total population of approximately 14,000 university students, the UNCG School of Music serves nearly 600 music majors with a full-time faculty and staff of more than sixty. As such, the UNCG School of Music ranks among the largest Schools of Music in the South.

The UNCG School of Music now occupies a new 26 million dollar music building, which is among the finest music facilities in the nation. In fact, the new music building is the second-largest academic building on the UNCG Campus. A large music library with state-of-the-art playback, study and research facilities houses all music reference materials. Greatly expanded classroom, studio, practice room, and rehearsal hall spaces are key components of the new structure. Two new recital halls, a large computer lab, a psychoacoustics lab, electronic music labs, and recording studio space are additional features of the new facility. In addition, an enclosed multi-level parking deck is adjacent to the new music building to serve students, faculty and concert patrons.

Living in the artistically thriving Greensboro—Winston-Salem—High Point “Triad” area, students enjoy regular opportunities to attend and perform in concerts sponsored by such organizations as the Greensboro Symphony Orchestra, the Greensboro Opera Company, and the Eastern Music Festival. In addition, UNCG students interact first-hand with some of the world’s major artists who frequently schedule informal discussions, open rehearsals, and master classes at UNCG.

Costs of attending public universities in North Carolina, both for in-state and out-of-state students, represent a truly exceptional value in higher education.

For information regarding music as a major or minor field of study, please write:

Dr. John J. Deal, Dean
UNCG School of Music
P.O. Box 26167
Greensboro, North Carolina 27402-6167
(336) 334-5789
On the Web: www.uncg.edu/mus/

To Hope! A Celebration Mass for a New Decade

by Dave Brubeck

Melodie Galloway, conductor

Graduate Recital

Tuesday, April 12, 2005
7:30 pm
Recital Hall, School of Music



Program

To Hope! A Celebration

Processional
Lord Have Mercy (Kyrie)
The Desert and the Parched Land
The Peace of Jerusalem
Alleluia
Father All Powerful
Holy, Holy, Holy
When We Eat This Bread
Through Him, With Him (Doxology)
Great Amen
Our Father
Lamb of God
All My Hope
Gloria

Dave Brubeck
(b. 1920)

In partial fulfillment of the degree requirements for the
Doctor of Musical Arts in Choral Conducting

Personnel

Conductor/Director..... Melodie Galloway

Male Cantor Robert Wells

Female Cantor Summer Karagiosov

Priest Ryan Deal

UNCG Faculty Jazz Trio

John Salmon, piano

Steve Haines, bass

Thomas Taylor, drums

Choir

Soprano I

Katie Brotherton

Lindsey McConville

Kate Smith

Hannah Rose Carter

Daphne Franklin

Soprano II

Mary Anne Bolick

Bethany Jennings

Alexandra Tibbitts

Cassandra Giunta

Alto I

Sarah Dorsey

Kristen Pallotta

Laura Moore

Carolyn Hall

Alto II

Anne Lewis

Anne Coltrane

Tenor

Timothy Cook

John Cary

Ryan Deal

Matthew Lawing

Baritone

William P. Carroll

Jayson Snipes

Drury Fulcher

James A. McClure

Brian Kennedy

Bass

Neal Sharpe

Jason Wright

Orchestra

Violin I

LaTannia Ellerbe

Laura Doyle

Michael Haldeman

Trumpet

Scott Toth

Mike Sailors

Violin II

Beth Zimmerman

Jared Matthews

Horn

Tara Cates

Viola

Scott Rawls

Susannah Plaster

Trombone

Andrew Judd

Tuba

Brent Harvey

Violoncello

Brian Carter

Michael Way

Percussion

Jonan Keeny

Nathan Daughtrey

Bass

Mike DiTrollo

Celeste

Laura Moore

The hall is equipped with a listening assistance system.
Patrons needing such assistance should contact an usher in the lobby.

Dave Brubeck (b. 1920) has long been recognized as a gifted jazz pianist and composer. His use of innovative techniques, such as the unique time signatures showcased in the breakthrough album, *Time Out* (1959), made him a leading light of West Coast jazz. Less well known, however, are Brubeck's larger, sacred compositions. As he is most commonly associated with the legendary sound of *Take Five* or *Blue Rondo*, classical works (some with, some without a jazz element) for choir and orchestra come as a surprising and impressive collection. He is a composer of remarkable breadth with a largely unrecognized diversity and an output that includes works for choir, orchestra and jazz combo. Brubeck's choral output is more than impressive, with over thirty major works composed in the last twenty years. Works include: songs for choir and voice; solo piano repertoire; works for dance, many using various unusual elements involve instruments from South Africa, Native America, Mexico, and Jewish traditions and incorporating twelve-tone techniques, polytonalities, and, of course, improvisation. Over the past forty years Brubeck has quietly amassed a body of choral-orchestral work of such emotional depth and intellectual complexity that he is beginning to be compared to American composers such as Charles Ives or Aaron Copland.

Brubeck gives notes on history, inspiration, performance practice, and suggestions for options in instrumentation and improvisation in each choral score.

