



Photo: Mark Holston

"Etude"

GLACIER
SYMPHONY
ORCHESTRA and CHORALE

All the News from YOUR Symphony and Chorale

WELCOME TO THE APRIL 2021 NEWSLETTER!

Celebrating the return of our Spring Festival in May!!!

Last year we unfortunately had to cancel our Spring Festival due to the COVID-19 pandemic. This year we are back better than ever with two separate concerts, one featuring choral music and the other orchestral music. The concerts will be recorded and presented in a digital format **And as special nod to our students and teachers, as part of our WAM program we are offering you COMPLIMENTARY TICKETS.** Access to each concert will be available for one week, so you have ample time to enjoy it in the classroom! **All you have to do is call 406-407-7000 or email our box office manager at susanestes@gscmusic.org and mention the word "etude" to get your complimentary tickets.** In this issue we will be familiarizing you with some of the music and composers on the programs that you can hear played and sung by our fabulous area musicians, some of whom we will highlight in this issue. We'll be travelling from the 16th century all the way up to the 21st century. So fasten your seat belts...we're in for a fun ride this month!

Why do we call this *Etude* (ay-tude)?

Well, an *etude* in music is literally a "study" of some musical technique that requires practice. We hope this will be a fun way for you to "practice" learning about your symphony, chorale and other "noteworthy" things!

In this issue

WAM!!!! – Our Spring Festival Gift to You!
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Musician Spotlight – Dr. Micah Hunter, Marshall Jones
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WAM!!!! (WILD ABOUT MUSIC)

ACCESS YOUR COMPLIMENTARY TICKETS TODAY!

Our Spring Festival 2021 will offer two weeks of opportunities to see and listen to some great music in the comfort of your classroom! The Glacier Chorale will be available online for viewing May 14 – 20 and the Symphony Orchestra concert will air online May 28th – June 3rd. Again, you can get your complimentary tickets for one or both by calling 406-407-7000 or emailing our box office manager at susanestes@gscmusic.org. Be sure to mention the word “etude” to get this special offer!

Glacier Chorale – *Pillars and Portraits*

Pillars

W.A. Mozart - Veni Sancte Spiritus
Regina coeli, K. 276
Ave Maria, K. 554
Ave verum corpus

Ludwig van Beethoven - Jesu dulcis memoria
Felix Mendelssohn - Abschied vom Walde

Portraits

Morten Lauridsen - Prayer
James Biery - Ubi caritas
Palestrina - Sicut cervus
Harold Arlen/Hunter - Over the Rainbow
Eliza Gilkyson/Johnson - Requiem
Victor Young/Shaw - When I Fall in Love
Eric Whitacre - The Seal Lullaby
Carl Nygard - Take, O Take Those Lips Away
John Bennett - Weep, O Mine Eyes
Duke Ellington/Lojeski - Mood Indigo
Harry Warren/Emerson - September in the Rain
Matyas Seiber - Three Hungarian Folk Songs
Egil Hovland - Saul

Glacier Symphony – *Carmen, Masques and Malambo*

Gabriel Fauré
(1845-1924)

Miguel del Águila
(b. 1957)

Claude Debussy
(1862-1918)

Maurice Ravel
(1875-1937)

Georges Bizet
(1838-1875)

Masques et bergamasques

Malambo (for bassoon and strings)
(West Coast premiere)

Petite Suite (arranged for orchestra by Henri Büsser)

Pavane pour une infante défunte

Carmen Suite No. 1 (arranged for orchestra by Ernest Guiraud)

