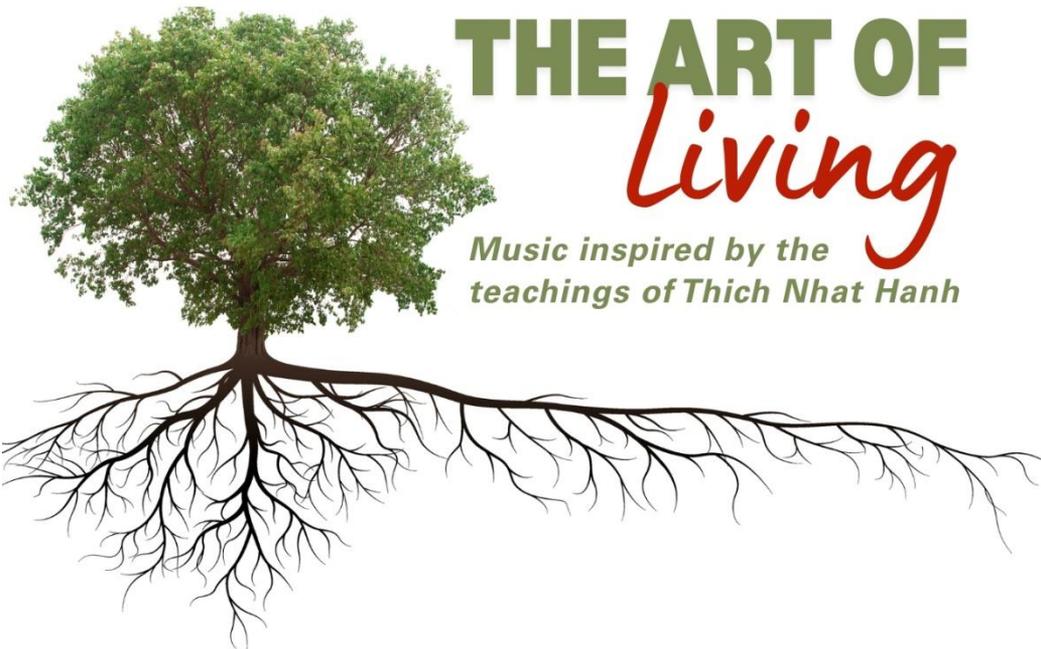


SCHOOL OF MUSIC CONCERTS



THE ART OF *Living*

*Music inspired by the
teachings of Thich Nhat Hanh*



Puget Sound Wind Ensemble

Gerard Morris, curator and conductor

Featuring soloists:

Brittany Harrington, bassoon

Tim Christie, viola

Friday, Feb. 20, 2026

Schneebeck Concert Hall

7:30 p.m. | Free admission

Or tune in at pugetsound.edu/schneebecklive

PUGET SOUND WIND ENSEMBLE

Gerard Morris, conductor

THE ART OF LIVING

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PROGRAM

PREMIERE

In This Breath (2025).....Shuying Li (b. 1989)

Broken Rondo (2022).....Miguel del Aguila (b. 1957)

Brittany Harrington, bassoon

INTERMISSION

PREMIERE

I wake in the dark and remember (2022).....Joel Puckett (b. 1977)

Tim Christie, viola

Deciduous (2023).....Viet Cuong (b. 1990)

PROGRAM NOTES

PREMIERE

IN THIS BREATH

SHUYING LI

Program note by the composer

“My nature is the nature of the cloud — the nature of no birth and no death. Just as it is impossible for a cloud to die, it’s impossible for me to die. I enjoy contemplating my continuation body, just as the cloud enjoys watching the rain fall and become the river far below. If you look closely at yourself, you will see how you too are continuing me in some way. If you breathe in and out, and you find peace, happiness, and fulfillment, you know I am always with you, whether my physical body is still alive or not. I am continued in my many friends, students, and monastic disciples.”

