



Concert Band and Wind Ensemble Present
Chasing Sunlight: music of travel and influence

Conducted by Gerard Morris with graduate conductors
Michael Cook M.A.T. '22 and Ashley La M.A.T. '22

FRIDAY, DEC. 3, 2021 | 7:30 P.M. | FREE
SCHNEEBECK CONCERT HALL
OR TUNE IN AT [PUGETSOUND.EDU/SCHNEEBECKLIVE](https://pugetsound.edu/schneebecklive)



Audience members are welcome to meet the performers after the concert in the Schneebeck Concert Hall lobby. Social distancing and masking are required.

Chasing Sunlight: music of travel and influence

Gerard Morris, conductor
Michael Cook M.A.T.'22, graduate assistant conductor
Ashley La M.A.T.'22, graduate assistant conductor

PROGRAM

Concert Band

- Roadtrip Sunrise, Prelude and Scherzo, Op. 25 (2009).....Andrew Ardizzoia
(b. 1979)
- Ancient Flower (2013/2015).....Yukiko Nishimura
(b. 1967)
Michael Cook, graduate assistant conductor
- A Little Tango Music (2007).....Adam Gorb
(b. 1958)
- Over the Rainbow (1938/1967).....Harold Arlen
(1905–1986)
arr. Warren Barker
(1923–2006)
Tracy Knoop, alto saxophone soloist
- Chasing Sunlight (2016).....Cait Nishimura
(b. 1991)

INTERMISSION

Wind Ensemble

- And We Were Heard Consortium PREMIERE*
- The Loop for flex band and electronics (2021).....Allison Loggins-Hull
(b. 1982)
Ashley La, graduate assistant conductor
- Reminiscence (2019).....Kathryn Salfelder
(b. 1987)
- 25th Anniversary Edition*
- Blue Shades (1995/2020).....Frank Ticheli
(b. 1958)

PROGRAM NOTES

Roadtrip Sunrise (2009)

Ardizzoia

Program note by composer

A native of San Francisco, Andrew Ardizzoia, began his music studies at an early age. His composition includes orchestral, band, choral, chamber, and solo vocal works. He currently teaches at the Hartt School at the University of Hartford, where he is earning a doctorate in composition.

Roadtrip Sunrise is a musical journey from Phoenix to the San Francisco Bay Area. In the initial slow passage, a gentle light illuminates the barren landscape until the sun appears dramatically from behind the rock formations that rise from the desert floor. The fast passage that follows evokes the hectic energy of a California freeway. A rhythmically active climax then brings to mind the excitement of soaring down the steep and winding "Grapevine," with the immense central valley opening below. The first melody returns briefly to signal the setting of the sun, before a final statement of the "freeway" music takes the listener over the Altamont Pass into the Bay Area.

Ancient Flower

Y. Nishimura

Program note by composer

Composer and pianist Yukiko Nishimura was born in Japan and graduated from Tokyo National University of arts in 1990. Ms. Nishimura has received numerous commissions and has composed for piano, marimba, percussion, and chamber ensembles as well as music for band, string instruments, and orchestra. She has also been active as a pianist and an arranger.

Nishimura offers the following regarding her composition:

The melodies of Ancient Flower have a flavor of an East Asian atmosphere. However, most of the harmonies are composed with a Western-style vocabulary. A long, sensitive and mysterious melodic line is introduced in the opening measures. I composed the counter melodies so that they would be enjoyable to play; feel how each twists around the main melody. When the main melody returns in m. 37, a clearer and simpler tone is needed. You might imagine that the ancient flower is a dainty, tiny flower; perhaps an exotic flower; or perhaps even something else. Whatever you imagine, the flower will bloom in your way in this piece.

A Little Tango Music (2007)

Gorb

Program note by composer

British composer Adam Gorb started his musical career at an early age. By 10-years-old, he had completed his first composition; five years later, his works were being broadcast on national radio. Gorb went on to complete his formal training at Cambridge University and the Royal Academy of Music. Since 2000, Gorb has been on faculty at the Royal Northern College of Music (Manchester, England), where he is the Head of the School of Composition and Contemporary Music.

Gorb describes *A Little Tango Music* as a “short sequence of melodies inspired by the curvaceous, melancholic and dangerous dance from Argentina that is the tango.” The work is written in three sections and the beautiful melodies are surrounded with syncopated rhythms, which provide the performers and audience with a glimpse of the history of Argentina’s most popular dance, the tango. This dance has traveled the world and has gained an immense amount of popularity for this musical style as well.

