



SCHOOL OF MUSIC

Presents

## Chase Morrison, Composition

Thursday, April 16<sup>th</sup>, 2026

8:30pm

Van Cliburn Concert Hall

### Program

Caddo Banks (2025)

*Joey Tullis, Violin*

*Joshua Stanczak, Piano*

Boulevard Echoes (2024)\*

*Ethan Vinson, Trumpet*

Trinity Reflections (2026)

*Kyle Cornelison, Piano*

Parallax (2025)\*

*I. Moderately, then Spirited*

*Junhwi Goo, Flute*

*Bella Evans, Oboe*

*Pablo Albert, Clarinet*

*Ethan Peel, Bassoon*

*Roger Gonzales, Horn*

*Brief Pause for stage set-up*

Wind, Breath, Spirit (2025)\*

*Christian Maakestad, Percussion I*

*Chaya Bray, Percussion II*

*Matthew Hroch, Percussion III*

Fantasy No. 1, for Solo Violin (2025)

*I. Prelude*

*II. Reverie*

*Joao Pérez, Violin*

*Annie Cellar and Laurel Larsen, Dance*

*Choreography by Annie Cellar*

Mother Road Suite (2026)\*

*I. McAlister, 1935*

*II. 66*

*III. Valley*

*IV. El Dorado*

*Alejandro Sanchez, Danielle Barbosa, Eva Renaudat, Eden Agabs, Violin I*

*Joao Pérez, Joey Tullis, Amalia Torrealba, Daniel Compton, Violin II*

*Lina Gomez, Abby Douglas, Sara Fuentes, Viola*

*Giuliano Bucheli, Grady O’Gara, Nathan Hoang, Cello*

*Arturo Argumedo, Jordan Simmons, Bass*

*Chase Morrison, Conductor*

*\*indicates premiere*

This recital is given in partial fulfillment of the requirements for a Bachelor’s of Music in Composition

Chase Morrison is a student of Dr. Blaise Ferrandino.

The use of recording equipment or flash photography is prohibited.

Please silence all electronic devices including watches, pagers, and phones.

## **Program Notes**

### **Caddo Banks (2025)**

Growing up in North Texas, the Red River has served as a spot of wonder for me, giving me a glimpse into the region's storied history. Being in the heart of the Caddo Traditional Homeland, the sociopolitical, geographical, and spiritual implications of the river's path give significant meaning to the region's culture, a culture that heavily influenced me in my upbringing. Caddo Banks seeks to honor the profound impact this magical waterway has had on me, while also paying homage to the fascinating culture whose livelihood so depended on the river.

This work was written for and premiered at the 2025 HighScore Festival in Belluno, Italy.

### **Boulevard Echoes (2024)**

Inspired by the eccentric Hollywood Boulevard in Los Angeles and many other iconic American sights I have visited on my travels, *Boulevard Echoes* is a reflective piece that seeks to capture the dazzling sights and striking moods one may feel when walking down such a vibrant city street at night. Drawing on influences from jazz, blues, bossa nova, and bebop, this piece further seeks to reflect the great melting pot of American culture that is so often found in American cities and cultural hotspots, a truly sublime slice of human spirit.

### **Trinity Reflections (2026)**

The Trinity River is a massive 710-mile-long river that begins in North Texas, traverses southward throughout the state, and empties into the Texas Gulf Coast. Having grown up and lived in the Dallas-Fort Worth area for over two decades, this river has been a prominent factor in my life, with its many forks, tributaries, and watersheds being a source of countless adventures, musical inspirations, and childhood wonder. Nearly every stream, pond, and lake in my home area can be traced to this magnificent river, and this work, *Trinity Reflections*, seeks to honor the somewhat invisible grandeur the Trinity River has had over my life. Through quiet prairies, thick woods, and busy city centers, this river certainly captures the spirit of my homeland, a spirit I choose to fully honor through the various sections of this work.

### **Parallax (2026)**

A “Parallax” is an effect where the position or direction of an object appears to differ across different points of view. For example, a passenger in a moving vehicle can observe trees passing by quickly, while distant mountains move slowly across the horizon.

This parallax concept has fascinated me both in terms of its natural and philosophical connotations, which serve much of the inspiration for this work. Through its shifting yet intertwined thematic shapes, timbres, and melodic statements across three movements (of which the first performed today), this work aims to musically portray the parallax effect, encouraging the listener that perhaps a different perspective on prevalent issues can yield a new path forward.

### **Wind, Breath, Spirit (2025)**

For the Fall 2025 24-Hour Composition Contest at the TCU school of music, composers were given this prompt:

*“Wind, Breath, Spirit*

Some ancient languages use only one word for what in English is translated into these three different abstract nouns. There is oneness and difference. There is unseen abstractness as well as, resultant physical phenomena experienced through the senses. There are implications of power, strength, cool, warmth, and life.”