—Thich Nhat Hanh, *The Art of Living*

This quotation comes from Thich Nhat Hanh’s *The Art of Living*. This book is a collection of the Vietnamese monk’s ruminations on life and death that guided my partner Glen Adsit through his personal struggles when confronted with his own mortality. As well as being my beloved life partner and musical collaborator, Glen was a beloved figure in the music community who touched the lives of countless collaborators and students. In the wake of Glen’s sudden passing in January 2024, we have all become the rain to Glen’s cloud. His inextinguishable spirit and profound influence continue to resonate deeply within all of us. Although his physical body is no longer with us, we now constitute his continuation body and are charged with continuing his legacy of support and love for one another.

This piece is a tribute to Glen, the physical life we shared together, and the new life we share as I continue his legacy in my own way. It reflects the profound love and connection we share, both personally and through our collaborative musical endeavors. The piece is lyrical and tender, inviting listeners into the intimate emotional spaces Glen and I navigated together. It captures the essence of Glen’s loving spirit — missed by many, cherished by those who experienced his warmth and guidance, and still apparent in the life and work of his family, colleagues, and students.

It is both a celebration of Glen's life and the enduring bond he and I share and a tribute to the legacy of love and artistic collaboration that he left behind for all of us to continue together.

Glen Adsit was a conductor and trombonist. He served as the Director of Bands at The Hartt School and the national president of the College Band Directors National Association.

BROKEN RONDO

MIGUEL DEL AGUILA

Program note by the composer

“Broken Rondo” is a one-movement bassoon concerto. The work begins with a slow introduction where the bassoon, accompanied by percussion, harp, and clarinet, sings quasi-free cadenzas and arabesques, setting a calm, somewhat nostalgic mood. Soon, the rondo theme begins. This simple, upbeat modal theme drives the piece forward with an ostinato rhythm of Andean character. At first light and dance-like, it becomes progressively more dramatic until the rondo is interrupted by an extended orchestral interlude. The bassoon finishes the piece with a slow, somber, and extended cantilena as the piece dissolves in darkness.

The orchestration is light, bright, and always focused on the solo instrument. The word “broken” suggests not only the fact that the rondo breaks form, and “breaks down” towards the end, but also implies an unexpected emotional struggle — a fracture from which the rondo never recovers.

Originally written for English horn, the work is dedicated to Johanna Cox who premiered it on June 26, 2010 in Norman, Oklahoma.

PREMIERE

I WAKE IN THE DARK AND REMEMBER

JOEL PUCKETT

Program note by the composer

W. S. Merwin's poetry has been a constant in my adult life. His words bring me comfort in times of anxiety, smiles in times of happiness, and comfort in times of grief. 2020–2021 brought difficult times for all of us, and I once again found myself turning to Merwin's words.

I rarely know exactly what his poetry means, but I love how they make me feel. This was no different for the poem that inspired my viola concerto, I wake in the dark and remember. As I was writing, I rolled over the imagery in my mind: "wake in the dark and remember," "listening to the black hour," "you are asleep beside me while around us the trees full of night lean," etc., etc. These images are so vivid and clear, yet they lack any strict narrative, so my imagination became free to run wild and see the sounds the words inspire.

I wake in the dark and remember, a concerto in two movements but played without a break, was commissioned by an international consortium of universities led by Damon Talley and Louisiana State University. It is dedicated with great admiration and gratitude to the extraordinary violist Kimberly Sparr, who also gave the premiere performance of the work.

Below is the W. S. Merwin poem that inspired this concerto. Please take a moment to read these words and listen to the sounds they provoke in your own imagination.

Rain Travel

I wake in the dark and remember
it is the morning when I must start
by myself on the journey
I lie listening to the black hour
before dawn and you are
still asleep beside me while
around us the trees full of night lean
hushed in their dream that bears
us up asleep and awake then I hear
drops falling one by one into
the sightless leaves and I
do not know when they began but
all at once there is no sound but rain
and the stream below us roaring
away into the rushing darkness

—W. S. Merwin (1927–2019)

Program note by the composer

For a long time after my father passed away, I felt like I had “lost my leaves.” In the way that leaves harness light to create energy for trees and plants, I felt like I had so little left to harness creatively. Many days I feared those leaves would never grow back. After struggling for months to write, I finally found some healing while creating *Deciduous*. This involved revisiting chord progressions that brought me solace as a child and activating them in textures that I have enjoyed exploring as an adult. The piece cycles through these chord progressions, building to a moment where it’s stripped of everything and must find a way to renew itself. While I continue to struggle with this loss, I have come to understand that healing is not as much of a linear process as it is a cyclical journey, where, without fail, every leafless winter is followed by a spring.

