

JACOBSEN

PROFESSIONAL ARTIST SERIES 2025–26


UNIVERSITY of
**PUGET
SOUND**
School of Music

Landscapes in Sound

*Featuring Tracy Doyle, flute
with special guests*

*Maria Sampen, violin
Tim Christie, viola
Alistair MacRae, cello
Gwynne Brown, piano
Ronaldo Rolim, piano
James Doyle, marimba &
vibraphone*



FRIDAY, APRIL 3

Kilworth Memorial Chapel, 7:30 p.m.

Tickets required, free for students

JACOBSEN SERIES

Established in 1984, the Jacobsen Series features performances by School of Music faculty members, students, alumni, and guest artists for the university and the community. The series is named in honor of Leonard Jacobsen, professor of piano and chair of the piano department at Puget Sound from 1932 to 1965 and consists of theme-related concerts presented between September and April each academic year.

The Jacobsen Series Scholarship Fund awards annual music scholarships to outstanding student performers and scholars. This fund is sustained entirely by season subscribers and individual ticket sales.

University of Puget Sound wishes to recognize and thank our many patrons whose support has assisted worthy students and has contributed to this successful series.

LAND ACKNOWLEDGEMENT

I acknowledge that this performance takes place on the ancestral homelands of the Puyallup Tribe, who have stewarded this land since time immemorial and continue to do so today. In this region, Indigenous protocol teaches us to arrive with respect, to acknowledge the people of this land, and to ask permission to be here. I recognize that I gather as a guest on land shaped by histories of displacement.

As I share this program inspired by the natural world, I am reminded that a land acknowledgement is not only about people, but about the land itself. I hold a responsibility to care for the land, the waters, the plants, and the animals that sustain us. This acknowledgment is a commitment to ongoing learning, to uplifting Indigenous voices and histories, and to practicing that care through my work and music-making.

LANDSCAPES IN SOUND

This recital, *Landscapes in Sound*, explores the many ways composers have turned to the natural world for inspiration, and our place within it. From flowing water to forests, each work on the program reflects a different facet of our relationship with nature. Together, these pieces invite you to pause, listen closely, and reconnect with the beauty, fragility, and expressive power of the world around us.

In addition to the performance, I share with you a supplemental deck of cards with art, music, poetry, a reading list, and questions for quiet contemplation or post-recital conversation. I hope these offerings will inspire you to reflect on the world we inhabit and our relationship with it.

Tracy A Doyle

JACOBSEN SERIES: LANDSCAPES IN SOUND

Tracy Doyle, flute, with special guests
Friday, April 3, 2026

PROGRAM

Night in the Forest.....Nickos Harizanos (b. 1969)

Tracy Doyle, flute

Songs in the Forest.....Lou Harrison (1917–2003)

I. And where is she...

II. Sunfall...

III. No one knows...

Tracy Doyle, flute

Maria Sampen, violin

James Doyle, vibraphone/marimba

Gwynne Brown, piano

First Concerto.....Harrison

I. Earnest, fresh and fastish

II. Slow and poignant

III. Strong, swinging, and fastish

Tracy Doyle, flute

James Doyle, percussion

Syrinx.....Claude Debussy (1862–1918)

Tracy Doyle, flute

Sonata da Camera, Op. 48.....Gabriel Pierné (1878–1926)

II. Sarabande

Tracy Doyle, flute

Alistair MacRae, cello

Ronaldo Rolim, piano

Nadiya.....Reena Esmail (b. 1983)

Tracy Doyle, flute
Tim Christie, viola

Isla.....Ian Dicke (b. 1982)

Tracy Doyle, flute
James Doyle, vibraphone

Kembang Suling.....Gareth Farr (b. 1968)

- I. Bali
- II. Japan
- III. India

Tracy Doyle, flute
James Doyle, marimba

All are welcome to a reception following the program in the Kilworth Memorial Chapel lower level.

BIOGRAPHIES

TRACY DOYLE is Director of the School of Music and Professor of Flute at the University of Puget Sound, where she provides academic and artistic leadership for a comprehensive music program grounded in the values of a liberal arts education. Her work integrates performance, teaching, and community engagement, with a sustained commitment to preparing students for meaningful, adaptable careers in music and the arts. As Professor of Flute, Dr. Doyle maintains an active and vital flute studio at the University of Puget Sound. Composed of students throughout the United States, her talented and dedicated students delight and inspire her daily.

An active performer and educator, she appears regularly as a soloist, orchestral musician, and chamber artist. Her wide-ranging performance career centered on collaboration. She is a founding member of the Japanese-American Apricity Trio, alongside clarinetist Chiho Sugo and percussionist James Doyle, performing throughout the United States and Japan. Her work with percussionist James Doyle also extends to the Kane-Doyle Duo, with concerts and residencies in the United States, Australia, and Japan. In the Pacific Northwest, she has performed with ensembles including Symphony Tacoma, Northwest Sinfonietta, Vashon Opera, and at the Walla Walla Chamber Music Festival.