Over the Rainbow (1938/1967)

Arlen/Barker

Program note by publisher

Harold Arlen was an American composer of popular music, having written over 500 songs, a number of which have become known worldwide. Arlen was born Hyman Arluck, in Buffalo, New York, the child of a Jewish cantor. He learned the piano as a youth and formed a band as a young man. He achieved some local success as a pianist and singer and moved to New York City in his early 20s. At this point, he changed his name to Harold Arlen. Between 1926 and about 1934, Arlen appeared occasionally as a band vocalist on records by The Buffalodians, Red Nichols, Joe Venuti, Leo Reisman and Eddie Duchin, usually singing his own compositions.

Over the Rainbow is a ballad composed by Harold Arlen with lyrics by Yip Harburg. It was written for the 1939 film *The Wizard of Oz* and was sung by actress Judy Garland in her starring role as Dorothy Gale. It won the Academy Award for Best Original Song and became Garland's signature song.

The publisher of the arrangement on this program offers:

"But no one will want to sing or play a melody that begins with an octave leap!" said an early critic. That melody that no one would sing or play is now probably the best known in the world. From *The Wizard of Oz* comes the song that has charmed millions. Warren

Barker treats this scoring with care in a lush setting perfect for any concert occasion.

Chasing Sunlight (2017)

C. Nishimura

Program note by Gerard Morris

Cait Nishimura is a Canadian composer, songwriter, and music educator based in Toronto, Ontario. Described as having a "refreshing buoyancy", her music uses minimalist patterns, simple yet lush harmonies, and themes that linger in listeners' minds, drawing inspiration from the beauty of the natural world. With a special focus on wind band and choral music, Nishimura strives to present contemporary concert music that is accessible and enjoyable by musicians of all levels. Her work for wind band, *Chasing Sunlight*, was selected as the winner of the 2017 Canadian Band Association Composition Competition, which supports the creation of new works for concert band by emerging Canadian composers. Nishimura holds undergraduate degrees in music and education from the University of Toronto. Her work is regularly programmed and commissioned by ensembles across North America, where she is in demand as a visiting composer and educator.

Nishimura offers the following program note:

Chasing Sunlight was inspired by the experience of driving west into the setting sun, as if trying to keep up with the earth's rotation to catch the last few rays of light before dusk. The steady eighth note motif throughout the piece represents this sense of urgency, while the soaring, lyrical themes depict the warmth and radiance of the sun low in the sky. Just as the sun will always set, humans must accept the impermanence of all things in life, and make the most of every opportunity before it has passed. *Chasing Sunlight* also represents the ongoing pursuit of these opportunities.

The Loop (2021)

Loggins-Hull

And We Were Heard Consortium PREMIERE

Program note by composer

The Loop is inspired by Chicago and its promise to African-Americans who came to the city during The Great Migration. It opens with a train sound, representing the trains migrants took up to the city from places like Mississippi and other southern states. It also nods to Chicago's L train, which sounds throughout the city and circles a downtown area appropriately referred to as "The Loop." The piece is comprised of musical loops and also embodies the repetitive and rhythmic nature of factory labor, which the

majority of black southerners found themselves doing once they made it to the big city - including my own grandfather who worked in a can factory. The piece has a driving and determined energy, much like the spirit that is needed when anyone migrates to a new home for a better life. For fun, I added house beats (house music started in Chicago!) and the opening horn motifs are inspired by Chicago-native Kanye West's, All of The Lights. A little side note: I'm originally from Chicago, as well as my entire family, and hold this great city very close to my heart.

Reminiscence (2019)

Salfelder

Program note by composer

Reminiscence is one of three pieces commissioned to honor Frank L. Battisti's 85th birthday, June 27, 2016. A five-note motive – composed by Frank himself: F G A F Gb (here transposed down a fifth: Bb C D Bb B) – saturates every movement of the piece. In its entirety, the motive serves as the first five notes of the principal melody. The first three pitches (Bb C D) morph into a repeated hemiola, which rises sequentially in pitch as the piece progresses. The motive's range – Major 3rd and minor 3rd – is emphasized by third relations in the harmony.

Reminiscence evokes nostalgia, yearning and growth. Some moments are peaceful, while others are full of angst. I encourage both players and listeners to weave their own personal memories and stories into the musical narrative.

I was fortunate to have first encountered Frank Battisti during my undergrad years at NEC [New England Conservatory]. His teaching, his passion for details and his advocacy for new, rich and challenging music at all grade levels are inspirations. I am grateful to celebrate him with my first piece for young wind band.

Blue Shades (1995/2020)

Ticheli

Program note by composer

Four years, and several compositions later, I finally took the opportunity to realize that need by composing *Blue Shades*. As its title suggests, the work alludes to the blues, and a jazz feeling is prevalent – however, it is not literally a blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth-note is not swung.

