



FRIDAY, NOV. 30, 2018

THE HIGH SONGS

WIND ENSEMBLE

Gerard Morris, conductor

CONCERT BAND

Robert Rink, conductor
Matthew Wasson M.A.T.'19,
assistant conductor



School of Music

Featuring Puget Sound Alumni Soloists
Faithlina Abeshima '16, amplified cello
Brenda Miller '15, piano

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.

PROGRAM

Concert Band

Cincinnatus March (1914–2010).....Hale A. Vandercook (1864–1949)
arr. Grauer

Cajun Folk Songs (1991).....Frank Ticheli (b. 1958)
I. La Belle et le Capitaine
II. Belle

Londonderry Airarr. Purvis

Matt Wasson '14, M.A.T.'19, assistant conductor

La Milonga (2000)Christopher Caliendo (b. 1951)

Concert Band Flute Choir

Solas Ane (2006).....Sam Hazo (b. 1966)

“Rondo” from Prelude, Siciliano and Rondo (1979).....Malcolm Arnold (1921–2006)
arr. Paynter

INTERMISSION

Wind Ensemble

Mountain Light (2001).....Gerald Levinson (b. 1951)

Premiere

Rivers of Air (2018) Jake Runestad (b. 1986)

The High Songs (2015)..... Carter Pann (b. 1972)

- I. Nepenthe
- II. Noto Perpetuo
- III. Passacaglias
- IV. Adjusting the Torque
- V. Song for Heidi

Faithlina Abeshima, amplified cello
Brenda Miller, piano

CONDUCTORS

Bob Rink is serving his 32nd year with the Puyallup School District, the last 23 years as band director at Ferrucci Junior High School. Additionally, he is an affiliate faculty member at the University of Puget Sound teaching Concert Band and music education courses.

Active in the Washington Music Educators Association, he served on the executive board as Band Curriculum Officer 2012-2016 and has presented numerous sessions at WMEA conferences. He also was appointed Symphonic Band director with the Puget Sound Youth Wind Ensemble organization 2010-2014. Under Mr. Rink's direction, the Ferrucci Concert Band has performed at three WMEA conferences, MENC Northwest Division Conference, Midwest Band and Orchestra Clinic in Chicago, and many local band festivals. Rink is humbled to have received the following awards from his peers: Valley Region "Outstanding Music Educator," Puyallup School District "Teacher of the Year," Washington State recipient of *School Band & Orchestra* magazine's national "50 Directors Who Make a Difference" and in 2012 inducted into the WMEA Hall of Fame.

Rink earned music degrees from University of Puget Sound and Pacific Lutheran University. He feels fortunate to have learned from several mentor teachers and appreciates the collegiality of many dedicated music educators. After 25 years of performing as clarinetist in the South Sound Symphonic Band, he was recently appointed musical director and conductor for the 2018-2019 season.

Assistant Conductor **Matt Wasson** '14, M.A.T.'19 graduated from University of Puget Sound with a degree in Music Education. He studied conducting with Gerard Morris and has attended conducting workshops with Rob Taylor and Mallory Thompson. For the past three years he was a member of the instructional staff for the Mead High School marching band in Spokane, Wash., and was previously the assistant conductor of the Puget Sound Youth Wind Ensemble. In addition to conducting, he studied horn with Rodger Burnett and composition with Rob Hutchinson.

Gerard Morris joined the 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 recipient of the President's Excellence in Teaching Award, as well as the United Methodist Church Exemplary Teaching Award. In addition to his recent appointment as music director of the esteemed Tacoma Concert Band, Dr. Morris' 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 Music Festival, and Heartland Marimba Festival, as well as featured conductor on composer Neil Thornock's CD *Between the Lines*, a project that Morris also co-produced. In service to his passion as an artist-scholar, Dr. Morris has appeared as guest clinician and lecturer throughout the United States, Canada, and the United Arab Emirates.