After writing an oratorio and several large cantatas, Brubeck accepted a commission by *Our Sunday Visitor*, a Catholic Publishing Company to write a mass. *To Hope! A Celebration* (1980) is a contemporary mass which follows the Revised Roman order. The optimistic tone through the entire work is representative of Brubeck's personal outlook. While accepting an honorary doctorate at Mills College (where he studied with Darius Milhaud) in 1982, Brubeck told the students graduating from his alma mater,

What is really important in the community, in the worst of times, is often music. It's the cement for the community that holds it together, and the thing that gives it hope.¹

As a non-Catholic at that time, the composer did not know much about the Mass tradition. When he finished the work, he was proud to play it for some leading religious officials. One priest responded with disappointment after the premiere was given at St. Peter's and St. Paul's Cathedral in Providence, RI on April 24, 1980. Dr. Brubeck recalls,

He was very disappointed. He said 'I loved your mass, but you left out the Our Father.' I said, 'What's the Our Father?' because that doesn't mean anything to me. I'm not a Catholic. And he said, 'Our Father, who art in Heaven.' And I said, 'that's The Lord's Prayer.' And the priest said 'Well, in Catholicism, we call it the Our Father. So I said, 'Well, nobody told me to write it, so I didn't write it. I'm finished with The Mass, I'm going to the Bahamas with my family, and I'm going to take a vacation. I've been working very hard.' So I get down there, and what happens? I dream the *Our Father* because a priest tells me I left it out. So I jump up in the middle of the night, and write it all down. And now it's in The Mass.'²

The event changed Brubeck's life. He decided to join the Catholic Church because he felt, "somebody's trying to tell me something."³

The music was originally conceived as a concert piece. Its use as a work for liturgical practice is described in the score. The jazz improvisation by the ensemble, originally the Dave Brubeck Quartet, is indicated throughout the work, with options for performance given in the score notes.

¹ Dave Brubeck, quoted in Fred Hall's *It's About Time: the Dave Brubeck Story* (Fayetteville, AR: The University of Arkansas Press, 1996), 136.

² Dave Brubeck, "Rediscovering Dave Brubeck," interview by Hedrick Smith (PBS, 2003).

³ Hall, 136.

Use of dance is possible, as well as a handbell choir, a dumbeg, and optional readings as responsorial texts. Brubeck's writing is an interesting mix of classical, Latin, and jazz in this uplifting work. The author, James Wierzbicki, of the St. Louis Globe-Democrat, after a performance of *To Hope!* in Belleville, Illinois, writes, "As pure music, *To Hope!* is a means for getting through to people, as a vehicle for a [worship] that's at the same time sacred and secular, *To Hope!* is clearly successful...with Brubeck presiding, it was an absolute triumph."⁴

Currently, Brubeck is continuing to compose piano, choral, and vocal works, as well as perform some 100 concerts every year. His music reaches across five decades and is still being written. The choral compositions speak to current progressive issues of racial unity, musical experimentation, and unending faith in the human spirit. At the present time, this largely unknown choral-orchestral output calls for exploration and attention, as it finds its place in the strong traditions of American choral music. Great contributions in music are often born out of humble beginnings. The Brubeck story is one of such humility and strength, amid great artistic versatility, undending innovation, and a passion for deeper musical expression.

forthcoming performance

Collegium Musicum

Faculty and Student Early Music Ensemble
Wednesday, April 13 · 7:30 pm, Organ Hall · \$

Sara Dougherty, mezzo-soprano

Senior Recital
Friday, April 15 · 5:30 pm, Recital Hall

Sandra Cotton, mezzo-soprano

DMA Recital
Saturday, April 16 · 3:30 pm, Recital Hall

Matthew DiCamillo, baritone

Graduate Recital
Saturday, April 16 · 5:30 pm, Recital Hall

UNCG Opera Theatre

Menotti's *The Telephone* and scenes from Mozart's *Le Nozze di Figaro*

Directed by Louisa Muller

Saturday, April 16 · 5:30 pm, Recital Hall

\$ denotes ticketed event. Please call the University Box Office, 334-4849.

⁴ James Wierzbicki. "Dave Brubeck's *Mass* was an Absolute Triumph," *St. Louis Globe-Democrat*, D (1 September 1981), 6.

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Lamb of God
All My Hope
Gloria

Dave Brubeck
(b. 1920)

To Hope! A Celebration ***Mass for a New Decade***

by Dave Brubeck

Melodie Galloway, conductor

In partial fulfillment of the degree requirements for the
Doctor of Musical Arts in Choral Conducting

This concert is dedicated to my parents, Bruce and Mary Ruth, and my children,
with much love and appreciation.

Special thanks to Dr. John Salmon, for his encouragement and insight.
Thanks also to Dr. William P. Carroll and Ms. Laura Moore for their support in this project.
To all participants in this experience, you are wonderful and I am enormously grateful
to have you share your talents on this endeavor.
Many, many thanks.

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