INTRODUCING OUR SOLOIST

Alicia McLean-Brischli, principal bassoon of the GSC



The product of a very musical family, Alicia is an active bassoon player and instructor based in Missoula, MT. Alicia holds degrees in Bassoon Performance (BM/MM) from the University of Montana and she is a sustaining member of the International Double Reed Society. In addition to her full-time job as the staff accountant at MCT (Missoula Children's Theatre/Missoula Community Theatre), she is an assistant professor at The University of Montana, teaching applied bassoon and reed-making. She serves as the principal bassoonist of the Missoula and Glacier Symphony Orchestras, as well as the Festival Amadeus Orchestra every summer in the Flathead Valley. She regularly plays bassoon and contrabassoon with the Helena Symphony and other orchestras across Montana. She is the co-founder of the Bitterroot Double Reed Studio where she teaches beginning to college level bassoon and reed-making to students in Montana, Idaho and Washington. Alicia is also the founder and director of the Bassoon Boot Camp, held annually in Missoula. She has been the instructor of bassoon at the University of Montana's Summer Band Camp for over 20 years and is a regular presenter and clinician at Eastern Washington University's yearly Bassoonarama conference. When she's not working, Alicia loves doing puzzles, enjoys camping (well, glamping), floating the river, and four-wheeling with her wonderful family. Alicia also loves western Montana and feels so lucky to call this amazing area home. In her words, "Life is busy, and often crazy, but it is so fulfilling."

LET'S MEET THE COMPOSERS

- **Giovanni Pierluigi da Palestrina**

Giovanni Pierluigi da Palestrina (1525 or 1526 – 1594) is one of the most important, influential and groundbreaking composers of the late 16th century, the period of late Renaissance music. He is generally just called “Palestrina” in musical circles. The “da” means “from” or “of” in Italian and so we see that he was most likely born in the town of Palestrina near Rome. As a young man he sang on the streets of Rome while selling produce from his parents’ farm and he caught the eye/ear of the choirmaster of Santa Maria Maggiore who offered to teach him music. Palestrina studied hard and mastered the techniques of counterpoint and polyphony that had begun with Franco-Flemish composers. He became a member of the Papal Chapel choir until the Pope decided that all members must take priestly vows to belong. Palestrina by that time was married and had four children. Palestrina’s career was largely spent in Rome, at the basilica of Santa Maria Maggiore, the Cappella Giulia at St Peter’s, and at St John Lateran. He wrote both sacred works for the church like masses and hymns and also some secular madrigals - all told about 800 works. His style of writing polyphony influenced later composers such as Bach and Mendelssohn and his innovations in composition and the “rules” he developed and followed were taught in music schools well into the 19th century. Palestrina died of pleurisy on February 2, 1594 at the very old age (for the time) of 69. He was buried at the Basilica of St. Peter in the Vatican, as was fitting for a man of his great fame. However, subsequent construction on the building in later years obscured the grave and today it cannot be located!



- **Miguel del Águila**

Three-time Grammy nominated American composer Miguel del Águila was born September 15, 1957 in Montevideo, the capital of Uruguay. He came to school in the United States and graduated from the San Francisco Conservatory of Music. He then travelled to Vienna, Austria and studied at the University of Music and the Performing Arts. Early premieres of his works took place in famous concert halls in Vienna and were followed by premiers at Carnegie Recital Hall in New York and the Brooklyn Symphony. Del Águila returned to the U.S. in 1992, settling on the West Coast. Soon thereafter he was hailed by the Los Angeles Times as “one of the West Coast’s most promising and enterprising young composers,” and by San Antonio Express-News as “One of the more intriguing compositional voices to come along in recent years“. He currently lives in Seattle. In over 130 works that combine drama, driving rhythms and nostalgic nods to his South American roots, he has established himself among the most distinctive and highly regarded composers of his generation. The piece that the Glacier Symphony Orchestra and our principal bassoonist, Alicia McLean-Brischli, will perform as a West Coast premiere in our Spring Festival is called *Malambo*. A “malambo” is a South American dance done by cowboys or “gauchos” that includes very clear rhythmic patterns and a lot of foot stomping. This is how del Águila describes the piece:

“Before I start writing a new work, I often see a blank, empty imaginary space which, as I compose, starts being populated with things, events, emotions and of course my own music. Sometimes it’s not a landscape but the inner thoughts and emotions of a person, and in the case of *Malambo* the music switches between both. Here, we are in the main square of a village in the Argentine Pampas where a celebration is taking place, while the main protagonist (the bassoon/bassoonist), struggles with past memories and with the decision of joining the party or isolating. As the sound of church bells trigger memories, the bassoon/bassoonist sings alone only accompanied by distant birds and insects. Soon the bassoonist decides to join in a dance taking place near him. While the rhythmic character of this dance was inspired by the malambo dance of the South American gauchos, my music here represents only the abstraction of these dances in my memory....In the midst of the dance the bells ring again and the bassoon isolates again. Away from the rest it sings an expressive song which grows in intensity until the dissonant bells finally trigger an emotional climax that dissolves in darkness. Suddenly, as if waking up from a dream, the dance resumes. This time, without interruptions, it gains momentum building up to a joyous, life affirming ending.”