GUEST ARTIST PERFORMERS

Faithlina Abeshima '16 received a Bachelor of Music degree from the University of Puget Sound with majors in Music Performance and Psychology. During her time as a student, she was the co-principal cellist of the Puget Sound Symphony Orchestra, performed on Jacobsen Series concerts with faculty, and was an active participant in the chamber music program. She had the distinct opportunity of participating in the 2014 Yehudi Menuhin International Chamber Music Seminar in San Francisco as a member of Trio Consonare and worked closely with the Alexander String Quartet. She additionally pursued further study of chamber music at the Icicle Creek Chamber Music Institute in 2015 and the Bowdoin International Music Festival in 2013. She is fortunate to have studied with Peter Wyrick, Mark Churchill, Emmanuel Feldman, Aristides Rivas, Mike Reynolds, David Requiro, and Alistair MacRae. In 2014, she placed first in the Beatrice Herrmann Young Artist Competition and was one of the winners in Puget Sound's 2012-2013 Concerto/Aria Competition. Faithlina currently works as a Technology Support Analyst at Puget Sound and continues to develop her passion for music.

Brenda Miller '15, from Kent, Wash., graduated from the University of Puget Sound with a Bachelor of Science in biology and a double major in music. She was a winner of the South King County Music Teachers Association Chapter Honors Competition in 2010 and 2011, as well as the piano category of the WIAA/WMEA State Solo/Ensemble Contest in 2009 and 2011. In 2013, Brenda was selected as a winner of the Puget Sound Concerto/Aria Competition and the Coeur D'Alene Symphony National Young Artists' Competition, Collegiate Piano Division, for her performance of the 1st movement of Prokofiev's Piano Concerto No. 3. She went on to make her debut in April 2014 with the Olympia Symphony Orchestra, under the direction of Huw Edwards, performing the entirety of Prokofiev's Piano Concerto No. 3. In 2016, she returned to the Coeur D'Alene Symphony to perform the final movement of Saint-Saens' Piano Concerto No. 2. Earlier this year, Brenda was named the winner of the Washington State MTNA Performance Competition in the Young Artist Piano category. She will be advancing to the division level of the competition in December.

While attending the University of Puget Sound, Brenda performed in the chamber ensemble program on piano, and alternated between playing piano and bassoon for the Puget Sound Wind Ensemble and Symphonic Orchestra. She studied piano under Dr. Tanya Stambuk and has participated in collegiate masterclasses with Joeun Pak, Awadagin Pratt, and Yoshikazu Nagai. In the past, she has also had masterclasses with Jeffrey Gilliam, Marilyn Jacobson, William Nyaho, Yelena Balabanova, and many others. Brenda is the current staff pianist and organist at Bethany Presbyterian Church, and is an active freelancer in the Seattle/Tacoma area. In addition to her work as a pianist, Brenda works as the Education and Outreach Specialist at the Slater Museum of Natural History, located on the University of Puget Sound campus. A naturalist and bird enthusiast, she also serves on the board of directors of Tahoma Audubon Society. When she isn't teaching about nature or practicing for a performance, Brenda enjoys spending time with her Ball Python, Cosmo.

PROGRAM NOTES

Concert Band notes written and compiled by Matt Wasson

Cincinnatus March.....Vandercook/Grauer

H.A. VanderCook composed *Cincinnatus March* during his tenure as the Bandmaster of the J.H. LaPearl Circus in the late 1890s. During this period he wrote many marches for the circus band. *Cincinnatus*, considered one of his best, was published in 1914. The great circus bandmaster Merle Evans said "circus music would never be complete without the music of H.A. VanderCook." (Adapted from program notes by the arranger.)

Cajun Folk Song.....Ticheli

Cajuns are descendants of the Acadians, a group of early French colonists who began settling in Acadia (now Nova Scotia) around 1604. In 1755 they were driven out by the British, eventually resettling in South Louisiana. Although a rich Cajun folksong tradition exists, the music has become increasingly commercialized and Americanized throughout the twentieth century, obscuring its original simplicity and directness.

"La Belle et le Capitaine" tells the story of a young girl who feigns death to avoid being seduced by a captain. "Belle" is about a man who goes away to Texas only to receive word of his sweetheart's illness, forcing him to return to Louisiana. Finding her unconscious upon his return, he pawns his horse to try to save her, to no avail. *Cajun Folk Songs* is composed as a tribute to the people of the old Cajun folksong culture with hopes that their contributions will not be forgotten. (Adapted from program notes by the composer.)

Londonderry Air.....Purvis

Stan Purvis, hailing from Sumner, Washington arranged the traditional Irish folk song more popularly known as "Danny Boy" into *Londonderry Air*. The lush setting of this well-known melody is enriched by creative harmonization and flowing counterpoint.

