

THURSDAY, DEC. 5, 2019

THIS DAY: OUR ENVIRONMENT

A MULTIMEDIA PERFORMANCE

Featuring the *PREMIERE* of Steven Bryant's
"The Automatic Earth"

WIND ENSEMBLE + CONCERT BAND

Gerard Morris and Stephen Abeshima '16, conductors
7:30 p.m. | Schneebeck Concert Hall | Free admission



Special thanks to the following Puget Sound community members for their help with this evening's concert:

350Tacoma
Anna Demsey '21
Ben Dougherty '20
Peter Hodum
Kristin Johnson
Bill Kupinse
Isabella Marziello '20
Nicole Mulhausen
Steven Neshyba
Technology and Media Services
Kurt Walls

As a courtesy to the performers and fellow audience members, please take a moment to turn off or silence all mobile devices.

Flash photography is not permitted during the performance.

Thank you.

Wind Ensemble/Concert Band

Gerard Morris and Stephen Abeshima '16, conductors

Lobby Music Composed by
Ben Dougherty '20

Anna Demsey '21, narrator

PROGRAM

Mother Earth (2003).....David Maslanka (1947–2017)

Stephen Abeshima, conductor

Chasing Sunlight (2017).....Cait Nishimura (b. 1991)

Gerard Morris, conductor

Dusk (2004).....Steven Bryant (b. 1972)

Gerard Morris, conductor

Moment (2016).....Alex Shapiro (b. 1962)

Stephen Abeshima, conductor

INTERMISSION

PREMIERE

The Automatic Earth (2019).....Steven Bryant

A Slow Fire

Days of Miracle and Wonder

Shining of Shadow

The Automatic Earth

The Language of Light

Stephen Abeshima, conductor

Make Our Garden Grow from *Candide* (1956).....Leonard Bernstein (1918–1990)

arr. Clare Grundman

Gerard Morris, conductor

ENSEMBLE PERSONNEL

Wind Ensemble

Gerard Morris, conductor
Tauvia Eggebroten '20, librarian

Flute/Piccolo

E-Paul Chan '22
Tauvia Eggebroten '20*
Jasmine Mikesell '22
Drew Shipman '21
Bailey Ulrich '22

Oboe/English horn

Madeleine Scypinski '20*
Katie Grainger '20

Bassoon

Ethan Markowitz '20

Clarinet

Sarah Dormer '23
Lucas Gover '23
Christina Gruenhagen '22
Jordan Loucks '20*
Manya Mutschler-Aldine '21
Reed Smith '20
Brandon Yoo '22

Bass Clarinet/Contra-Alto

Clarinet

Jordan Loucks '20
Grace Low '23

Alto Saxophone

Michael Cook '20*
Jonathan Lee, Rogers HS
Bryce Ulrich '20

Tenor Saxophone

Michael Cook '20
Bryce Ulrich '20

Trumpet

Ido Baruch '21*
Olivia Fross '23
Elliot Grahn '21
Nathan Schultz '23

Horn

Nalin Richardson '20
Harrison Schatz '20
Savannah Schaumburg '20*

Trombone

James Harvey '22
Sam Kaufman '22
David Imholz '20*
Kellen Reese '23

Bass Trombone

Connor Steen '20*

Euphonium

William Lum '23*

Tuba

Michael Fukuda '20*
Matthew Watanabe '23

String Bass

Sydney Morgan '22*

Harp

Augusta Grassl '22

Piano

Jane Heyer '21*

Percussion

Rutie Mackenzie-Margulies '20
Austin Mangle '22*
Hunter Nakama '22
Dylan Petersen '23
Seth Ruud '20

*denotes section leader

Concert Band

Stephen Abeshima, conductor
Tauvia Eggebroten '20, librarian

Piccolo

Surya Kalaimani '23
Paige Saller '23

Flute

Rachel Becker '23
Surya Kalaimani '23
Izzie McClain '20
Riley Potts '20
Paige Saller '23
Emma Shiner '22

Oboe

Emily Sawicky '20
Rowan Segura '22

Clarinet

Chloe Daugherty-Brunak '22
Christina Hellums '20
Nathan Krantz-Fire '22
Kelsie Neumann '23

