



# School of Music

## THE THREE EMBRACES

### Concert Band and Wind Ensemble

**Gerard Morris, conductor**

FRIDAY, DEC. 6, 2013  
SCHNEEBECK CONCERT HALL  
7:30 P.M.

#### CONCERT BAND

Joy Revisited . . . . . Frank Ticheli  
b. 1958

Sheltering Skies . . . . . John Mackey  
b. 1973

Prelude, Siciliano, and Rondo . . . . . Malcolm Arnold  
(1912–2006)  
arr. by John Paynter

Mel De Priest '13, M.A.T.'14, student assistant conductor

Incantation and Dance . . . . . John Barnes Chance  
(1932–1972)

#### INTERMISSION

**WIND ENSEMBLE**

Ecstatic Fanfare . . . . . Steven Bryant  
b. 1972

Elegy for a Young American . . . . . Ronald Lo Presti  
(1933–1985)

Sam Walder '13, M.A.T.'14, student assistant conductor

*Pacific Northwest Premiere*

The Three Embraces . . . . . Carter Pann  
b. 1972

I. Antique, calming

II. With quiet longing

III. A joyous ceremony

March from *Symphonic Metamorphosis*. . . . . Paul Hindemith  
(1895–1963)

trans. by Keith Wilson

## CONCERT BAND

Gerard Morris, conductor

Mel De Priest '13, M.A.T.'14, student assistant conductor

Flute	Contra Clarinet	Euphonium
Mackenzie Busch '17	Sam Walder '13, M.A.T.'14	Katie Singsank '16
Victoria Chase '17		
Bianca Lim '16	Alto Sax	Tuba
Maria Thompson '17	Emily Brown '15	Kaitlyn Carney '17
Karen Valle '15	Chiyoko Newsum '17	Taylor Roghair '17
Becca Wood '14	Rosalie Boyle '17	Trent Neiman '15
Ruth Isenberg '16	Ben Bates '17	
Maya Curtinzupan '17		Harp
Maggie Roach '16	Tenor Sax	Rosalie Boyle '17
Rachel Hasegawa '16	Sarah Ciambrone '17	
Makenzy Bennett '17	Kyle Ryan '17	Percussion
	Patrick Ryan '17	Kaylene Barber '16
Oboe	Alex Plant '16	Edgar Elliott '16
Molly Jennings '14		Emily Doyle '15
Sol Onvtiveros '16	Bari Sax	Jeffrey Taylor '16
	Mark Janzer '13 M.A.T.'14	Marcea Rinehart '14
Bassoon		Nathan Forman '14
Brenda Miller '15	Horn	
	Rosa Dale-Moore '16	
Clarinet	Trumpet	
Maya Erler '16	Lucille Banta '17	
Sarah Farris '16	Collin Hart '17	
Hannah Floren '17	Daniel Kosaka '16	
Scott Greenfield '16	Emily Selinger '13	
Emily Landauer '17	Kaylana Patterson '17	
Cassandra McMurry '17	Matthew Bogert '17	
Kiona Parker '17	Carla Audrey Anderson '16	
Robert Wrigley '15	Chris Wenndt '17	
Amanda Klein '17		
Trevor Nunn '17		
Natalie Balkam '16	Trombone	
Elizabeth Anderson '16	Scott Clabaugh '16	
Glenna Toomey '15	Evan Strandberg '16	
	Megan Stuart '17	
Bass Clarinet	Nicholas Reano '16	
Amy Ferguson '14	Sutton Rowe '15	
Hannah Floren '17	Savannah Reed '14	
Jack Riley '16		

**WIND ENSEMBLE**  
**Gerard Morris, conductor**

Flute/Piccolo

Simon Berry '17  
Madison Bertis '17  
Adam Hayashigawa '17  
Riley Luvaas '14\*  
Whitney Reverand '15

