

**PLU Student Showcase**  
*An AMP Fundraising Event*

Tuesday, September 13, 2022 at 7:30pm  
Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University  
School of Arts and Communication / Department of Music presents

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***An AMP Fundraising Event***

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Welcome to Lagerquist Concert Hall.  
Please disable the audible signal on all watches and cellular phones for the duration of the concert.  
Use of cameras, recording equipment and all digital devices is not permitted in the concert hall.

**PROGRAM**

- The Final Battle Cry** ..... **Alexis Shae Carrier**  
Kaila Harris, *horn*
- Chanson d'amour, op. 27, no. 1** ..... **Gabriel Fauré (1845-1924)**  
Zyreal Oliver-Chandler, *tenor*
- Lil Mash X** ..... **Lil Nas X (b. 1999)**  
arr. Kaila Harris  
Kaila Harris, Ashley Lopez, Benjamin Coats, and Benjamin Birmingham, *horns*
- Bitterness Plays A Waiting Game**..... **Zari Alexandria**  
Zari Warden, *alto*
- There Won't Be Trumpets** ..... **Stephen Sondheim (1930-2021)**  
Allie Watkins, *soprano*
- España**..... **Vitaly Buyanovsky (1928-1993)**  
Benjamin Birmingham, *horn*
- There Will Never Be Another You** ..... **Harry Warren (1893-1981)**  
Marie Morgan, *tenor saxophone* • Fiona Knochel, *piano*
- Disney Favorites** ..... **arr. Adrian Wagner**  
**Disney Princess Medley** ..... **arr. Louise McEwan**  
**Disney Favorites** ..... **arr. D. Dade**  
Madison Ely, *flute* • Ainsley Fuerst, *oboe*  
Sophia Ramos, *clarinet* • Rorie Milward, *bassoon* • Benjamin Birmingham, *horn*
- Come Down Angels**..... **arr. Undine Smith Moore (1904-1989)**  
Kayla Linqvist, *soprano*

## Program Notes

*The Final Battle Cry* is a neo-romantic piece written for horn professor Zachary Cooper's faculty recital at the University of Montana when Carrier was in her first year at the same school. When she wrote this piece, Carrier envisioned a warrior on the battlefield and composed the notes to follow. After several international performances by Cooper and an entry to the International Horn Society's composition competition, the piece won Honorable Mention, equal to runner-up and a huge accomplishment for such a young composer. The piece is played in mostly free tempo, with contrasting rhythms, contrasting dynamics, and large intervals to show the mixed emotions that come with any battle worth fighting.

A warrior / Bedecked in leather armor, / Alone amidst the cold fog caught in the gloom of a never-ending dusk, / Stands within a sea of death, / His homeland struck down by the plague of war.

With no brethren to call upon, / He raises his sword / As the figures of his enemies form against the disappearing horizon / And continues to stand in courage / As he gives the final battle cry.

-Alexis Carrier, composer

Multi-talented composer Gabriel Fauré was known to be one of the greatest French composers of his time, and an influence on many composers of the 20th century. Fauré's later works were shown to be more melodically and harmonically complex; *Chanson d'amour* was no exception. Published in 1882, *Chanson d'amour* was one of Fauré's more popular love songs, literally translating to "Song of Love." The piece was adapted from the poem of the same name by Armand Silvestre and was dedicated to soprano Mademoiselle Jane Huré. Fauré made many notable musical and stylistic choices worth listening to while hearing the piece. To lengthen the poem and emphasize the core message, Fauré uses the first four lines as a refrain. Also, if you pay close attention to the dynamics of the piece, you will notice that Fauré adds a dynamic shift to each line, primarily implementing a crescendo (gradually getting louder) followed by a decrescendo (gradually getting softer) to highlight the importance of each phrase while simultaneously having the singer go no higher than the dynamic marking of piano (soft) to illustrate the intimacy that their love holds. The only phrases where the singer is at a forte (loud) or mezzo forte (medium loud) are at areas of exclamation, like the end of the last two stanzas, for example.

