

# UPCOMING ARTS AND LECTURES

Information: 253.879.3555 • www.pugetsound.edu/news-and-events

## MARCH

**Fri., March 12, 12:05 p.m.** Organ at Noon, Joseph Adam, organist, KMC. Free

**Wed., March 24–Sat., March 27, 7:30 p.m.; Sun., March 28, 2 p.m.** *Anything Goes*, spring musical production, by Guy Bolton, P.G. Wodehouse, Howard Lindsay, and Russel Crouse, lyrics and music by Cole Porter NCT. Tickets: Tickets: \$12.50 general; \$8.50 seniors, students, Puget Sound faculty/staff/students, WIC.

## APRIL

**Sat., April 3, 7:30 p.m.** Student Chamber Music Concert, SCH. Free

**Wed., April 7, 7:30 p.m.** String Orchestra, SCH. Free

**Fri., April 9, 7:30 p.m.** Jacobsen Series: *Schumann Centennial Celebration and Tribute to Retiring Faculty Member Cordelia Wikarski-Miedel*, SCH. Tickets: Tickets: \$12.50 general; \$8.50 seniors, students, Puget Sound faculty/staff; free for Puget Sound students, available at WIC

**Fri., April 16, 12:05 p.m.** Organ at Noon, KMC. Free

SCH=Schneebeck Concert Hall

NCT=Norton Clapp Theatre, Jones Hall

KMC=Kilworth Memorial Chapel

CML=Collins Memorial Library

WIC=Wheelock Information Center, Ticket orders: 253.879.3419

Office of Public Events, 253.879.3555

The School of Music at University of Puget Sound is unique in offering a comprehensive music program within a nationally recognized liberal arts college. Its accomplished faculty is committed to guiding students toward outstanding achievements in performance, scholarship, and teaching. The rigorous curriculum and extensive performance opportunities prepare students for a diverse range of careers and provide all students opportunities to pursue music study. Through a wide variety of colloquia, workshops, performances, and a vibrant Community Music Department, the School of Music enriches the cultural life of both the Puget Sound campus and the surrounding community.

www.pugetsound.edu/music • 253.879.3700



# UNIVERSITY of PUGET SOUND SCHOOL OF MUSIC



## WIND ENSEMBLE Gerard Morris, conductor

Region VIII Society of Composers, Inc., Conference, Concert 7

Saturday, March 6, 2010 • 7:30 p.m. • Schneebeck Concert Hall  
University of Puget Sound • Tacoma, WA



## PROGRAM

- Jeux d' Enfants..... Robert Hutchinson
- Earth Dance..... Lan-chee Lam
- Embers..... Jeffrey Ouper
- Las Vegas Raga Machine ..... Alejandro Rutty

## INTERMISSION

- Foolish Fire..... Greg Simon
- Serenad ..... Ulf Grahn

### Northwest Premiere

- Richard and Renée ..... Carter Pann
    - I. Renée's Reply
    - II. Floyd's Fantastic Five-Alarm Foxy Frolic
- Carter Pann, piano

As a courtesy to the performers and fellow audience members, please take a moment to turn off all beepers on watches, pagers, and cellular phones. Flash photography is not permitted during the performance.

Thank you.

## WIND ENSEMBLE

Gerard Morris, conductor

### Flute

Jennica Bisbee  
Melissa Gaughn  
Erin Happenny  
Erin Laurie  
Emily Levandowski\*  
Anna Moeller  
Eleni Paulson  
Emily Strong  
Matt Zavortink

### Oboe

Margo Archey \*  
Nolan Frame  
Rachel McFarland

### Bassoon

Joan Hua  
Chelsea Jaeger  
Kathryn Murdock \*  
Audrey Smith

### Clarinet

Norah Atkinson  
Christine Kuechmann \*  
Jason Lazur  
Anna Lindquist  
Megan Ostermick  
Rebecca Pollack  
Sam Walder

### Bass Clarinet

Jeff Brahe \*

### Contra Bass Clarinet

Jena Miller

### Saxophone

Chet Baughman\*  
Joe Bozich  
Laura Strong  
Michael Volz

### Horn

Danielle Acheampong  
Angela Fricilone\*\*  
Nia Jennings  
Sarah Murray  
Brian Roberts \*\*  
Chris Scofield

### Trumpet

Kyle Durkee  
Evan Eckles  
Laura Erskine  
Peter Nelson-King \*  
Brad Rice

### Trombone

Kyle Brooks  
Steven Coburn  
Kevin Nuss  
Kevin Shintaku

### Bass Trombone

Adam Guzek

### Euphonium

Dan Actor  
Nicolas Fraire

### Tuba

Jessica Harris \*  
Kyle Monnett

### Percussion

Jay Herman \*\*  
Taylor Long  
Annamarie Nelson  
Matt Price \*\*  
Nico Sophia  
Elliot Snyder  
Cassie Woolhiser  
Gordon Robbe

### String Bass

Alex Keyes

### Piano

Thomas Crouch

\* Principal

\*\*Co-Principal

has a lot of fun driving to the final bars... the last moment in the piece is over the top!

