

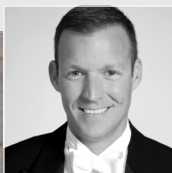
# Wind Ensemble

**GERARD MORRIS**, conductor  
and **RICKEY BADUA**, guest conductor

Featuring guest composer and lecturer **JOEL PUCKETT**  
and the **HEARTLAND MARIMBA QUARTET**

*Works by Eric Knechtges, Chin Ting Chan, Alex Shapiro, Paul Alan Price-Brenner,  
Robert Hutchinson, and Joel Puckett*

**SATURDAY, MARCH 3, 2018 | 7:30 P.M. | SCHNEEBECK CONCERT HALL**



Concert is part of the 2018 Society of Composers, Inc. National Conference

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**

Ignite! (2015) . . . . . Eric Knechtges (b. 1978)

Rickey Badua, guest conductor

Falling Stars (2017). . . . . Chin Ting Chan (b. 1986)

*World Premiere*

Trains of Thought (2018). . . . . Alex Shapiro (b. 1962)

*World Premiere*

“Allegro” from Concerto for Four

Marimbas and Wind Ensemble (2018). . . . . Paul Alan Price-Brenner (b. 1976)

Heartland Marimba Quartet

INTERMISSION

The House of Life (2014) . . . . . Robert Hutchinson (b. 1970)

I. Gracious Moonlight

II. Severed Selves

III. Mid-Rapture

Dawn Padula, mezzo-soprano

that secret from the river (2015) . . . . . Joel Puckett (b. 1977)

## PROGRAM NOTES

provided by the composers

### **Ignite! (2015) . . . . . Knechtges**

Ignite! represents the analogy between starting a fire and starting the creative process. Small initial ideas expand in range (using algorithmic processes relating to voice-leading and duration) to utilize the entire ensemble. However, the first grandiose announcement of arrival fizzles under its own weight, only to restart and follow a slightly different and accelerated path to a bombastic conclusion.

### **Falling Stars (2016-17) . . . . . Chan**

A falling star has nothing to do with stars. It is caused by tiny bits of dust and rock called meteoroids that swipe across Earth's atmosphere and burn up. The trail of light thus created is a meteor. Since the ancient times, humans have been fascinated by changes in the unreachable sky. Falling stars, especially, have motivated countless myths, the most common being that one's wishes can be granted.

On the contrary, the "falling" of a star depicts the death of an important person in Chinese mythology. In ancient China, each emperor was accompanied with a professional "star interpreter" who served to predict the kingdom's future by studying the messages from God. It all seems mythical today, where myths and legends are largely despised by modern science. But if the Moon can exert tidal force on the Oceans, whereas Man is composed mostly of water, a meteoroid approaching close to Earth's surface must affect the living beings in ways we are yet to understand. Perhaps the creation of this composition is infused with hidden meanings from such phenomenon.

### **Trains of Thought (2018) . . . . . Shapiro**

Trains of Thought began life as a slightly longer electroacoustic sextet for a sultry combination of instruments that deserves more repertoire: bass clarinet, baritone saxophone, French horn, trombone, euphonium, and tuba. This initial, more intimate version was commissioned in 2015 by Paul Kile, director of bands at Edina High School in Edina, Minnesota, for the Cochran Chamber Commissioning Project. Halfway into the enjoyable process of composing it, I couldn't stop thinking how compelling it would be if someday I expanded the music to suit the textures of a full wind band.

Two years later, Adam Campagna and the W.F. West Wind Ensemble in Chehalis, Washington offered me the opportunity to act on my impulse to adapt the original work for band. The two versions share many of the same themes and accompaniment track textures, but early into the adaptation process, I discovered that a broadened version of the music demanded a fresh approach to the materials. I nipped, tucked, and re-arranged the phrases and motives, and the result is that the chamber version is akin to a painter's watercolor or line drawing prototype of what eventually becomes an enormous oil canvas.

A year before the first version of this piece was even conceived, my Vermont composer friend Dennis Bathory-Kitsz happened to post a short video on Facebook of a neighborhood Amtrak train zipping past his lens and microphone at full speed. There was something hauntingly beautiful about the particular chords and rhythms of that moment, and after replaying the clip several times I sensed that maybe sometime in the future, I could make use of these evocative sounds. I asked Dennis to return to the edge of the tracks and collect more audio samples. After I catalogued the pitches and patterns so that I could view them as musical elements, I stowed the edited files away, for an unknown, unimagined project—never guessing the amount of joy I'd get creating not one, but two iterations from the recordings.

