

UNIVERSITY *of* PUGET SOUND  
SCHOOL OF MUSIC



**OBSCURO LUX**

WIND ENSEMBLE

Gerard Morris, conductor

Friday, Oct. 28, 2011 • 7:30 p.m. • Schneebeck Concert Hall  
University of Puget Sound • Tacoma, WA



PROGRAM

- In evening's stillness ... ..... Joseph Schwantner  
b. 1943
- After a Gentle Rain..... Anthony Iannaccone  
I. The Dark Green Glistens with Old Reflections b. 1943  
II. Sparking Air Bursts with Dancing Sunlight
- Dance Movements ..... Philip Sparke  
Lento b. 1951
- Niagara Falls..... Michael Daugherty  
b. 1954

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

# WIND ENSEMBLE

Gerard Morris, conductor

Joseph Bozich '12, practicum assistant

## Flute

Jillian Andersen '13  
Melissa Gaughan '13  
Anna Moeller\* '12  
Emily Strong '11  
Matt Zavortink\* '12

## Oboe

Cravixtha Acheson '12  
Rachel McFarland\* '13  
Megan Pritchard '13  
Amanda Thompson '13

## Bassoon

Troy Cornelius '15  
Kathryn Murdock '12  
Emily Neville\* '14

## Contra Bassoon

Joan Hua '12

## E-flat Clarinet

Jason Lazur '12

## Clarinet

Andrew Friedman '14  
Jason Lazur\* '12  
Delaney Pearson '15  
Rebecca Pollack '13  
Sam Walder '13  
Robert Wrigley '15

## Bass Clarinet

Liesl Bryant '13

## Contra Alto Clarinet

Rebecca Pollack '13

## Alto Saxophone

Chet Baughman '12  
Joe Bozich\* '13

## Tenor Saxophone

Michael Volz '12

## Baritone Saxophone

Laura Strong '13

## Trumpet

Evan Eckles '12  
Laura Erskine\* '12  
Michael Hall '14  
Noah Jacoby '14

## Horn

Nia Jennings '13  
Chris Scofield\* '12  
Chloe Thornton '14  
Matt Wasson '14

## Trombone

Kevin Nuss\* '12  
Daniel Thorson '15

## Bass Trombone

Adam Guzek '12

## Euphonium

Dan Actor '12  
Nicolas Fraire\* '12

## Tuba

Kyle Monnett\* '13  
Trent Neiman '15

## String Bass

Heidi Coe '14

## Harp

Lauren Eklund '15

## Piano

Andrew Fox '13

## Percussion

Sascha Agran '14  
Paul Hirschl '13  
Annamarie Nelson '12  
Kirsten Ourada '13  
Matt Price\* '12  
Lukas Powers '15  
Dylan Reader '15

## Librarian

Michael Volz '12

## Logistical Manager

Jennica Bisbee '12

## Lighting Technician

Mel DePriest '13  
Erin Happenny '13

\* denotes section leader

## THE CONDUCTOR

GERARD MORRIS, 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 working on his 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 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.

Morris' conducting and teaching are informed by years of professional performing experience as principal euphonium with Boulder Brass and United States Marine Corps Band, Hawai'i. With these organizations he toured the United States, Australia, and Costa Rica as both an ensemble member and soloist. Morris was recently invited as guest lecturer at University of North Carolina at Greensboro New Music Festival, Sept.27–Oct 1, 2011.

## PROGRAM NOTES

by Joseph R. Bozich '12, practicum assistant to Professor Gerard Morris

In evening's stillness . . . (1996) ..... Joseph Schwantner

“In evening's stillness  
a gentle breeze,  
distant thunder  
encircles the silence.”

Joseph Schwantner

Tonight's concert begins in the sonic distance, rising from the stasis of a rolling bass drum into a world of deep shades and warm texture, of indistinct sight as much as lush sound. To quote the composer: “When you look at my pieces, first of all is the preoccupation with color. . . . There are these sharp articulations, and then this kind of sustained resonance.” This particular work is a sort of spiritual second movement between two of Schwantner's previous pieces, where the piano presents “the primary melodic, gestural, harmonic, and sonoric elements that unfold in the music.” Sounds hang in air, resonances interact in space, and shadows of harmonies drift through the hall. A Pulitzer Prize winner for his orchestral piece *Aftertones of Infinity*, Schwantner's catalog of wind ensemble music is relatively small, but they have each displayed a predisposition toward the masterful orchestration of resonance—to capture the sounds of sounds after they have stopped being produced, to hold on to them a little longer, to preserve them in stasis, to behold, admire, and, as if in slow motion, let fade.

After a Gentle Rain (1979)..... Anthony Iannaccone

I. The Dark Green Glistens with Old Reflections

II. Sparkling Air Bursts with Dancing Sunlight

With the dissolution of the soundworld of night comes the slow blossoming of the soundworld of morn. Given Iannaccone's titles, there is little more to say about the programmatic nature of the piece. Indeed, not even the composer himself included any explanation with the work. Having been a student of Aaron Copland, this work is at times pensive, tender, and tranquil (the first movement), and then at others bright, light, and joyous (the second)—but never melancholy, and certainly never naïve. The composer, a world-traveling conductor well versed in all kinds of sonic literature, has created a music that speaks its own words. It is a tone poem, program music, even if at times the plot is only the harmonic language itself.