Carter Pann is assistant professor of music at University of Colorado, Boulder.

*Carter Pann's residency at University of Puget Sound School of Music is supported by Matthew Norton Clapp Visiting Artist Endowment.*

2009-2010

## WOODWIND, BRASS, AND PERCUSSION EVENTS

All events held in Schneebeck Concert Hall unless noted otherwise.

Guest Artist Recital: Timothy McAllister, sax  
Wed., March 10, 7:30 p.m., Free

Master Class: Timothy McAllister, sax  
Thurs., March 11, 2-4 p.m., Free

Brassworks Concert  
Sun., April 11, 7:30 p.m., Free

Jazz Band with Guest Artist Terence Blanchard, trumpet  
Fri., April 16, 7:30 p.m., Tickets

Wind Ensemble/Concert Band  
Fri., April 23, 7:30 p.m., Free

Percussion Ensemble  
Mon., May 10, 7:30 p.m., Free

Pops on the Lawn  
Wed., May 5, 4 p.m.  
Karlan Quad, Free

swamp gas, to mischievous dead spirits, to car headlights and overly-enthusiastic viewers. Regardless of their origin, the lights appear to be innocuous, posing no threat to their observers or surroundings; yet we continue to search for a logical explanation, and to view them with an unmitigated curiosity (and perhaps fear). So the question becomes: are we really fascinated by the foolish fire, or by our own inability to understand and explain it?

Greg Simon is pursuing a master's degree at University of Colorado, Boulder.

**ULF GRAHN**.....Serenad  
*Serenad* uses the Swedish spelling since I also composed a *Serenade for Brass* the same year. It is a light piece where the basic idea is from a grouping in a 7/8 time (1, 3, 2, 1) spread out between three instruments i.e. a base line based on the beats 1 and 7 middle voice using the beats 2-4 and an upper voice using the beats 5-6. This division is also used for generating the pitches, instrument combinations including developments and mutations of this idea in the work. I don't think this little game plan is needed to enjoy the piece.

Ulf Grahn teaches Swedish language and culture at Foreign Service Institute.

**CARTER PANN** .....Richard and Renée  
*Richard and Renée* (2009) is a gift to two friends of mine, Renée Kershaw and Dick Floyd. Contrary to possible assumption, these friends of mine are not a married couple nor do they even live in the same state. I met Renée a few years back when she was a clarinet student at University of Colorado (and subsequently a student in one of my instrumentation classes). My great friend Erik Johnson introduced us about two years before they became engaged. I was fortunate to witness their engagement firsthand in Positano, Italy during their visit to spend time with me in the summer of 2009.

I. Renée's Reply is a musical portrait of our time together during their two weeks with me in Italy. The music strives for a poignancy inspired by this new event in their relationship accompanied by a backdrop so beautiful it defies words. A writer/composer (anyone, for that matter) cannot live on the Amalfi Coast and remain unchanged, unmarked.

II. Floyd's Fantastic Five-Alarm Foxy Frolic is a ridiculous title. The generosity Dick Floyd has shown by shepherding me through a couple last-minute commissions makes him a hero of mine. My respect for Dick and all he has achieved in this profession is insurmountable. This joyous ragtime two-step

## THE CONDUCTOR

**GERARD MORRIS**, visiting assistant professor, director of bands, earned a Bachelor of Arts degree in music from Western Michigan University and a Master of Music Education from University of Colorado at Boulder. He is currently completing a Doctor of Music degree in conducting from Northwestern University, where he studies with Mallory Thompson.

Morris' conducting credits include appearances at Midwest Clinic, Colorado Music Festival at Chautauqua, and Steamboat Strings Music in the Mountains Summer Music Festival. He also has appeared as a guest conductor with Chicago's Sonic Inertia Performance Group, Boulder Brass, Illinois Brass Band, and Northwestern University's Symphonic Wind Ensemble, Symphonic Band, Contemporary Music Ensemble, Brass Ensemble, and Saxophone Ensemble.