Thank you to the Florida Bandmasters Association for commissioning *Deciduous* in 2023.

BIOGRAPHIES

GERARD MORRIS joined the University of Puget Sound School of Music in 2009, where he serves as Director of Bands and Chair of Winds and Percussion. In recognition of his exceptional teaching, he received the President's Excellence in Teaching Award in 2016 and was promoted to full professor in 2022. Morris holds a Bachelor of Arts in Music from Western Michigan University, a Master of Music Education from the University of Colorado at Boulder, and a Doctor of Music in Conducting from Northwestern University.

Now in his eighth season as Conductor and Artistic Director of the Tacoma Concert Band, Morris is an active conductor, clinician, and lecturer across the United States and internationally, which includes a guest artist residency at the American Community School in Abu Dhabi and Dubai, United Arab Emirates, and upcoming residencies in Taipei, Taiwan and Hong Kong, China.

His work as a conductor and educator is shaped by a distinguished performing career, having served as principal euphonium with both The Boulder Brass and the United States Marine Corps Band, Hawai'i. With these ensembles, he toured nationally and internationally, performing in the United States, Australia, and Costa Rica as both ensemble member and soloist.

BRITTANY HARRINGTON is a versatile bassoonist, dedicated educator, and creative performer. The Dallas Morning News praised her playing, writing, "Special praise goes to Brittany Harrington's gorgeously intoned, eloquently shaped bassoon solos." She currently serves as Affiliate Artist at the University of Puget Sound and is an active freelance musician. Harrington has performed with ensembles including the Seattle Symphony Orchestra, Seattle Opera, Pacific Northwest Ballet, The Sound Ensemble, and is a performing artist with the Ladies Musical Club of Seattle. Recently she served as principal bassoonist with the Bellingham Music Festival and performed with the Britt Festival Orchestra.

Harrington is a founding member of the internationally acclaimed Breaking Winds Bassoon Quartet, known for its imaginative blend of classical music, pop culture, and genre-defying performance.

The quartet's viral success launched an international career featuring performances and masterclasses across the U.S., Asia, Europe, and Canada, features on NPR and MTV, multiple album releases, and nearly four million YouTube views.

Deeply committed to bridging the gap between traditional classical training and creative music making, Brittany continues to build environments where young musicians are empowered to explore, take risks, and find their own artistic voices. Beyond ensemble work, she is an active soloist, arranger, and Fox Sponsored Artist.

Violinist and violist **TIMOTHY CHRISTIE** enjoys a multifaceted career as performer, teacher, public speaker, and recording artist. He is the Founder and Artistic Director of the Walla Walla Chamber Music Festival (WWCMF), a nonprofit organization in southeastern Washington presenting more than 40 public chamber music events annually. He also serves on the faculty of the School of Music at the University of Puget Sound in Tacoma, Wash., and was a member of the Pacific Northwest Ballet Orchestra in Seattle for 15 years.

In demand as a recitalist and chamber musician, Christie regularly collaborates with some of the most exciting artists and ensembles in the industry, including Third Coast Percussion, PRISM Quartet, PROJECT Trio, Sybarite5, Turtle Island Quartet, the Harlem Quartet, and The Westerlies. The solo violist of new-music ensemble Brave New Works since the group's inception in 1997, Christie can be heard on recordings of William Bolcom's Piano Quintet and William Albright's Clarinet Quintet on AMP Records.

Christie earned dual undergraduate degrees in music and English literature at the University of Michigan, and a Master of Music degree, also from U of M. His principal teachers include Andrew Jennings and Paul Kantor (violin), and Yizhak Schotten (viola).

Christie occasionally dips a toe in the for-profit wing of the music business, having recorded countless film, television, and video game scores over the years. Away from music, Christie frequently dips a toe in cold mountain streams. His favorite fly in the box is a Parachute Adams. On land, Christie sometimes hits the ball straight. If you are his friend, you call his slice a "fade."