The work, however, is heavily influenced by the blues: "Blue notes" (flatted 3rds, 5ths, and 7ths) are used constantly; blues harmonies, rhythms, and melodic idioms pervade the work; and many "shades of blue" are depicted, from bright blue, to dark, to dirty, to hot blue.

At times, Blue Shades burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman's hot playing style, and ushers in a series of "wailing" brass chords recalling the train whistle effects commonly used during that era.

CONCERT BAND

Gerard Morris, conductor

Michael Cook M.A.T.'22, graduate assistant conductor

Adam Cornell '25, librarian

Flute/Piccolo

Mimmi Beck, community music

Nicole Mannix '24

Paige Saller '24

Oboe

Kara Morris '25

John Salmon, community music

Bassoon

Forrest Milam '25

Clarinet

Graysen Coyle '22

Julia Deak '25

Sarah Dormer '24

Caitlyn Kadooka '24

Bass Clarinet

Sid Whaley, community music

Alto Saxophone

Tova Beck, community music

Kaitlyn Unger, community music

Blake Westerfield '22

Baritone Saxophone

Michael Cook, graduate assistant

Trumpet

Charlie Latkowski '25

Wyatt Logan '25

Jackson Slocum '25

Horn

Iraniel González Molina '25

Trombone

Jordan Scott '25

Euphonium

Adam Cornell '25

Tuba

Gemma Bertain '25

Sam Snow '23

Percussion

nc Kranz-Fire '22

WIND ENSEMBLE

Gerard Morris, conductor

Ashley La M.A.T.'22, graduate assistant conductor

Adam Cornell '25, librarian

Flute/Piccolo

E-Paul Chan '22

Eliza Koch '24

Jasmine Mikesell '22*

Grace Playstead '24

Bailey Ulrich '22

Julia Vahey '24

Alex Westervelt '25

Oboe/English horn

Mariah Canton '24*

Clara Gibbs '25

Bassoon

Christina Fritschen '22*

E-flat Clarinet

Levi Walsh '24*

Clarinet

Jane Beacock '24

Jenna Hlavaty '24

Caitlyn Kadooka '24

Mia Stenberg '24

Levi Walsh '24*

Brandon Yoo '21

Bass Clarinet

Jane Beacock '24

Maddie Johnson '25

Contrabass Clarinet

Jane Beacock '24

Maddie Johnson '25

Alto Saxophone

Chloé Montoya '24*

Johnathan Lee,

Rogers High School

Tenor Saxophone

Edwin Hernandez-Garcia,

Rogers High School

Baritone Saxophone

Jael Rodas '25

Trumpet

Olivia Fross '22*

Abbey Hansen '25

Aaron Hanson '23

Wyatt Logan '25

Jacob Rolle '24

Alyssa Shane '25

Mya Woods '25

Horn

Rachel Ball '24*

Nalin Richardson '20

Trombone

Sam Dossa '25

Sawyer Huss, '22

Maia Nilsson '24

Brock Salatino '25

Miguel Ledezma '22*

Bass Trombone

Hannah Thiemann '24

Euphonium

Adam Cornell '25

William Lum '23*

Tuba

Ian Dunlap '24*

Aidan Sjothun '25

String Bass

Christopher East '24

Percussion

Ray Carlsen '25

Ally Davy '24

Skyler Hedblom '25

Austin Mangle '22*

Abby Pierson '24

*denotes section leader

BIOGRAPHIES

GERARD MORRIS earned a Bachelor of Arts degree in music from Western Michigan University, a Master of Music Education degree from University of Colorado at Boulder, a Doctor of Music degree in conducting from Northwestern University, and currently serves as director of bands and department chair of winds and percussion at the University of Puget Sound School of Music.

In addition to serving as conductor of the esteemed Tacoma Concert Band, Morris's credits include appearances at The Midwest Clinic, College Band Directors National Association (CBDNA) Western/Northwestern Divisional Conference, Washington Music Educators Association (WMEA) State Conference, and California Music Educators Association (CMEA) Bay Section Conference. He has also appeared as guest clinician at CBDNA National Conference, WMEA State Conference, CMEA Bay Section Conference, University of North Carolina at Greensboro New Music Festival, and guest artist in residence on numerous university campuses across the United States, as well as at the American Community School (Abu Dhabi and Dubai, United Arab Emirates). Morris's career is 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.

TRACY KNOOP, a native of the Pacific Northwest, is one of the best-known saxophonists, jazz artists, and teachers in the region. After graduating from the Berklee School of Music in Boston, Mass., he joined the world-famous Tommy Dorsey Orchestra and toured with them for 10 years. Tracy has performed with such greats as Louis Bellson, Ray Charles, Natalie Cole, Bernadette Peters, Buddy Rich, Mel Torme, Betty Carter, and many others. Well-versed in classical and pop repertoire, Tracy has also performed with the Temptations, Four Tops, and the Seattle Symphony. He can be heard on commercial recordings by the Charlie May All-Star Big Band, Grit City Octet, Pony Boy All-Star Big Band, and the Tracy Knoop Quartet. He continues to perform extensively throughout the Northwest and across the country.