LET'S MEET THE COMPOSERS (CONT.)

- **George Bizet**



French composer Georges Bizet was born with a very long, hyphenated first name on October 25, 1838, Paris, but since he was baptized with just “Georges” that is how we refer to him. Bizet’s very musical family recognized he was a child prodigy in music at a very young age - he had a remarkable memory for melodies and musical phrases and great aptitude for the piano. By the time he was nine, they were convinced that their son could succeed at the Paris Conservatory, so his family took him there to audition. Obviously they were right – Bizet was allowed to enter the conservatory at nine years old, even though the minimum age was ten. He had great success there as a pianist, composer and music theorist and eventually won the coveted award, Prix de Rome at the age of 19. He spent two years studying in Rome and then returned to Paris where he would spend the rest of his life. His musical talents were admired by contemporaries such as Franz Liszt, Camille Saint-Saens, and Jules Massenet, but Bizet was always plagued by insecurity about his talent. His compositions were largely ignored or criticized during his lifetime, so he mostly made his living arranging and transcribing other composers’ works. Only one piece of music, the *L’Arlésienne Suite* which he fashioned from music he wrote to accompany a play, won him any success. He was always drawn to opera, perhaps because he himself was a good singer and his father was a celebrated voice teacher. But even the opera he is most known for, his last, *Carmen*, was not a success in his lifetime. Bizet died of multiple heart attacks (brought on by his heavy smoking habit, no doubt) three months after its premiere at the age of 36, convinced *Carmen* was a “flop”. Today it is one of the best-loved and most performed operas in the repertoire. You will no doubt recognize many tunes from it when the Glacier Symphony Orchestra performs the orchestral suite fashioned from the arias and ensembles in the opera on our Spring Festival concert.

- **Claude Debussy**



One of the most influential composers of the late 19th and early 20th centuries was (Achille) Claude Debussy. Debussy was born on 22 August 1862 in Saint-Germain-en-Laye, Seine-et-Oise, on the northwest fringes of Paris to a family of very modest means and no musical background. The young Claude exhibited extraordinary musical talent, so much so that at the age of ten he was admitted to the Paris Conservatory where he studied piano and composition. Although prominent composers of the time, like Tchaikovsky (whose patroness Nadezhda von Meck employed Debussy as a pianist), were none too impressed with the composer’s early works, while at the conservatory he won the coveted Prix de Rome (like Bizet) for composition and subsequently spent four “torturous” years studying in Italy. When he returned to France personal issues tainted his reputation so much so that he eventually fled to England for a time. While in England he married Emma Bardac. Emma and Claude had one child, to whom Debussy was devoted, Claude-Emma, known affectionately as “Chou-Chou”. She became a great inspiration for Debussy. He wrote his suite *Children’s Corner* for her. His compositional style was radical for the time and has been labeled “impressionist”, mirroring the movement in French visual art at the time. Debussy himself rejected that label. But it has “stuck” nonetheless. One music historian succinctly defines his style, noting he had a penchant for using “ancient and oriental modes and for vivid colorations, and a certain disdain for academic rules”. Some of his best known works include the *Suite Bergamasque* (containing the iconic piece, *Claire de Lune*), *Prelude to the Afternoon of a Faun*, *La Mer*, the opera *Pelleas et Melisande*, and the three-part orchestral and choral suite *Nocturnes*. He also wrote many exquisite art songs (“chansons”) for voice and piano. Debussy died in Paris at the age of 55 of cancer. The Glacier Symphony Orchestra will be performing another of his popular works, the *Petite Suite*, originally written for piano, but arranged later for orchestra.

LET'S MEET THE COMPOSERS (CONT.)