Bass Clarinet

Thomas Brocato '20
Sid Whaley, guest artist

Bassoon

Olivia Babcock '22
Tauvia Eggebroten '20

Alto Saxophone

Aidan Moore, guest
Alex Peterson '21

Baritone Saxophone

Mara Johnson '23

Trombone

Kellen Reese '23

Euphonium

Justin Licata '19
Sharon Whitaker '23

Tuba

Cassidy Stanhope, guest

Percussion

Serena McKibben '22
Jared Vigliecca '23

CONDUCTORS

Gerard Morris joined University of Puget Sound School of Music faculty in fall 2009, and currently serves as interim director, director of bands, and department chair for winds and percussion. In 2016 he became an associate professor and was honored as the recipient of the President's Excellence in Teaching Award.

In addition to his recent appointment as conductor of the esteemed Tacoma Concert Band, Morris's conducting credits include appearances at The Midwest Clinic, College Band Directors National Association Western/Northwestern Divisional Conference, Washington Music Educators Association State Conference, California Music Educators Association Bay Section Conference, University of Georgia JanFest, Colorado Music Festival at Chautauqua, Steamboat Strings Music in the Mountains Summer Music Festival, Heartland Marimba Festival, West Valley Winds Workshop (Canmore, Alberta), Calgary Summer Band Workshop, and as featured conductor on composer Neil Thornock's compact disc recording *Between the Lines*, a project that Morris also co-produced. Morris has appeared as guest clinician/lecturer at CBDNA

National Conference, WMEA State Conference, CMEA Bay Section Conference, University of North Carolina at Greensboro New Music Festival, Northwestern University Conducting and Wind Symposium, University of British Columbia Wind Conducting Symposium, and guest artist in residence at American Community School (Abu Dhabi/Dubai, United Arab Emirates), Iowa State University, Xavier University, California State Polytechnic University (Pomona), and St. George's School (Vancouver, British Columbia).

Stephen Abeshima '16 is the conductor of the Concert Band at the Puget Sound School of Music. He graduated from the University of Puget Sound with a degree in euphonium performance, studying euphonium with Ryan Schultz, trombone with David Krosschell, and conducting with Gerard Morris. Stephen has previously conducted the Puget Sound Youth Wind Ensemble, for which he served as assistant director in 2014. He was also featured as a conductor at several Jacobsen Junior concerts during his time as a student at Puget Sound.

As a euphonium artist, Stephen was selected as one of the winners of the 2014-15 Puget Sound Concerto/Aria competition; has won first place in several solo competitions, including the 2015 Beatrice Herrmann Competition and the 2013 International Tuba Euphonium Association (ITEA) Northwest Regional Young Artist Competition; and has been featured as a soloist with the Puget Sound Wind Ensemble and Brass Band Northwest. In January 2015, he performed the world premiere of Neil Thornock's *Marred Rigors* for euphonium and marimba with Matthew Coley. He regularly performs with Tacoma Concert Band, Brass Band Tacoma, South Sound Symphonic Band, and several other local ensembles.

PROGRAM NOTES

Mother Earth (2006)

Maslanka

David Maslanka was born in Bedford, Massachusetts in 1943, and attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did graduate work in composition at Michigan State University with H. Owen Reed. Maslanka is highly regarded for his compositions for winds, among which include *A Child's Garden of Dreams* and nine symphonies.

The composer characterizes *Mother Earth* as a "dark fanfare," and describes the work by simply referencing a quote of Saint Francis of Assisi, who is known as the patron saint of animals and the environment:

Praised be You, my Lord, for our sister, MOTHER EARTH,
Who nourishes us and teaches us,
Bringing forth all kinds of fruits and colored flowers and herbs.

Chasing Sunlight (2017)

Nishimura

Cait Nishimura (b. 1991) 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.

Dusk (2004)

Bryant

Steven Bryant (b. 1972, Little Rock, Arkansas) is an active composer and conductor with a varied catalog, including numerous works for wind ensemble, orchestra, electronic and electro-acoustic creations, music for chamber ensembles, and music for the Web. He studied composition with John Corigliano at The Julliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University.

Dusk is a simple, chorale-like work that captures the reflective calm of dusk, paradoxically illuminated by the fiery hues of sunset. Bryant mentions that he is always struck by the dual nature of this experience, as if witnessing an event of epic proportions silently occurring in slow motion. *Dusk* is intended as a short, passionate evocation of this moment of dramatic stillness.

