

Commissioned by the Lakeview High School Concert Band, St. Claire Shores, Michigan  
Thomas Course, Director

# Phantasm

by Michael Pratt

Duration: ca. 7 minutes

**Phantasm** was premiered by the Lakeview High School Band, Thomas Course, director and Jack Ellis, assistant director, as the featured high school band at the Eighth Annual Spring Conference on Wind and Percussion Music at Western Michigan University on Friday, April 9, 1976. The piece was commissioned by the Lakeview Bands as a Bicentennial observance.

A phantasm is a perception of something that has no physical reality, a spectral or ghostly image. Phantasm is a piece constructed of image and illusion, a glimpse of our country's future with glimpses of its past woven through, just as the real future is inextricably enmeshed with history. Some of the sonic specters are not pleasant; but then how much of our national past was not pleasant, and who honestly believes that the future will be the end of man's inhumanity to man? Other sections of the Phantasm will be startling, as much in America's heritage, and most certainly her future, is startling. Yet permeating it all is an aura of anticipation, we know what the past has brought... The image and illusion that the ear perceives enables the listener to superimpose his own personal bigotries, impressions, and aspirations on the "spirit of '76" and create his own personal Phantasm. The piece makes use of many 20th century compositional techniques such as twelve tone rows, rhythmic rows, poly-tonality, and tone clusters. It also makes extensive use of percussion including some non-traditional "instruments" such as various sizes of suspended, clay flower pots, and a brake drum. Quoted in the opening section (in all twelve major keys at the same time) is a tune called "Chester" which was considered our country's National Anthem two centuries ago.

#### About **Michael Pratt**

**Michael Pratt** studied composition with Pulitzer Prize winning composers Ross Lee Finney and Leslie Bassett at The University of Michigan. He has taught music in the public schools for many years in Michigan.

He has sung with The Toledo Choral Society, Toledo Symphony Chorale, Opera!Lenawee, and The University Musical Society Choral Union of The University of Michigan with whom he has performed with The Detroit Symphony Orchestra, The San Francisco Symphony, The Russian National Orchestra, The Ann Arbor Symphony, The Lansing Symphony, The Grand Rapids Symphony, The Toledo Symphony, The Birmingham, Symphony, The Gabrieli Consort, and The Tallis Scholars.

He has played tuba with The Toledo Symphony, Toledo Concert Band, Toledo Opera, University of Toledo Faculty Brass Quintet, Adrian Chamber Brass, Adrian College Faculty Brass Quintet, and since 1981 with the Adrian Symphony Orchestra.



The musical score is divided into several sections:

- Woodwinds:** Flutes 1-3, Oboes 1-2, Clarinets Bb, Eb, Bassoons 1-2. Whistles are indicated with the instruction: *\* whistles take pitch from percussion*.
- Strings:** Violins 1-2, Violas, Cellos, Double Basses.
- Brass:** Trumpets 1-3, Horns 1-4, Trombones 1-3, Baritone, Tuba.
- Percussion:** Chimes, Bells, Suspended Brake Drum, Vibraphone.

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ff*, *p*). The percussion part features complex rhythmic patterns and dynamic markings.

\* whistles take pitch from percussion

This page of the musical score for "Phantasm" features a variety of instruments and vocal parts. The woodwind section includes Flutes 1-3, Oboes 1-2, Bass Clarinets 1-3, Baritone Clarinet, Eb Cor Anglais, Bassoons 1-2, Saxophones (Soprano, Alto 1-2, Tenor, Baritone), Trumpets 1-3, Horns 1-4, Trombones 1-3, Baritone, and Tuba. The percussion section includes six different parts: Percussion 1-4 (chimes), Percussion 5 (suspension/brake drum), and Percussion 6 (vibraphone). The vocal parts include Soprano, Alto, Tenor, and Baritone, with lyrics "LI - BER - RE" appearing in several parts. The score is written in a complex, rhythmic style with many sixteenth and thirty-second notes. Dynamic markings such as *sfz* and *p* are used throughout. The page number "15" is located at the top center.