Morris has performed as principal euphonium with Boulder Brass and Marine Forces Pacific Band, Hawai'i. In addition, he has taught public school in Michigan and Colorado, as well as appeared as a guest conductor and clinician for numerous schools and ensembles in Michigan, Hawai'i, North Carolina, Colorado, Illinois, and Washington states.

## NOTES

**ROBERT HUTCHINSON**..... Jeux d’Enfants  
After having written several compositions as memorials between 1998 and 2001, I was in the mood to write an optimistic, exuberant piece for orchestra. The lightness and buoyancy of the first sketches made me think of the joyful spirit of children at play, hence the title *Jeux d’Enfants* (I chose the French title because it was written for the director of the University of Puget Sound Symphony Orchestra, Christophe Chagnard). Although the image of children at play was the initial inspiration for this piece, it was also inspired by a musical concept that is hundreds of years old: the development of a single musical idea, presented in many different guises—playful, mysterious, graceful, and finally, celebratory. The primary material of the piece consists of voice exchange with triads, resulting in polychords.

Robert Hutchinson is associate professor of music at University of Puget Sound.

**LAN-CHEE LAM**..... Earth Dance  
In 2008 summer, I watched the renowned performance of *Millennium Road – Korean Fantasy* by the National Dance Company of Korea. As a highly technical and professional performance, *Korean Fantasy* represents the essence of Korean performing arts that comprises the collaborative efforts of leading choreographers. Revealing a beautiful mix of quiet and intrinsic Korean beauty and dynamic masculinity, displaying different aspects ranging from the exquisite castle life to the eccentric and capricious street performances. When I started to compose *Earth Dance*, the percussion quartet in the wind ensemble imitates the rhythm of the traditional Korean *Hourglass Drum Dance*. The music is based on the opening bass line after the Chinese big drum solo, it restates in various forms throughout the piece. The ending is inspired by the *Religious Dance*, which is mysterious and spiritual.

Lan-chee Lam is pursuing a doctoral degree in composition at University of Toronto.

**JEFFREY OUPER** ..... Embers  
*Embers* was written originally for clarinet ensemble to feature the sonority of low clarinets accompanying a solo soprano clarinet. The low textures of these clarinets emulate the warmth of a fire and remind me of a special memory. I was sitting peacefully with my mother enjoying the comfort of a warm beautiful fire on a wintry night when the opening melody (a sort of lullaby)

surfaced in my mind. I named it *Embers* so that I would remember the glowing embers of the fire I enjoyed and the solitude my mother and I shared that night. *Embers* reaches its climax in D-flat major as the last log is set on the fire and the flames gradually engulf the wood in a surge of warmth and beauty. The fire dies down to reveal the glowing embers of a different color, until the fire burns out completely.

Jeffrey Ouper is currently working on a D.M.A. in music composition at Arizona State University.

**ALEJANDRO RUTTY** ..... Las Vegas Raga Machine  
Multiple transformations and changes of media and genre are at the core of the concept of *Las Vegas Raga Machine*. The source of the piece is a song composed by Rutty in 1995 for a rock/pop/South American folk group. The composer has processed his recording of that song by ways of electronic looping and other computer-generated effects. The result of that electronically-generated sound was then transcribed and re-composed for wind ensemble.

In the piece, disorderly and fragmented loops move around at different tempi, accelerando or diminuendo independently of each other, imitating the sound distortions of flanger, time-stretching or pitch-shifting sound files until the original song reveals itself before disintegrating again into altered fragments.

In *Las Vegas Raga Machine*, different universes coexist in a foreign environment, just as they do in the world of techno/electronica sampling and looping. Yet, it is inhabited by the expression and energy of the original South American pop/folk song, and by the power and sophistication of the wind ensemble.

Alejandro Rutty is assistant professor of music at University of North Carolina at Greensboro.

**GREG SIMON** ..... Foolish Fire  
Across the United States, Canada, and Europe can be found naturally-occurring light phenomena known as “ghost lights,” “will-o-the-wisp,” or *ignis fatuus* (which translates to “foolish fire”). Occurring mainly at night, these lights can flicker, dance, or stay stagnant. Some of these lights have developed devoted followings of occultists and paranormal enthusiasts, who come from all over the world to see the lights for themselves.

Explanations for the “ghost light” phenomena have ranged from ignited