La Milonga.....Caliendo

Milonga is a musical genre that originated in the Río de la Plata areas of Argentina and Uruguay. Popular in the 1870s, it was derived from an earlier style of singing known as the *payada de contrapunto* and was set to a lively tempo. Caliendo's *La Milonga*, written for six flutes, is an energetic example of this style.

Solas Ane.....Hazo

"*Solas Ane*" comes from two Gaelic words meaning Joy (*Solas*) and Yesterday/Yesteryear (*Ane*). All of the themes in the piece are original. The main theme is introduced at the beginning of the piece, followed by its second statement with full ensemble. After the first two appearances of the theme in a new chorale setting, the piece breaks into a jig in the middle section. The upper woodwinds introduce a new theme while the percussion lays the foundation with two syncopated rhythms playing off each other. Simultaneously, the middle instruments play the original chorale theme as a countermelody. Following a bridge that moves the music to a new key, the main theme is brought back, this time with an alternate ending that concludes the piece.

“Rondo” from Prelude, Siciliano and Rondo.....Arnold/Paynter

Prelude, Siciliano and Rondo was originally written for the brass bands for which England is well known. It was titled *Little Suite for Brass*. John Paynter’s arrangement expands it to include woodwinds and additional percussion, but faithfully retains the breezy effervescence of the original composition. All three movements are written in short, clear five-part song forms. The rollicking *Rondo* provides a romping finale in which the technical flair of the modern wind band is set forth in boastful brilliance. (Adapted from program notes by the arranger.)

Wind Ensemble notes compiled by Gerard Morris

Mountain Light.....Levinson

Gerald Levinson, born in 1951 and raised in Connecticut, has been increasingly recognized as one of the major composers of his generation. In 1990, he received the Music Award (for lifetime achievement) of the American Academy of Arts and Letters, which cited his “sensitive poetic spirit, imaginative treatment of texture and color” and his “potent and very personal idiom which projects immediately to the listener.” Levinson’s principal teachers were George Crumb, George Rochberg, and Richard Wernick at the University of Pennsylvania; Ralph Shapey at the University of Chicago. He then studied at the Paris Conservatory with Olivier Messiaen, for whom he later served as translator and assistant. He is the Jane Lang Professor of Music at Swarthmore College, where he been on the faculty since 1977, and has twice served as Chair of the Department of Music and Dance. He spent 1979-80 in Bali as a Henry Luce Foundation Scholar, composing and studying Balinese music, and returned there in 1982-83 as a Guggenheim Fellow.

In the mountains, the sun doesn’t “rise.” Rather, the tops of the mountains first are touched by sunlight, a light that slowly descends to the base of the mountain and surrounding valleys. In Jerry Levinson’s *Mountain Light*, a massive monolith of a chord punctuates the work, a chord with shimmering harmonics wreathed around it, similar in quality to the decay of sound when a gong is struck. But these harmonies are deliberately and intentionally composed. Multiple-keyed writing, combined with simultaneous extremes of high and low pitches and timbres, create a stern, austere character. Between statements of the “primal chord,” the trumpets are heard, both open and muted, in canonic style. The work concludes with a final statement of the chord, dying away to a controlled, long-sustained whisper.

Rivers of Air (Premiere).....Runestad

“How infinitely superior to our physical senses are those of the mind! The spiritual eye sees not only rivers of water but of air. ...imagination gives us the sweet music of tiniest insect wings, enables us to hear, all round the world, the vibration of every needle, the waving of every bole and branch, the sound of stars in circulation like particles in the blood. Indeed, the power of imagination makes us infinite.” – John Muir

Jake Runestad is an award-winning and frequently-performed composer of “highly imaginative” (Baltimore Sun) and “stirring and uplifting” (Miami Herald) musical works. Having collaborated with leading ensembles and organizations around the world, Jake has a versatile and prolific career creating works for orchestra, wind band, chorus, chamber ensembles, and opera. His visceral music and charismatic personality

have fostered a busy schedule of commissions, residencies, workshops, and speaking engagements, enabling him to be one of the youngest full-time composers in the world.