Doyle earned her Doctor of Musical Arts in flute performance from Louisiana State University and her Bachelor of Music and Master of Music degrees in music education from the University of Massachusetts Amherst. Beyond her professional work, she finds creative renewal through travel, painting, and gardening, drawing continual inspiration from the natural beauty of the Pacific Northwest.

MARIA SAMPEN is Professor of Violin and Chair of the String Department at the University of Puget Sound, and violinist in the Puget Sound Piano Trio. She enjoys a vibrant musical career as a soloist, chamber musician, recording artist, and teacher. Equally at home with repertoire ranging from classical to avant-garde to popular styles, Sampen delights audiences with her eclectic programs, passionate performance style, and highly expressive playing. She has commissioned and premiered recent concertos for violin and orchestra by composers David Glenn, Marilyn Shrude and Robert Hutchinson. Additionally, she has commissioned and premiered over 20 chamber works, including music by Marcos Balter, Andrew Mead, Robert Morris, Nico Muhly and Forrest Pierce.

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, Washington, 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).

ALISTAIR MACRAE is the Cordelia Wikarski-Miedel Artist in Residence at Puget Sound's School of Music and the cellist of the Puget Sound Piano Trio. He has appeared as a soloist, chamber musician, and orchestral principal throughout North America and in Europe, Asia, South America, and the Middle East. He serves as principal cello for both the Princeton Symphony Orchestra and Symphony Tacoma; performs with his wife, soprano Allison Pohl, in the voice and cello duo Soprello; and is a member of the Artist Faculty at the Brevard Music Center. In his role on the Puget Sound School of Music faculty, he teaches and mentors students in cello and chamber music.

RONALDO ROLIM, piano, holds degrees from the Magda Tagliaferro School in São Paulo, the Peabody Institute in Baltimore and the Yale School of Music in New Haven. Rolim resides in Tacoma, Washington, where he is Assistant Professor of Piano and Director of Keyboard Studies at the University of Puget Sound. He has performed extensively over four continents as a soloist and chamber musician, in venues such as Carnegie Hall, Zurich's Tonhalle, London's Wigmore Hall, the Great Hall of the Liszt Academy in Budapest, and Beijing's National Centre for the Performing Arts.

JAMES W. DOYLE is a percussionist and teaching artist based in the Pacific Northwest. As a soloist and collaborator, he's performed throughout North America, Europe, Australia, Africa, and Asia, with recent appearances on the Seattle Symphony's octave9 Series, the Nakanajo Biennale, and residencies at Gunma University in Maebashi, Japan.

Before relocating to Washington, James served as Professor of Music at Adams State University and earned a Doctor of Musical Arts from the University of Nevada, Las Vegas. Prior to his tenure in academia, he was principal percussionist with the United States Air Force Band of the Golden West.

James is on the administrative team of the Tacoma Youth Symphony Association and is the director of TYSamba. He tours internationally with the U.S./Japan-based ensemble, Apricity Trio, and regularly performs with orchestras, opera companies, and chamber ensembles throughout the region. To learn more, visit www.jameswdoyle.com

GWYNNE KUHNER BROWN '95 is Distinguished Professor of Musicology. A proud Puget Sound alumna, for more than two decades she has been amazed and delighted to serve on the School of Music faculty, teaching a wide range of courses for every kind of student. Her biography of composer and educator William L. Dawson was published by the University of Illinois Press in 2024. Brown is the editor of G. Schirmer's 2023 edition of Dawson's *Negro Folk Symphony*. Her articles and essays have appeared in the *Journal of the Society for American Music*, *Journal of the American Musicological Society*, *Choral Journal*, the collection *Blackness in Opera*, and *The Oxford Handbook of Arrangement Studies*. In collaboration with Joe Williams, she contributed a chapter about Florence B. Price's solo organ and piano works for the *Cambridge Companion to Florence B. Price*, edited by Samantha Ege and A. Kori Hill. Brown loves playing classical music on the piano and Irish traditional music on the button accordion.

PROGRAM NOTES

Nicko Harizanos' *Night in the Forest*

Nicko Harizanos' *Night in the Forest* invites listeners into a reflective moment when the natural world comes alive after dark. Harizanos, a contemporary Greek composer and flutist, explores timbre, gesture, and the expressive possibilities of the instrument. Drawing on both classical traditions and experimental techniques, his music frequently reflects a deep sensitivity to nature and atmosphere.

Lou Harrison *Songs in the Forest (heart's dead place...now we cross)*

Composed over four decades, from 1951 to 1992, *Songs in the Forest* reflects Lou Harrison's deep reverence for the natural world. Scored for flute and piccolo, violin, piano, vibraphone, and marimba, the work exemplifies his distinctive blending of Western chamber music with sonorities inspired by Indonesian gamelan. Harrison pairs each movement with a poem of his own, further illuminating the work's ecological spirit.

I.

And where is She?
Her breath stirs shadows here,
Her undermurmur moves along
The humming wind of dusk...
Bats' velvet flutters, owls' down
Hoots mild & sly...
She's in her wisdom
Here in the trees

II.