Oboe/English Horn

David Brookshier '15\*  
Lauren Hektner '13  
Matthew Moreno '17

Bassoon

Troy Cornelius '15  
Emily Neville '14\*

Clarinet

Emma Cosaro '16  
Andrew Friedman '14\*\*  
Taylor Gonzales '17  
Delaney Pearson '15\*\*  
Cameron Stedman '17  
Jenna Tatiyatirong '16

Saxophone

Jack Doshay '15  
Hayden Harper '17  
Brady McCowan '15\*  
Minna Stelzner '16

Trumpet

Michael Hall '14  
Noah Jacoby '14  
Emily Selinger '13  
Alex Simon '16  
Gavin Tranter '16\*  
Andy Van Heuit '17

Horn

Cole Jackson '17  
Bill Murphy '16  
Kyle Swayze '14  
Chloe Thornton '14  
Matthew Wasson '14\*

Trombone

Scott Clabaugh '16\*  
Ryan Grate '17  
Nicholas Reano '16  
Rachel Schroder '17

Euphonium

Stephen Abeshima '16\*  
Zane Kistner '17

Tuba

Sierra Miller '17  
Devan Salter '16\*

String Bass

Arda Bulak '15\*

Harp

Lauren Eklund '16\*

Piano

Brenda Miller '15  
Nils Larsson '17

Percussion

Sascha Agran '14\*  
Ben Hagen '14  
Shannon Kilgore '14  
Nils Larsson '17  
Anson Olson '17

\*principal

\*\*co-principal

## CONDUCTOR

**GERARD MORRIS**, assistant professor, completed his Doctor of Music degree in conducting from Northwestern University, and earned a Bachelor of Arts degree in music from Western Michigan University and a Master of Music Education degree from University of Colorado at Boulder. His primary conducting teachers include Allan McMurray, University of Colorado, and Mallory Thompson, Northwestern University.

As a member of the Puget Sound School of Music faculty, Dr. Morris serves as Wind and Percussion Department Chair and conducts the Wind Ensemble, Concert Band, and both the Opera and Musical orchestras. In addition he teaches courses in conducting, music education, and serves as a coach for student chamber ensembles performing wind repertory. As a professional conductor, Dr. Morris has appeared at Midwest Clinic, Colorado Music Festival at Chautauqua, and Steamboat Strings Music in the Mountains Summer Music Festival. He has conducted Boulder Brass, Illinois Brass Band, Chicago's Sonic Inertia Performance Group, and Northwestern University's Symphonic Wind Ensemble, Symphonic Band, Contemporary Music Ensemble, Brass Ensemble, and Saxophone Ensemble. In the summer of 2009 he was a clinician for Northwestern University Conducting and Wind Music Symposium, and in 2011 was an invited guest lecturer at University of North Carolina at Greensboro New Music Festival. In Oct. of 2013 Dr. Morris was a guest artist in residence at Iowa State University.

Dedicated to public school music education, Dr. Morris has extensive experience teaching both junior and senior high school in Michigan and Colorado. His success has earned him invitations to appear as a guest conductor and clinician for numerous public schools, honor ensembles, and festivals throughout Virginia, Georgia, Michigan, Hawai'i, North Carolina, Colorado, Illinois, Washington, and Canada. In service to his passion as a conductor and teacher, Dr. Morris hosts the Puget Sound Conducting Symposium, an annual four-day workshop bringing together public school music teachers to hone conducting technique, deepen pedagogical knowledge, and strengthen professional relationships. In addition he currently serves as conductor of the Puget Sound Youth Wind Ensemble (PSYWE). With this organization Dr. Morris has co-developed the PSYWE Teacher's Workshop, a one-day workshop designed specifically for area directors whose students perform with this elite ensemble.

Dr. 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.