Steeped in a belief that music has the power to initiate positive change, Jake creates musical works that are socially conscious and explore authentic human emotions and experiences. Conductors, performers, and audiences continue to praise his music for its ability to connect with the head and the heart. As a result, he was awarded a 2017 McKnight Fellowship, a 2016 Morton Gould Young Composer Award from the ASCAP Foundation for his extended work “Dreams of the Fallen,” and his works have received awards from the American Composers Forum, ASCAP, the Peabody Conservatory, New Music USA, the Otto Bremmer Foundation, VocalEssence, the Virginia Arts Festival, the National Association for Music Education, the Association for Lutheran Church Musicians, and the American Choral Directors Association. Jake’s “The Peace of Wild Things” won the Nathan Davis Prize for Composition in 2012 and his “I Will Lift Mine Eyes” was voted one of Minnesota Public Radio’s Top 25 Choral Works in 2014.

As a composer, I often imagine the soundtrack to my surroundings — especially while hiking in the beauty of mountains, forests, lakes, and rivers. The crisp whisper of wind through pine needles, the babbling of a glacial river, and the stoic quietness of old growth trees exude vivid aural colors, always available to the curious listener. But it is the mind’s ear that can take these sounds and scenes and imagine them into stories and symphonies. In *Rivers of Air*, I endeavored to capture the scenery and experience of hiking in Mt. Rainier National Park in Washington while creating my own imagined story. Visions of expansive mountain ranges from thousands of feet in the air, the rushing Nisqually River, and the profound sacredness of old growth trees guided me as I wrote. In an age when humans seem to be continuously separating ourselves from the earth and from each other, Muir’s words remind us to listen deeply to all that is around us; and in that listening, we too can see (and hear) our own *rivers of air*.

The High Songs.....Pann

Composer/pianist Carter Pann (2016 Pulitzer Prize Finalist in Music) has written for and worked with musicians around the world, garnering performances by ensembles such as the London Symphony and City of Birmingham Symphony, the Tchaikovsky Symphony in Moscow, many radio symphonies around Europe, the Seattle Symphony, National Repertory Orchestra, the youth orchestras of New York and Chicago, and countless wind ensembles. He has written for Richard Stoltzman, the Antares Ensemble, the Capitol Saxophone Quartet, the West Coast Wind Quintet, the River Oaks Chamber Ensemble and many concert pianists. His String Quartet No. 2 “Operas” was commissioned by the Takács Quartet to premiere in the 2015-16 season. Pann has been awarded a Charles Ives Fellowship, a Masterprize seat in London and five ASCAP awards over the years. His numerous albums encompass solo, vocal, chamber, orchestral and wind music and have received two Grammy® nominations to date. He currently teaches at the University of Colorado in Boulder.

Carter offers the following note regarding *The High Songs*:

The High Songs was a commission led by Brian Lamb for his colleague Tess Remy-Schumacher and the University of Central Oklahoma Wind Symphony along with eleven other universities around the country. Very soon after I began writing the work I realized the high tessitura of the Cello would be featured throughout and that I was actually writing songs for the instrument. The movements vary in genre and it was my hope to present a balanced progression from start to finish.

Mvt. 1: Nepenthe opens the work on a minimalist plane, calling attention to the sedative nature of this calming elixir.

Mvt. 2: Moto Perpetuo barrels forward with big-band style and rapid scherzando passages in the middle.

Mvt. 3: Passacaglias gives the Cello a bel canto role over an ensemble that presents three very slow patterns over time (like ground basses). These patterns in the ensemble are based on simple interval games, wherein the challenge for the composer is to find a harmonic progression that drapes naturally over the stubborn patterns.

Mvt. 4: Adjusting the Torque is a lighter, more popular sounding tune woven through some very angular meters. The title is a play on words and a tribute to a composer friend of mine, Michael Torke. Michael's early personal publisher name was "Adjustable Music." The musical language of this fourth movement has been designed to sound very much like Michael's own.

Mvt. 5: Song for Heidi (with piano 4-hands) is a simple song to close out the set. My fiancé, Heidi Ames, and I will often sit at the piano together for long stretches of time and play through 4-hand music. It's difficult to find greater immediate joy than that of those private moments.