Tracy has also won many accolades as a teacher and clinician. His approach centers the structural and functional understanding required of jazz improvisation, and maintains firm roots in the technical rigor required for virtuoso classical playing. Each year, his students consistently win or place at Washington state solo contests, and are accepted on scholarship into top-tier music schools across the country, including Eastman, Berklee, and the

New School. He currently serves as the director of the Puget Sound Jazz Orchestra.

ASHLEY LA M.A.T.'22 obtained her Bachelor of Arts degree in Music Education at California State University of Northridge (CSUN), class of 2020. Her degree emphasis was Instrumental- Trumpet, where she participated in numerous ensembles such as the Wind Symphony, Brass Ensemble, Steel Drums, Chorus, and various chamber groups. She kindled her love of music in her youth by performing Classical Thai music as a string musician in the greater Los Angeles area for over 10 years. She is currently attending the University of Puget Sound for her Masters of Arts in Teaching, and aspires to be a public high school music director. Ashley is currently a graduate assistant in the university's School of Music as an outreach elementary music educator under the mentorship of Dr. Tina Huynh, and Wind Ensemble conducting assistant under the mentorship of Dr. Gerard Morris. Ashley's prior teaching experience includes instructing summer music camp at Annie Wright schools in Tacoma, WA and directing the award-winning marching band at James Monroe High School in North Hills, CA.

MICHAEL COOK M.A.T.'22 is a member of the Master of Arts in Teaching program at the University of Puget Sound. He is from Bend, Ore., and is joining the university's School of Music as a graduate assistant and conducting student with Dr. Gerard Morris. Michael graduated from Puget Sound in 2020, with a Bachelor of Music in Education, and after taking a year to develop and understand his path, has returned to complete his master's degree and begin his career as a music educator. Michael has performed alongside the wind ensemble for several years prior, and currently is working with local schools to develop further his future as an educator and a musician.

UPCOMING SCHOOL OF MUSIC EVENTS

These events are free. R.S.V.P. and proof of vaccination and masks are required for in-person events. **R.S.V.P. at pugetsound.edu/mymusic.**

Performances are broadcast at [PUGETSOUND.EDU/SCHNEEBECKLIVE](https://pugetsound.edu/schneebecklive)

MONDAY, DEC. 6

B Natural Clarinet Ensemble with Puget Sound's Saxophone Quartet

Jennifer Nelson and Fred Winkler, directors
Kilworth Memorial Chapel | 6:30 P.M.

MONDAY, DEC. 6

Percussion Ensemble

Jeffery Lund, director
Schneebeck Concert Hall | 7:30 P.M.

TUESDAY, DEC. 7

Chorale and Dorian Singers

J. Edmund Hughes and Kathryn Lehmann, directors
Kilworth Memorial Chapel | 7:30 P.M.

WEDNESDAY, DEC. 8

Noon Convocation

Student Recital Performances
Schneebeck Concert Hall | 12 P.M.

All listings are subject to change. For the most current information about upcoming arts events and lectures, visit **pugetsound.edu/events**.

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UNIVERSITY OF PUGET SOUND SCHOOL OF MUSIC

Tracy Doyle, director

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.

SCHOOL OF MUSIC DEGREES

Bachelor of Music in Performance

Bachelor of Music in Composition

Bachelor of Music in Music Education

Bachelor of Music with Elective Studies in Business

Bachelor of Arts in Music

Master of Arts in Teaching (School of Education)

Music Minor

**SCHOOL OF MUSIC WINDS AND PERCUSSION
FACULTY AND ENSEMBLES**

Gerard Morris, director of bands; chair of winds/brass/percussion

Rodger Burnett, horn

Karla Flygare, flute

Tracy Knoop, saxophone, Jazz Orchestra

David Krosschell, trombone

Jeffery Lund, percussion

Jennifer Nelson, clarinet

Francine Peterson, bassoon

John DiCesare, tuba/euphonium

Judson Scott, trumpet

Dan Williams, oboe

Fred Winkler, saxophone

Wind Ensemble

Jazz Orchestra

Chamber Music Ensembles

Concert Band

Percussion Ensemble

Flute Ensemble

Clarinet Ensemble

Brass Ensemble

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 | 253.879.3700

Community Music, a division of the School of Music, welcomes people of all ages and skill levels to participate in music lessons and classes throughout the year.

pugetsound.edu/communitymusic | 253.879.3575