## Concert Band Program Notes

Compiled and written by Mel De Priest M.A.T.'14

### **Joy Revisited (2005) . . . . .Ticheli**

**Frank Ticheli** was born on Jan. 21, 1958, in Monroe, La. He earned a Bachelor of Music degree in composition from Southern Methodist University, studying with Donald Erb and Jack Waldenmaier. He went on to receive his master's and doctoral degrees in composition from University of Michigan, studying under William Albright, Leslie Bassett, George Wilson, and William Bolcom. Since 1991 Ticheli has been a professor of composition at University of Southern California's Thornton School of Music. A number of his works are particularly notable, as they have become standards in concert band repertoire. In 2011 Ticheli endowed the Frank Ticheli Composition Scholarship to be awarded each year to an incoming graduate student in composition. The following is the program note written by the composer:

*Joy*, and its companion piece, *Joy Revisited*, are the results of an experiment I have been wanting to try for many years: the creation of two works using the same general melodic, harmonic, and expressive content. In other words, I endeavored to compose un-identical twins, two sides of the same coin—but with one major distinction: *Joy* was created with young players in mind, while *Joy Revisited* was aimed at more advanced players. Thus, *Joy* is more straightforward than its companion piece. Where *Joy* sounds a dominant chord (as in the upbeat to measure 10), *Joy Revisited* elaborates upon that chord with a flourish of 16th-notes. While *Joy Revisited* moves faster, develops ideas further, and makes use of a wider register, *Joy* is more concise. Despite these and many more differences between the two works, both come from the same essential cut of cloth. Both were composed more or less simultaneously, and both were born out of the same source of inspiration. In short, *Joy* and *Joy Revisited* serve as two expressions of the feelings experienced by one expectant father (who happens also to be a composer) on one wonderfully anxious and exciting day.

### **Sheltering Skies (2012) . . . . .Mackey**

**John Mackey** was born on Oct. 1, 1973, in New Philadelphia, Ohio. He holds a Master of Music degree from The Juilliard School, where he studied with John Corigliano, and a Bachelor of Fine Arts degree from Cleveland Institute of Music, where he studied with Donald Erb. Mackey particularly enjoys writing music for dance and symphonic winds, focusing on those mediums for the past few years. His works have been performed at Sydney Opera House; Brooklyn Academy of Music; Carnegie Hall; Kennedy Center; Weill Recital Hall; Jacob's Pillow Dance Festival; Italy's Spoleto Festival; Alice Tully Hall; Joyce Theater; Dance Theater Workshop; and throughout Italy, Chile, Japan, Colombia, Austria, Brazil, Germany, England, Australia, New Zealand, and the U.S. The following program note has been excerpted from the score and credited to Jake Wallace:

The work itself has a folk song-like quality—intended by the composer—and through this an immediate sense of familiarity emerges. Certainly the repertoire has a long and proud tradition of weaving folk songs into its identity, from the days of Holst and Vaughan Williams to modern treatments by such figures as Donald Grantham and Frank Ticheli. Whereas these composers incorporated extant melodies into their works, however, Mackey takes a play from Percy Grainger. Grainger’s *Colonial Song* seemingly sets a beautiful folk song melody in an enchanting way (so enchanting, in fact, that he reworked the tune into two other pieces: *Australian Up-Country Tune* and *The Gum-Suckers March*). In reality, however, Grainger’s melody was entirely original—his own concoction to express how he felt about his native Australia. Likewise, although the melodies of **Sheltering Sky** have a recognizable quality (hints of the contours and colors of “Danny Boy” and “Shenandoah” are perceptible), the tunes themselves are original to the work, imparting a sense of hazy distance as though they were from a half-remembered dream. Each new phrase begins over the resolution of the previous one, creating a sense of motion that never completely stops. The melodies themselves unfold and eventually dissipate until the serene introductory material returns—the opening chords finally coming to rest.

**Prelude, Siciliano, and Rondo (1976) . . . . . Arnold/Paynter**

**Malcolm Arnold** was born on Oct. 21, 1921, in Northampton, England. He attended the Royal College of Music in London, where he majored in composition under Gordon Jacob and was knighted in 1993 for his service to music. He received honorary doctorates from University of Exeter (1969), University of Durham (1983), and University of Northampton (2006). Sir Malcolm Arnold was the youngest of five children from a prosperous Northampton family of shoemakers. As a rebellious teenager, he was attracted to the creative freedom of jazz. After seeing Louis Armstrong play in Bournemouth, he took up the trumpet at the age of 12 and, five years later, won a scholarship to the Royal College of Music. In 1941 he joined the London Philharmonic Orchestra as second trumpet and became principal trumpet in 1943.