*Lil Mash X*, arranged by Kaila Harris, is based on two songs, "Montero (Call Me By Your Name)" and "Industry Baby" from chart-topping hip-hop artist Lil Nas X. Harris envisioned "Montero" as a great representation of the horn's range as the melody meanders between voices in the quartet. Harris took joy in finding ways to replace typical hip-hop accompaniment with rhythmic horn voices. The same patterns of melodic weaving and rhythmic accompaniment are shown in the final section, based on "Industry Baby." With this second part, Harris takes the confidence and defiance from the original song to capture the way one feels when one plays the horn.

Zari Alexandria is a vocalist and lyricist whose music falls under a variety of genres such as pop, indie pop, singer/songwriter, and R&B. However, her song *Bitterness Plays a Waiting Game* was a shift from what she typically creates. In August 2021, she read a social media post about how someone's doctor said her "resentment's getting smaller." Someone replied to the post, stating how the woman's experience was similar to a song by Alternative/Indie artist Phoebe Bridgers. Then inspired, Zari decided to write her own version of Bridgers's song and turned an online moment into her first indie folk tune. *Bitterness Plays a Waiting Game* tells the story of Zari's personality in her childhood and (young) adulthood. When she was a child, Zari was shy, held all her emotions in, and took her anger out on many people without warning. She especially took said anger out on her mother, who was only trying to help her child. When Zari grew up, she presented herself as confident, calm, and strong. Nevertheless, she knew she never truly changed, and her mom helped her come to terms with this. Therefore, she apologizes to her mom for not noticing sooner. She reflects on how her past self didn't leave and her present self wasn't authentic. Zari uses a strophic form in her song (verse-chorus-verse-chorus-bridge-chorus) and a simple melody to juxtapose the long and arduous journey of growing up, processing life events, second chances, and finally stepping in the right direction.

Legendary composer Stephen Sondheim is said to have "reinvented the American musical" in the 20th century and wrote the score and lyrics for over fifteen musicals in his lifetime. The song *There Won't Be Trumpets* comes from one of his lesser-known musicals, *Anyone Can Whistle*, which debuted on Broadway in 1964. The show tells a story of an economically depressed town whose corrupt mayor decides to create a fake miracle to attract tourists. The song, which was cut during previews but included on the cast recording, took place in the first act. The main character, Fay, is hiding from the police, she admits and dreams of a hero coming to save her.

Many generations have enjoyed the timeless music of Disney. In these *Medleys*, all your favorite Disney songs are woven together to create a seamless magical experience, designed to transport you back to your fondest childhood memories. Enjoy the magical journey through Disney songs from your favorite princess movies and more!

### A Note from AMP

Thank you so much for tuning in to our third PLU Student Showcase benefit concert. We are excited to present to you some pieces we and our friends have been working on! We have been working hard the past few months as we planned and taught at our free summer camp for local kids in grades 2-6. We are here again this semester so that we can have another successful summer music program to offer our local young students! We are extra thankful to those of you who donate the suggested \$5 (or more)! Your donations are going to a very worthy cause by helping fund our program. We would also love to stay in touch with all of you, so please follow us on social media, @ArtistMentoringProgram on Facebook, @AMP\_PLU on Instagram, email us at [AMP@plu.edu](mailto:AMP@plu.edu), and visit our website at [plu.edu/AMP](http://plu.edu/AMP)!

### How to Donate

The suggested donation is at least \$5, with bigger donations very welcome! There are currently several ways to donate:

1. The easiest way is through our crowdfunding page, which can be reached by going directly to <https://tinyurl.com/Fund-AMP>. You can also go to the donation page on our website, [www.ArtistMentoringProgram.org/Donate](http://www.ArtistMentoringProgram.org/Donate), and click the white button that says “Concert Audience - Donate Here!” Our crowdfunding page can accept cards or Paypal!
2. Check, mail, cash-- if donating online won't work for you, please find an AMP member before or after the concert and we will help you donate by check, mail, or cash! We will help get you the right forms for tax purposes. If you do not wish to receive a tax credit receipt, feel free to leave cash in our donation basket up front as well.

### *Want to skip the line at the door?*

Tickets are available for purchase online up to two hours prior to each ticketed performance.

Visit <https://calendar.plu.edu/department/music/calendar> prior to any event to purchase your tickets ahead of time.

Simply select the event you'd like to attend and click “Buy Tickets” to visit the event ticketing page on [www.eventbrite.com](http://www.eventbrite.com).