- **Eric Whitacre**



Grammy-winning composer and conductor Eric Whitacre is one of the most popular musicians of our time. Born in Reno, NV on January 2, 1970, he bought his first musical instruments with money he earned from acting in a McDonald's commercial. He joined a marching band at school and also played in a techno-pop group. His musical passions broadened and deepened during his years as a student at the University of Nevada, Las Vegas, inspired above all by the life-changing experience of singing Mozart's *Requiem*. Eric completed his first choral composition, *Go, lovely rose*, in 1990 as a gift for David Weller, his college choral director. The piece and two companions were published as *Three Flower Songs*. Eric subsequently studied composition with John Corigliano and David Diamond at the Juilliard School in New York, graduating as Master of Music in 1997. His early output for choir and symphonic wind ensemble was well received by critics in the United States and eagerly taken up by performers; meanwhile, news of his music's luminous beauty and harmonic richness swiftly spread overseas. His concert music has been performed throughout the world by millions of amateur and professional musicians alike, while his ground-breaking Virtual Choirs have united singers from over 145 different countries. A graduate of the prestigious Juilliard School of Music, Eric was recently appointed Artist in Residence with the Los Angeles Master Chorale having completed a five-year term as Composer in Residence at Sidney Sussex College, Cambridge University, UK. Eric lives in Los Angeles and works also now in film scoring, most notably with the celebrated composer, Hans Zimmer. The Chorale will be performing his *Seal Lullaby*, written for a Disney animated film that never got made!

- **Morten Lauridsen**



The music of Morten Lauridsen, composer-in-residence of the Los Angeles Master Chorale from 1995–2001 and professor of composition at the University of Southern California Thornton School of Music for more than fifty years, occupies a permanent place in the standard vocal repertoire of the 21st century. His eight vocal cycles and two collections, his series of sacred a cappella motets, and numerous instrumental works are featured regularly in concert by distinguished artists and ensembles throughout the world, as well as being favorites for choral groups in schools and universities. His style of composition is diverse, always marrying what he composes with the characteristics of the text he is using. Born on February 27, 1943 in Colfax, Washington, Lauridsen was raised in Portland, Oregon, and attended Whitman College. He was a firefighter in the Pacific Northwest before heading to California to study composition at USC. Soon after graduation he became a teacher there and stayed in that position for decades until his retirement in February of 2020. A recipient of many awards including the 2007 National Medal of Arts and the 2016 ASCAP Foundation Life In Music Award, Lauridsen now divides his time between Los Angeles and his home in the San Juan Archipelago off the northern coast of Washington State. The Chorale will be performing his beautiful piece, *Prayer*, written in 2012 to a poem by fellow USC faculty member, Dana Gioia.

And remember...last month we learned about the composer Maurice Ravel, whose beautiful *Pavane for a dead princess* will be performed by the orchestra on its concert in May. The title may sound a bit creepy, but actually it is Ravel's interpretation and imaginings of a piece of music that a young Spanish princess who lived centuries earlier might have danced to.

MUSICIAN SPOTLIGHT

Dr. Micah Hunter, Glacier Chorale Conductor



Micah Hunter serves as the conductor of the Glacier Chorale and the Glacier Chamber Singers. In addition to his work with the GSC, Micah is also a full time music teacher at Stillwater Christian School in Kalispell, where he has served since 2006 as the Director of Choirs and elementary general music teacher in addition to teaching a college-preparatory course called Music Theory, History, and Literature, private voice lessons, and developing and supervising various independent study and online courses in music. Micah grew up in Hot Springs, Montana and attended college at Montana State University in Bozeman, studying voice and conducting primarily under Lowell Hickman. He also studied conducting under Lisa Hunter and served as assistant conductor of the University Chorus under Jon Harney. Micah graduated in 2006 with the Bachelor of Music Education degree. Micah's graduate school experience has been widely varied, combining online, distance, and residential summer work from Boston University, Pensacola Theological Seminary, and Canyon College, where he earned the Master of Arts degree in Music Education in 2007. His research focused on the unaccompanied choral works of Eric Whitacre, one of the composers on the Spring Festival program! Micah entered the Doctor of Sacred Music degree program at the Graduate Theological Foundation in Indiana in 2008, graduating with distinction in 2011.