By the age of 30, Arnold had devoted himself to composition and would write nine symphonies, seven ballets, two operas, one musical, 20 concertos, two string quartets, and 132 movie scores. **Prelude, Siciliano, and Rondo** was originally written for the brass bands for which England is well known. It was originally titled *Little Suite for Brass* and John Paynter’s arrangement expands it to include woodwinds and additional percussion. Paynter faithfully retains the breezy effervescence of the original composition. All three movements are written in short and clear five-part song forms (ABACA). **Prelude** begins with a bombastic fanfare, reaches a middle climax, and winds down to a quiet return of the opening measures that fades into silence. **Siciliano** is both slower and more expressive, affording solo instruments and smaller

choirs of sounds to be heard, also ending quietly. **Rondo** provides a romping finale in which the technical brilliance of the modern wind ensemble is set forth in brilliance.

**Incantation and Dance (1960) . . . . . Chance**

**John Barnes Chance** was born on Nov. 20, 1932, in Beaumont, Texas. He began composing during high school, while playing percussion in the school band and orchestra. Chance received his Bachelor and Master of Music degrees from University of Texas, where he studied with Clifton Williams, Kent Kennan, and Paul Pisk. Chance played with Austin Symphony Orchestra, the Fourth U.S. Army Band in San Antonio, and the Eighth U.S. Army Band in Korea after finishing his studies at University of Texas.

After leaving the Army, Chance was selected by the Ford Foundation to be a part of the Young Composers Project. From 1960 through 1962, he was composer in residence at the Greensboro, N.C., public schools. It was there that he composed seven pieces for school ensembles, including his first work for wind band. Throughout his short career, Chance composed for band, orchestra, chorus, chamber groups, and solo instruments. His career was tragically ended when he was accidentally electrocuted in the backyard of his home in Lexington, Ky., in 1972, at the age of 40.

**Incantation and Dance** consists of two sections, highly contrasted in both length and nature. **Incantation** is a short, mournful *legato* melody that is full of mystery and expectation. Beginning with a mysterious flute melody, instruments are gradually added, but the general dynamic level remains hushed and waiting until the *fortissimo* of the accented repeated triplets. **Dance** also begins quietly, with percussion instruments building a complex and driving rhythmic pattern. The entrance of the brass and winds creates an increase in the rhythmic tension as the dance grows wilder and more frenzied. After a short variation of material from the *Incantation*, the beginning of the *Dance* section is once again represented by the percussion. The piece gathers force as the entire ensemble draws together for a dramatic and exciting conclusion.

**Wind Ensemble Program Notes**

Compiled and written by Sam Walder M.A.T.'14

**Ecstatic Fanfare . . . . . Bryant**

**Steven Bryant** (b. 1972, Little Rock, Ark.), the son of a professional trumpeter and music educator, composes music across a variety of mediums and ensembles, ranging from electronic and electro-acoustic works, to chamber music, to works for wind ensembles and orchestras. Bryant strongly values music education, and his creative output includes a number of works for young and developing musicians. He studied composition with John Corigliano at The Juilliard School, Cindy McTee at University of North Texas, and Francis McBeth at Ouachita University. Bryant notes:

**Ecstatic Fanfare** is based on music from movement I of my *Ecstatic*



*Waters*. One day in May, 2012, I mentioned to my wife that it might be fun to take the soaring, heroic tutti music from the earlier work and turn it into a short fanfare “someday.” She goaded me into doing it immediately, and so in a panicked three-day composing frenzy, I created this new work, which was premiered by Johann Mösenbichler with the Polizeiorchester Bayern just three short weeks later, followed immediately by my wife, Verena, conducting it with the World Youth Wind Orchestra Project in July, 2012.