WIND ENSEMBLE PERSONNEL

Gerard Morris, conductor
Precious Wilson '26, librarian

Piccolo/Flute

Levin Kapur '28

Baritone Saxophone

Precious Wilson '26

Flute

Brianna Babin '27

Janelle Lymus '29

Lauren Ruby '27

Katy Wade '28*

Trumpet

Maia Connelly '26*

Jack Lighthipe '28

William Smith '27

Oboe

Annabelle Chessler '29

Casey Hume '28*

Horn

Maddy Miller '27

Sonny Wong '27*

Tracy Cripe, guest

Cori Smith, guest

Bassoon

Suza Haskins '29

Alex Kirner '26*

Olivia Schmick '27

Trombone

Evan Gault '28*

Sara Ponsioen '26

Milo Lyman, guest

Clarinet

Emma Dubowitz '28

Nat Fernandez '28

Alyx Fezer '27

Josie Hanson-Kaplan '29

Heidi Huckins, guest

Kai Odell '27*

Mireia Pujol '26

RJ Rosales '27*

Euphonium

Pieter Meengs '28

Tuba

Jayden Garner '29*

Kyle Monnett, guest

Harp

Ainsley Kopetski, guest

Bass Clarinet

Jackson Himesboor '29

Lucy Wheelwright '29

Piano

Caitlin Purcell '27

Alto Saxophone

Elizabeth Joque '27*

Bryan Kuo '27

Percussion

Sarah Beacock '26

Noah Hornecker '26

Spencer Tefft '29

Tenor Saxophone

Griffin Burkhardt '29

**Denotes principal*

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise. Most performances are broadcast at pugetsound.edu/schneebecklive. Tickets available at tickets.pugetsound.edu, in the Logger Store, or at the door.

THURSDAY, FEB. 26

Puget Sound Symphony Orchestra

Anna Jensen, conductor

Schneebeck Concert Hall, 7:30 p.m.

FRIDAY, FEB. 27

Keyboard Series: Organ at Noon

Wyatt Smith, organ

Kilworth Memorial Chapel, 12:05 p.m.

FRIDAY, FEB. 26–SUNDAY, MARCH 1

THURSDAY, MARCH 5–SUNDAY, MARCH 8

Spring Musical: *Fun Home*

Jess K. Smith, Theatre Arts, director

Dawn Padula, School of Music, music direction

Norton Clapp Theatre, Various times, tickets required.

MONDAY, MARCH 9

Library at Noon Series, Student Performances

Collins Memorial Library, West Wing, noon

THURSDAY, MARCH 12

Popular Music Ensemble

Rob Hutchinson and Dawn Padula, directors

Schneebeck Concert Hall, 7:30 p.m.

SUNDAY, MARCH 29

Adelphian Concert Choir

Steven Zopfi, conductor; Maria Sampen, violin; Jinshil Yi '14, piano

Schneebeck Concert Hall, 4 p.m.

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

Puget Sound is committed to being accessible to all people. If you have questions about event accessibility, please contact 25Live@pugetsound.edu, or visit pugetsound.edu/accessibility.

LAND ACKNOWLEDGEMENT

We acknowledge that this event takes place on the ancestral territory of the Puyallup Tribe and the Lushootseed-speaking people, whose relationship with the land continues to this day.

We respectfully acknowledge and honor the history and presence of Indigenous students, staff, and faculty here at Puget Sound. We who are guests on this land offer our gratitude for the opportunity to make music together here.

The School of Music strives to recognize, include, and respect all of the peoples and musical traditions that make up our community.

The School of Music at University of Puget Sound, situated within a nationally recognized liberal arts university, prepares students to be broad-minded, creative, arts-aware social leaders. We attract highly engaged student musicians and empower them to create the diverse musical offerings and effective educational programs of the future.

From the classroom to the concert hall, we cultivate students' self-expression, cultural competency, and critical engagement. Through a wide variety of public offerings and a vibrant Community Music program, the School of Music enriches the cultural life of both the Puget Sound campus and surrounding communities.

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