Marshall Jones, Tenor (and composer and horn player!)



Tenor Marshall Jones grew up in the suburbs of Cleveland, OH, so it is not surprising that he started his musical experience at a very young age. When his musically-talented mother was pregnant with Marshall, she would often listen to the organist at church practice. So you could say he might have been hooked on music before he was born! At 8 months old Marshall was already trying to climb the piano bench and began his lessons when he was 4 years old. By the age of 5 he was singing in choruses and eventually was a member of the famed Blossom Festival Chorus, at that time under the direction of Gareth Morrell, an assistant conductor with the New York Metropolitan Opera. During his teen years, he began playing the horn and joined bands and orchestras. After studying music education at the College of Wooster, Marshall held positions as a music educator in schools and music director at churches in the Carolinas and Florida. It was while in Florida that he further explored his love of composing. Knowing he needed to up his skill set to actually put on paper the music in his head, he attended graduate school at the University of South Florida. Known for its avant-garde program, Marshall delved into modern styles of musical composition, including electronic. His doctoral studies in composition followed at Florida State University where he played in the band and horn choir and found many outlets for his music to be performed. In September 2018, Marshall came to Kalispell as music director for Bethlehem Lutheran Church with the hope of teaching at FVCC as well. He has been teaching Keyboard Skills classes and Composition at FVCC since the spring of 2019. In February of 2020, his orchestral work *Paramnesia* was selected for an Ablaze Records compilation, *Orchestral Masters Vol. 8*, and was recorded by the Brno Philharmonic. Recently Marshall was named a semi-finalist for the American Prize in Composition in both the orchestral and chamber instrumental divisions.

COMING TO MUSICAL TERMS...

Remember, if there are words in the definitions below that are unfamiliar, you can most likely find them on our website at

[Musical Terms – Glacier Symphony](#)

- **Opera**

A staged comedy or drama set to music entirely and sung. Occasionally dialogue may be used between the songs or “arias” and then it is referred to as an “opera comique” or “Singspiel” in German.

- **Pavane**

A 16th century stately dance with a slow duple rhythm, found in the courts of southern Europe and England. Also the music written for such a dance.

- **Habanera**

A Cuban dance in slow duple time (two beats to a measure) and a unique dotted rhythmic pattern that was imported to Spain in the mid-19th century. It is also the music that accompanies the dance. European composers adopted the popular characteristics of the habanera music, most notably, Georges Bizet in his opera *Carmen*.

- **Malambo**

A native dance of Argentina that is executed by men only. Its music has no lyrics and it is based entirely on rhythm. During the 19th century the malambo was the “battle ground” for gauchos to prove their dance prowess and vigor.

- **Renaissance music**

The type of music developed within the historical period of about 1450 - 1600 characterized by the use of modes, the division between sacred and secular music, rich texture usually of 4 or more parts, the blending of lines, and flowing harmonies and rhythms.

- **Counterpoint**

The technique of one or more independent melodies added above or below a given melody. Melodies set in conjunction with one another according to set rules.

FUN & GAMES

Click the link below to find a fun WordSearch Puzzle about the
GSC Spring Festival that you can print and share
with your students!

<https://mywordsearch.com/509368/Spring-Festival-2021>

ASK THE MAESTRO!

Click [here](#) to send an email to Maestro Zoltek about any and all musical topics for him to answer in the next issue!



John Zoltek, Music Director and Conductor

YOUR SYMPHONIC TOOLBOX!

Digital Concert Platforms

Adjusting to the realities of COVID-19 by providing alternative concert experiences to sustain and build new audiences for classical music

SOUNDSCAPE EXPERIENCE

Our initial website-based free digital experience combining in-concert films accompanied by stunning images from the natural world set to symphonic works. Click below to hear an introductory message from Maestro John Zoltek.



“LITTLE CONCERTS”

Outreach chamber music concert series featuring our own orchestra musicians
For social media, website and educational purposes

We're busy recording another installment of our Little Concerts for you! Until it's ready, we continue to feature Jenanne Solberg, piano; Dinah Weimer, clarinet; and Griffin Browne, cello playing the music of Brahms, Bruch, and Mozart!

<https://player.vimeo.com/video/512765673>