Moment (2016)

Shapiro

Alex Shapiro composes acoustic and electroacoustic music and has a strong presence in contemporary wind band literature. She was educated at the Julliard School and Manhattan School of Music as a student of Ursula Mamlok and John Corigliano. Since 2007 Shapiro has resided in Washington state on San Juan Island where she remains a composer, wildlife photographer, and environmental activist. Shapiro provides the following program note:

Our hearts are equally shaken by moments excruciatingly painful, and transcendently beautiful. In a world in which emotions are often blunted by the assault of overload, we cannot allow ourselves to ignore profound, inner responses evoked in an instant. Awestruck. Hopeful. Grieving. Longing. Shocked. Weeping. Thinking. Amazed. Waiting. Stunned. Heartbroken. Transported. Hurting. Dreaming. Startled. Dismayed. Delighted. Caring. What are the moments that have moved you?

PREMIERE

The Automatic Earth (2019)

Bryant

The Automatic Earth, for wind ensemble + electronics, addresses the ongoing climate catastrophe and evokes the psychological effect of the impending disruptive change to our entire way of living on the planet, even under a best-case scenario. Our way of life is unsustainable, therefore it will not continue. The piece weaves together two threads: the climate crisis, and the technological transformation of what it is to be human. The tandem acceleration of technological wonder and ecological catastrophe means, at best, a strange, unrecognizable future, likely within our own lifetimes. I do not know if we will survive as a species: if we continue as we are now, average world temperature will increase around 8° C within eighty years, which would result in runaway warming and a Venus-like atmosphere that virtually no life on earth can withstand. If we do survive, it will be via monumental feats of geo-engineering and human re-engineering, surpassed only by an extraordinary change in our willingness to cooperate with each other. Humanity will be forever altered. This way of life will die. The question is whether or not we will die with it.

Make Our Garden Grow from Candide

Bernstein/Grundman, arr.

Make Our Garden Grow is the ensemble finale to Bernstein's operetta *Candide*, which is based on Voltaire's political satire novella by the same name. The story begins with a young man, Candide, who is living a sheltered life in an Edenic paradise while being indoctrinated with Leibnizian optimism by his mentor, Professor Pangloss (Leibniz was a prominent German polymath and one of the most important logicians, mathematicians and natural philosophers of the Enlightenment). The novella accounts Candide's slow and painful journey and cessation from the Leibnizian lifestyle as he witnesses and experiences great hardships in the world.

Rejecting to the optimistic mantra of Pangloss, that the human race lives in "the best of all possible worlds," Candide advocates a deeply practical precept, "we must cultivate our garden." In the end, Candide and his wife Cunégonde settle down to enjoy a simple life together, sharing the following philosophy: "we'll build our house, and chop our wood, and make our garden grow." The following text is an excerpt from Bernstein's operatic finale, which serves as a metaphor for how we must take care of both our planet and one another:

Let dreamers dream what worlds they please, those Edens can't be found,
The sweetest flowers, the fairest trees, are grown in solid ground.
We're neither pure, nor wise, nor good; we'll do the best we know,
We'll build our house and chop our wood, and make our garden grow.

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise.

Friday, Dec. 6

Organ at Noon: “O Come, O Come, Emmanuel: The Great “O” Antiphons”

Wyatt Smith, organ

Kilworth Memorial Chapel, noon

Saturday, Dec. 7

WinterFest: Adelpian Concert Choir and Voci d’Amici

Steven Zopfi, conductor; David Wright '96, narrator

Kilworth Memorial Chapel, 7:30 p.m.

Tickets: \$10, \$5 | tickets.pugetsound.edu

Sunday, Dec. 8

WinterFest: Adelpian Concert Choir and Voci d’Amici

Steven Zopfi, conductor; David Wright '96, narrator

Kilworth Memorial Chapel, 2 p.m.

Tickets: \$10, \$5 | tickets.pugetsound.edu

Tuesday, Dec. 10

Chorale and Dorian Singers

J. Edmund Hughes and Kathryn Lehmann, conductors

Kilworth Memorial Chapel, 7:30 p.m.

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

Puget Sound is committed to being accessible to all people. If you have questions about event accessibility, please contact accessibility@pugetsound.edu, or visit pugetsound.edu/accessibility.

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