Dance Movements (1996).....Philip Sparke  
Lento

With afternoon sunlight past, we rest now to watch an orange setting sun, featuring just the brass in this excerpt from Philip Sparke's four-movement suite for wind ensemble. Given the subject of the title, it is somewhat unexpected to hear the harp, vibraphone, and muted trumpets open up such a slow, balladic, tender song. However, as writes the composer, "The brass movement was composed without a specific dance analogy, but I think it can be seen as a love duet in classical ballet"—and love music it certainly is. Simplicity rules this movement, harmonically, in the reduced orchestration, in the clear presentation of a melody to which words could easily be made to fit. In the full work, this movement is the bridge between a piece for just the woodwinds and a manic dance for the entire ensemble, a point of repose where the audience might take its emotional bearings. So, too, it is here—the day has gone, and a new, adventurous dusk is upon us.

Niagara Falls (1997) .....Michael Daugherty

Tonight's program concludes with an energetic sprint into nighttime merriment, egged on by a supercharged memoir from one of North America's most beloved natural wonders. That memoir belongs to one Michael Daugherty, among the most performed composers in America, and one notorious for his unflinching fusion of American pop culture and the traditionally "classical" concert idiom. And yet what he has brought back from his frequent visits seems to be not only the majesty of the monument itself, but the comic artificiality of every tourist trap surrounding it: "haunted houses, motels, wax museums, candy stores," and everywhere "selling postcards, T-shirts, and souvenirs," as describes the publisher of the score. Jazz, pop, rock, and just a hint of modernist sound blocks fuse together to create an electric vision of neon lights and panoramic vistas just as convincingly as the first piece this evening created night's stasis. But there is nothing immobile about this music, from the main motive being a "haunting chromatic phrase of four tones corresponding to the syllables of 'Niagara Falls,'" to a "bluesy riff with a film noir edge" set up by the saxophones and clarinets. The publisher declares this work to be "Daugherty's meditation on the American Sublime," and while that could be said, this work is anything but meditative—it is aggressively dramatic, unflinchingly romantic, and sarcastically plastic all at the same time. In the end, it is all that one could possibly want from a work about one of the most famed monuments on the continent.

UPCOMING  
WOODWIND, BRASS, AND  
PERCUSSION EVENTS

All events held in Schneebeck Concert Hall unless noted otherwise.

Wednesday, Nov. 2, 7:30 p.m.  
Guest Artist Donny McCaslin, saxophone  
with Jazz Band  
Tickets: \$7 general; \$4 Puget Sound faculty/staff/students  
available at Wheelock Information Center

Sunday, Nov. 6, 7:30–9 p.m.  
Jazz in the Rotunda  
Wheelock Student Center, Rasmussen Rotunda

Friday, Dec. 2, 7:30 p.m.  
Concert Band and Wind Ensemble

Monday, Dec. 5, 7:30 p.m.  
Percussion Ensemble

# UPCOMING ARTS AND LECTURES

Information: 253.879.3555 • [www.pugetsound.edu/calendar](http://www.pugetsound.edu/calendar)

Fri., Oct. 28 | Sat., Oct. 29 | Wed., Nov. 2 | Fri., Nov. 4: 7:30 p.m.

Thurs., Nov. 3, 4 p.m. | Sat., Nov. 5, 2 p.m. and 7:30 p.m. Faculty Directed Production: *As You Like It* by William Shakespeare A comedy directed by Geoff Proehl, NCT. Tickets: \$11 general; \$7 sr. citizen, military, student, Puget Sound faculty/staff/student, available at WIC, 253.879.3419, or online at <http://ups.universitytickets.com>

Tues., Nov. 1, 4–5 p.m. *Deng Xiaoping and the Transformation of China*, Ezra Vogel, Harvard professor emeritus, Trimble Forum. Sponsored by Asian Studies. Free

Fri., Nov. 4, 7:30 p.m. Jacobsen Series: *Happy Anniversaries! 200th Anniversary of Liszt's Birth • Duane Hulbert Celebrates 25 Years at Puget Sound*, Duane Hulbert, piano SCH. Tickets: \$12.50 general; \$8.50 seniors, students, military, Puget Sound faculty/staff; free for Puget Sound students, available at WIC, 253.879.3419, or online at <http://ups.universitytickets.com>

Wed., Nov. 9, 4 p.m. *From Farewell to Rehearsal: Critical Thinking From a Chinese Curator of Contemporary Art*, guest lecture by Dr. Gao Shiming, co-sponsored by Art Department and Asian Studies Program, Wyatt Hall, 101. Free

Thurs., Nov. 10, 7 p.m. *A Conversation with Helen Hiebert, nationally recognized paper and book artist*, McCormick Room, Collins Memorial Library. Free

Fri., Nov. 11, 7:30 p.m. Jacobsen Series: *Masterworks for String Quartet*, Maria Sampen, violin; Timothy Christie, violin; Joyce Ramée, viola; David Requiro, cello; SCH. Tickets: \$12.50 general; \$8.50 seniors, students, military, Puget Sound faculty/staff; free for Puget Sound students, available at WIC, 253.879.3419, or online at <http://ups.universitytickets.com>

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 dedicated to training musicians for successful music careers and to the study of music as a liberal art. Known for its diverse and rigorous educational program, personalized attention to students, the stature of its faculty, and the superior achievements in scholarship, musicianship, and solo and ensemble performance, the school maintains the highest professional standards while providing academic and performance opportunities to all university students. Through faculty, student, and guest artist colloquia, workshops, performances, and a vibrant Community Music Department, the School of Music enriches the cultural life of the campus and community.

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