*Ecstatic Waters* is a work for wind ensemble and electronics, premiered in 2008. Those familiar with this larger, 22-minute piece, will recognize the same exuberant joy from the first movement of *Ecstatic Waters* in this *Fanfare*. Laden with descending intervals of fourths and fifths, crisp articulations in the brass and woodwinds, and soaring, majestic melodies remind the listener of work by Aaron Copland and John Adams.

### **Elegy for a Young American . . . . . Lo Presti**

A clarinetist and composer, **Ronald Lo Presti** was a graduate of Eastman School of Music. His career spanned the country, teaching at Texas Technical University, Indiana State College, and Arizona State University. Lo Presti was the recipient of numerous Ford Foundation grants, and also served as the composer in residence for the Ford Foundation.

**Elegy for a Young American** was written in 1964 to honor the memory of the late President J.F. Kennedy, who was assassinated on Nov. 22, 1963, in Dealey Plaza in Dallas, Texas. Lo Presti’s *Elegy* mourns the loss of JFK, progressing through the five stages of grief as the work unfolds. This year marks the 50 year anniversary of Kennedy’s death.

Out of the silence, the work opens with the clarinets introducing the first theme, tinged with solemnity and grief. From this the emotion quickly builds as shock and anger take over the original feeling of denial. Tonally the piece begins rather ambiguously; not only does the first theme span the interval of a tritone, but it begins in the key of A Minor, which turns out to be a tritone away from the eventual center in E-flat Minor. Feelings of depression and loss of direction replace anger as the texture thins out in the middle, all in anticipation of the *molto maestoso* climax before the end. The work gradually speeds up to a frenzy of *ostinati* leading into the climax, a unison G that signifies a turn from E-flat Minor to E-flat Major. This harmonic change may indicate acceptance, or moving on from the grief of this tragedy. Indeed we hear three pensive E-flat Major chords to finish the work, although the first two are fraught with dissonance in the horns and chimes. This quote from Rose Kennedy, the matriarch of the Kennedy family and mother to the late president, aptly sums up the pain of loss that Lo Presti leaves us with: “It has been said, ‘time heals all wounds.’ I do not agree. The wounds remain. In time the mind, protecting its sanity, covers them with scar tissue and the pain lessens. But it is never gone.”

**The Three Embraces (*Pacific Northwest Premiere*). . . . . Pann**

In the last 15 years, **Carter Pann's** music has become known for its blend of crafty, popular-sounding idioms, subtle and unabashed humor, and haunted, melodic writing. Studying composition and piano from Eastman School of Music and University of Michigan, Ann Arbor, Pann is currently an associate professor of music at University of Colorado, Boulder, where he teaches composition and theory. His music has been performed around the world by such ensembles and soloists as London Symphony, Seattle Symphony, Vancouver Symphony, National Repertory Orchestra, National Symphony of Ireland, New York Youth Symphony, and Richard Stoltzman, among others.

**The Three Embraces** (2013) was commissioned by current/former students and dear friends in celebration of Allan McMurray's final concert, after 35 years as director of bands at University of Colorado. McMurray retired from teaching at the end of last year, and *The Three Embraces* has become Pann's dearest dedication to his great friend, colleague, and mentor. Pann writes:

In three movements, these pieces are songs for band. Within *The Three Embraces* I strived to explore completely new musical territory—different from that of my previous works for winds. The first and second movements are titled **Antique, calming** and **With quiet longing**, respectively, and are to sound like aural aromas. The players are given a long trail of the softest dynamics—full fortes are rare events in these pieces. Requesting the utmost dynamic restraint from wind and brass players is a risk I have learned to relish taking. The musical reward is so great and the timbral beauty so rich and ever so right to my ears. These first two movements also feature harp and celesta as the two prevailing colors suffusing the music, giving them what I hope to be an aura of ancient, inward elegance (Maurice Ravel lurks in the shadows of these two model Renaissance compositions). The final movement is **A joyous ceremony**, beginning with three bold proclamations for saxophones and high brass. As the movement unfolds there are pastoral melodies juxtaposed over more modern, angular harmonies.