With this work, I not only wanted to audibly portray the abstractness of this prompt, but visually as well. My first chamber work solely consisting of percussion instruments, *Wind, Breath, Spirit* aims to convey the beautiful, intertwined nature of these three forces. Through the ensemble’s tri-part arrangement and the various evocative yet undoubtedly human sounds, this work speaks to the innate abstractness of air within all of us, and the various associated implications of this phenomenon.

### **Fantasy No. 1, for Solo Violin (2025)**

*Fantasy No.1 for Solo Violin* had its origins as a collaboration with the TCU Dance program, from whom I was commissioned to write a solo work on my main instrument for a multi-discipline concert program in the Spring of 2025. Following the successful performance, I was captured by the intertwined relationship between the music and dance, and I decided to expand the work into three movements, with the second movement being the original piece from the dance showcase. By exploring virtually every range, timbre, technique, and mode of expression on the violin, *Fantasy No. 1* seeks to musically capture the immense, fantastical beauty that comes with dance, and its keen relationship to music that I am glad to have unveiled.

### **Mother Road Suite (2026)**

*The Grapes of Wrath* is a novel by John Steinbeck which recounts a family’s move from Oklahoma to California during the Great Depression and Dust Bowl era of the 1930’s. Motivated by a false sense of opportunity available in

the West, the Joad family encounters a multitude of hardships on their journey, and struggle immensely to make ends meet once they reach California. Their story indeed captures the misfortune of many American families and individuals during the Great Depression, and I seek to explore and honor their legacy portrayed in Steinbeck's novel through my four-movement *Mother Road Suite*, for string orchestra.

Movement 1 (McAlister, 1935) opens in 1930's Oklahoma, where many families were forced off their land due to sharecropper eviction and extreme drought conditions. Movement 2 (66) depicts the family's journey on the Mother Road (route 66) towards California, while movement 3 (Valley) illustrates the wretched conditions that they arrive upon in California's Central Valley, an area with even fewer work opportunities and treacherous migrant camp conditions. While the novel ends downcast, Movement 4 (El Dorado) captures the eventual successes and fortune many families did attain, and the true heartfelt joy of the American pioneer spirit.

I am extremely grateful to my musician friends, TCU professors, and devoted family for their time, support, and encouragement in making this recital possible.

## **Chase Morrison, Composer**

Chase Morrison (b. 2004) is an award-winning film and concert composer currently based in the Dallas-Fort Worth area. His concert music, written for a wide range of ensembles, has been performed across the U.S. and internationally by such organizations as the Fort Worth Youth Orchestra, Chamber Project St. Louis, the International Clarinet Association, Texas New Music Ensemble, Meridian Arts Ensemble, Unheard-of Ensemble, and Voices of Change Dallas, among others. Further, he has been featured as a composer in numerous music festivals, including the Texas New Music Festival (Houston, TX), Un-Heard of Ensemble Collaborative Composition Intensive (San Antonio, TX), June in Buffalo Festival (Buffalo, NY), and the HighScore Festival (Belluno, Italy). In his works, Chase aims to convey the intertwined beauty of nature and philosophy, and through his music he deeply advocates for the preservation of nature and spiritual development.



In addition to writing for the concert hall, Chase works as an avid media composer and sound designer, having contributed music to a wide array of films, commercials, and other media across the United States. He also regularly works as an arranger and copyist in the DFW area, most notably for TV and media composer Bruce Faulconer (Dragon Ball Z). He is the Founder and Artistic Director of the DFW-based *NuovoSound Ensemble*, a chamber music group specializing in performing works by 21st-century composers.

Chase is currently pursuing a Bachelor of Music in Composition at Texas Christian University under the direction of Till Meyn, Martin Blessinger, and Blaise Ferrandino. He is an active member of the Society of Composers, Inc., currently serving as Vice President of TCU's chapter, a member of ASCAP, and participates in distinguished ensembles such as the TCU Symphony Orchestra. This fall, he will pursue a Master of Music in Composition while working as a music theory teaching assistant at the Frost School of Music at the University of Miami (FL).

Next Sunday! I welcome your attendance at my ensemble's Spring 2026 "Beyond the Horizon" concert!

The **NUOVOSOUND ENSEMBLE** 

Presents

**Beyond The Horizon**

Spring 2026 Concert

An afternoon of chamber music by  
extraordinary living composers

**April 26<sup>th</sup> @ 2pm**  
**Robert Carr Chapel**  
**Fort Worth, TX**

**Free Admission, No Ticket Required!**

    
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