Concert Band Personnel

Robert Rink, conductor

Matt Wasson '14, M.A.T.'19, graduate assistant

Flute

Abby Blair '21
Fiona Bruce '19
Emma Conway '21
Ashley Coyne '19
Alexis Foldvary '21
Jasmine Mikesell '22
Marisa Nagata '22
Ana-Lea Nishiyama '21
Katie Oder '19
Riley Potts '20
Aidan Price '21
Greta Stellrecht '22
Bailey Ulrich '22

Oboe

Cole Myers '22
Emily Sawicky '20

Bass Clarinet

Thomas Brocato '20
Sid Whaley

Clarinet

Katie Eaton '22
Christina Gruenhagen '22
Christina Hellums '19
Alex King '20
Nathan Krantz-Fire '22
Marleen Pan '21

Alto Sax

Spencer Cleary '21
Michael Cook '20
Danny Kedansky '22
Alex Peterson '21
Blake Westerfield '21

Tenor Sax

Blake Bordokas '19
Sammy Burke '20
Andrew Izzo '19
Erik Smith '21

Bari Sax

William Amundson '22

Trumpet

Alec Dionne '19
Jude Glazer '21
Sydney Morgan '22
Breanna Roderos '21

Horn

Matt Wasson '14, M.A.T.'19

Tuba

Michael Fukuda '20

Percussion

Alex Brehmeyer '22
Chayne Connor '22
Andy Guss '19
Maya Sealander '20

Wind Ensemble Personnel

Gerard Morris, conductor

Tauvia Eggebroten '20, librarian

Piccolo

Tauvia Eggebroten '20
Emma Lenderink '20
Drew Shipman '21

Flute

E-Paul Chan '22
Emma Lenderink*
Drew Shipman
Chloè Upshaw '19

Oboe

Katie Grainger '20*
Madeleine Scypinski '20

English horn

Christopher Andersen
'20*

Bassoon

Aric MacDavid '20*
Ethan Markowitz '20
Zach Nelson '21

Contrabassoon

Ethan Markowitz

Sopranino Clarinet

Brandon Yoo '22

Soprano Clarinet

Amelia Green '19
Rachel Johnson '22
Franny Klatt '19
Aaron Klein '19*
Ashley Mapile '19
Manya Mutschler-
Aldine '21
Reed Smith '20*
Lauren Woodyard '19
Brandon Yoo

Bass Clarinet

Jordan Loucks '20*

Contrabass Clarinet

Aaron Klein

Soprano Saxophone

Bryce Ulrich '20*

Alto Saxophone

Michael Cook '20
Erik Smith '21
Bryce Ulrich '20

Tenor Saxophone

Bryce Poplawsky '22

Baritone Saxophone

Connor Roper '21
Jacob Shaffer '19

Bass Saxophone

Connor Roper

Trumpet

Ido Baruch '21
Gloria Ferguson '19
Elliot Grahm '21
Kate Hart '19*

Horn

Nalin Richardson '20
Harrison Schatz '20
Savannah Schaumburg
'20*
Matthew Wasson '14,
M.A.T.'19

Trombone

Maeve Ballan '22
James Harvey '22
Sam Kaufman '22*

Bass Trombone

Connor Steen '20*

Euphonium

Justin Licata '19*

Tuba

Michael Fukuda '20*
Sam Paige '19*

String Bass

Nicole Ecklund, community
music

Piano

Jane Heyer '21

Percussion

Alex Brehmeyer '18
Rutie Mackenzie-
Margulies '20*
Austin Mangle '22
Hunter Nakama '22
Brenda Robles '22
Harrison Rosenberg '19*
Seth Ruud '21

* denotes section leader

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise

Saturday, Dec. 1

Winterfest

Adelphian Concert Choir and Voci d'Amici
Kilworth Memorial Chapel, 7:30 p.m.

Tickets: \$10/5

Sunday, Dec. 2

Winterfest

Adelphian Concert Choir and Voci d'Amici
Kilworth Memorial Chapel, 2:00 p.m.

Tickets: \$10/5

Monday, Dec. 3

Clarinet Ensemble

Jennifer Nelson, director
Kilworth Memorial Chapel, 6:30 p.m.

Monday, Dec. 3

Percussion Ensemble

Jeffery Lund, director
Schneebeck Concert Hall, 7:30 p.m.

Tuesday, Dec. 4

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.

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