Sunfall, whose hawks fly screeching skyward,
Cast shadows on the lonely.
Who is it waits here
Among the blueberries
Amid the golden hoverance of bees?

III.

No one knows
How this can be;
Seed's light, compact
Eternity.

The heart veers out
& stalwart down
To think of god
Close in the ground.

~Lou Harrison
N.Y.C./Black Mountain '50 (Aptos '91)

Lou Harrison's *First Concerto for Flute and Percussion*

Lou Harrison's *First Concerto for Flute and Percussion* (1939) is an early example of the composer's lifelong fascination with rhythm, timbre, and non-Western sound worlds. Scored for flute and a battery of percussion instruments, the concerto is written in transparent texture in which melody, rhythm, and color shape the character and momentum of the music through intricate patterns and shifting sonorities. On a personal note, this score was a wedding present in July of 1999 and occupies a special place in our duo repertoire, and our hearts.

Claude Debussy's *Syrinx*

Composed in 1913 as incidental music for Gabriel Mourey's play *Psyché*, Claude Debussy's *Syrinx* is perhaps the most iconic work in the flute repertoire. Inspired by Greek myth, the piece tells the story of the nymph

Syrinx who, pursued by Pan, fled to the riverside and was transformed into marsh reeds. Believing he had captured her, Pan instead found himself holding an armful of reeds. As the wind moved through them, the sound reminded him of Syrinx — he cut them down and fashioned them into the first pan flute. French flutist Louis Fleury gave the premiere of this seminal work, which was not performed again during his lifetime. It was eventually published in 1927, with edits by Marcel Moyse.

Debussy's writing reflects this narrative through fluid, unmeasured phrasing and a nuanced palette of color. *Syrinx* invites listeners into an intimate and atmospheric sound world, where breath, silence, and tone converge to tell a timeless story.

Gabriel Pierné *Sonata de Camera*

The second movement of Gabriel Pierné's *Sonata da Camera*, titled *Sarabande*, is dedicated to the French flutist Louis Fleury and has his name inscribed under the opening notes, as a tribute. The Sarabande draws on the elegance and restraint of the Baroque dance form while infusing it with a distinctly French, late-Romantic sensibility. Traditionally a slow, stately dance in triple meter, the sarabande is characterized by its emphasis on the second beat, creating a sense of gravity and poise.

Pierné places a quote from the fifth stanza of Roman poet Virgil's *Eclogue* (39 B.C.) as an epigraph and tribute to Fleury:

*And so Mopsus, here we are
You skilled upon the reeds
And I can sing
Shall we not sit down together
Where the elm trees and hazel bushes blend*

Reena Esmail's *Nadiya*

Nadiya means 'rivers' in Hindi. In this work, I imagine two different streams intersecting — pushing and pulling against one another, tripping over each other, flowing into each other to create mellifluous, cascading melodies. The piece is in a composite of two Hindustani raags: Jog and Vachaspati — both have a light and a dark side, and they intermingle to create a luminous surface texture that twists and turns as it finds new points of resonance. (Note by composer.)

Ian Dicke's *Isla*

Isla, a compelling work for flute, vibraphone, and fixed media electronics, is a "remix" of the song *Isla de Niños* by singer-songwriter Elisa Ferrari. The piece fragments the original audio stems and reimagines them into a new

and evocative sonic landscape. Within this structure, the flute and vibraphone function in dynamic counterpoint, exchanging brief, intricate melodic gestures that weave through the electronic soundscape. This interplay creates both a dialogue between the instruments and a commentary on the transformed source material. (Note by composer)

Kembang Suling

Kembang Suling is three musical snapshots of Asia:

I – On the magical island of Bali, flowing gamelan melodies intertwine with the sound of the suling (Balinese bamboo flute) to form rich colourful tapestries. The marimba and flute start out as one, their sounds indistinguishable. Bit by bit the flute asserts its independence, straying further and further from the marimba melody. An argument ensues – but all is resolved at the climax.

II – The haunting sounds of the Japanese *shakuhachi* flute float out over the warm echoes of the rolling landscape.

III – Complex rhythms and South Indian scales set the two instruments off in a race to see who can outplay the other. The marimba is set in a three-bar cycle of 5/4+5/8+5/16 but the flute plays a different cross-rhythm each time, returning to the marimba's pattern at the end of every cycle. (Note by composer.)

UPCOMING SCHOOL OF MUSIC EVENTS

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

THURSDAY, APRIL 9

Wind Ensemble and Concert Band

Gerard Morris, conductor

Schneebeck Concert Hall, 7:30 p.m.

SUNDAY, APRIL 12

Jacobsen Series: Faculty recital featuring Alistair MacRae, cello, with Ronaldo Rolim, piano

Schneebeck Concert Hall, 2 p.m. | Tickets required, free for students

THURSDAY, APRIL 16

Puget Sound Symphony Orchestra

Anna Jensen, conductor

Schneebeck Concert Hall, 7:30 p.m.

*Ticketed events are not streamed live.

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.

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