[Allan's] humor is magnetic and ever-present, his magnanimity so humble. I count myself a lucky one to have had a window of time on faculty with such an extraordinary musician and giving person as Allan McMurray.

**March from *Symphonic Metamorphosis*. . . . . Hindemith/Wilson**

**Paul Hindemith** (Nov. 16, 1895–Dec. 28, 1963) was a German composer, violinist, teacher, and conductor. Early in his life, he studied violin with Adolf Rebner, as well as conducting and composition with Arnold Mendelssohn and Bernhard Sekles. He earned a living touring on the violin with dance bands, eventually founding the Amar Quartet, with which he toured Europe playing viola. In 1938 Hindemith emigrated to Switzerland to escape the rise of the Nazi regime, which did not wholly approve of

his music. Two years later Hindemith moved to the United States and began teaching at Yale University, where he remained for 13 years, eventually gaining U.S. citizenship in 1946. In the beginning his music fell under the late-Romantic, expressionistic idiom, before forming into a more mature, contrapuntally complex style after the 1920s.

**Symphonic Metamorphosis of Themes by Carl Maria von Weber** is a four movement orchestral work, written in 1943. The wind transcription was completed by Yale colleague Keith Wilson, at Hindemith's request, in 1945. The idea for a work inspired by Weber was first suggested by choreographer and dancer Léonide Massine, who proposed that Hindemith write a ballet based on Weber's music. However, after seeing one of Massine's ballets and disliking it for a number of reasons, he dropped the project and chose instead to salvage the music for his *Symphonic Metamorphosis*. In the **March** Hindemith used Weber's *Huit Pièces pour le pianoforte à 4 mains* (Opus 60) No.7 as his inspiration, taking what was originally meant to be a funeral march and doubling the tempo to create the now famous piece and cornerstone of the wind repertory. The *March* showcases the energizing power of the wind ensemble, featuring each section in the band at some point in this electrifying work.

# UPCOMING ARTS AND LECTURES

Information: 253.879.3555 | [pugetsound.edu/calendar](https://pugetsound.edu/calendar)

Puget Sound is committed to being accessible to all people. If you have questions about event accessibility, please contact 253.879.3236, [accessibility@pugetsound.edu](mailto:accessibility@pugetsound.edu), or [pugetsound.edu/accessibility](https://pugetsound.edu/accessibility)

## DECEMBER

Saturday, Dec. 7, 7:30 p.m. and Sunday, Dec. 8, 2 p.m. *A Winter's Hope*, Adelphian Concert Choir and Voci d'Amici, Steven Zopfi, conductor, holiday concert, Kilworth Memorial Chapel. Tickets: \$8.50 general; \$4.50 seniors, students, military, Puget Sound faculty/staff/students, available at Wheelock Information Center, 253.879.6013, online at [tickets.pugetsound.edu](https://tickets.pugetsound.edu), and at the door.

Sunday, Dec. 8, 7 p.m. Festival of Lessons and Carols, Kilworth Memorial Chapel. Free but please bring canned food donation.

Monday, Dec. 9, 6:30 p.m. Clarinet Ensemble Concert, Jennifer Nelson, director, Kilworth Memorial Chapel. Free

Monday, Dec. 9–Wednesday, Dec. 11, 5 p.m. Directing Class Festival of One Acts and Scenes, Norton Clapp Theatre, Jones Hall. Tickets: \$2 per night, sold only at the door.

Tuesday, Dec. 10, 7:30 p.m. *Make a Joyful Noise*, Chorale, Steven Zopfi, conductor, and Dorian Singers, Kathryn Lehmann, conductor, Kilworth Memorial Chapel. Free

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 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.

[pugetsound.edu/music](https://pugetsound.edu/music) | 253.879.3700