Everyone experiences the elusive feeling of repeatedly pondering something, and—with or without our permission—sensing the concept rattle down an endless set of internal tracks. Soon those thoughts wander somewhere else, sometimes related, and just as often, not. Our psyches dance between that which is linear and that which appears from seemingly nowhere in a waking dream-state. Whether we're losing our train of thought as our focus derails, or are trying our best to hold on to it, our minds have tracks of their own.

**Concerto for Four Marimbas and Wind Ensemble (2018). . . . .Price-Brenner**

Concerto for Four Marimbas and Wind Ensemble is a three-movement work lasting fifteen minutes. The first movement is simply marked *Allegro*, the second movement is labeled *Mechanical* and features only percussion, and the final movement is a *Cadenza and Finale*.

This work explores the concept of layering and overlapping of musical motives. Often, the four soloists present exactly repeated musical figures that are slightly offset. This also extends to pitch material as motives are derived from sets that have been interlocked into pitch chains. Furthermore, the work has a quasi-tonal foundation, making it more accessible to young musicians.

The concerto was commissioned by the Heartland Marimba Quartet in late 2017, and is intended for performance by high-school level wind ensembles working with the quartet. The piece will be performed later in 2018 by numerous school wind ensembles in and around Iowa as part of a grant funded by the Iowa Arts Council.

**The House of Life (2013, 2014) . . . . . Hutchinson**

*The House of Life* songs were written for the composer's wife, Dawn Padula, and premiered in London, England (June 2013) at the Song in the City Concert Series at St. Botolph-without-Bishopsgate. The three sonnets, written by Dante Gabriel Rossetti, were selected from the same collection that Ralph Vaughan Williams chose poetry for his *House of Life* song cycle. Originally scored for voice and piano, Hutchinson orchestrated the work for voice and chamber winds in 2014. The orchestrated version of the work received its premiere that same year with Dawn Paula and members of the Puget Sound Wind Ensemble.

**that secret from the river (2015). . . . . Puckett**

“Have you also learned that secret from the river; that there is no such thing as time? That the river is everywhere at the same time, at the source and at the mouth, at the waterfall, at the ferry, at the current, in the ocean and in the mountains, everywhere; and that the present only exists for it, not the shadow of the past nor the shadow of the future?” Hermann Hesse, *Siddhartha*

Hesse’s quotation, poetic in its nature, incites a compelling philosophical quandary on the nature of reality and the perception of reality through time. The proposed observation harkens back to the flux doctrine of ancient Greek philosopher Heraclitus, who noted that one who stepped into the same river twice was surrounded by changed waters. Hesse’s further exploration of this concept proposes a host of possibilities. Is our perception of time as a linear progression fundamentally flawed? Does anything remain the same over time, even as it changes significantly? Siddhartha’s journey in the novel hinges on his epiphanies by the river, as it serves as a metaphor for his (and the reader’s) life.

This quotation serves as the inspiration and soul of Joel Puckett’s *that secret from the river*, which approaches the idea of the river from the abstraction of sound. The composer says of his creative process:

I have a very odd relationship with the past. I am constantly forced to confront past choices I’ve made in the form of the music I’ve written which I then experience in the present. When I hear music I’ve written, I am almost always overwhelmed by the feeling that I’m not actually the person who wrote it. And in a very real sense, I’m not; at least, not anymore. But when I hear it, I feel compelled to be grateful that the person who did write that music left the very best of himself in those notes and I go about my life trying to live up to them.

In a sense, the metaphor of Hesse’s river is applied to the life of any person. Can any of us exist outside of the perspective of the absolute present, and are we still the same person as we were in the past or will be in the future? With art, the common predilection is to observe the creator’s oeuvre through a synchronic lens, assuming all works are also of the artists themselves. In *that secret from the river*, Puckett deals with this concept in a personally meaningful way through a lengthy study in motivic reference and thick, seemingly mystical harmonies. The work as a whole is cast in two large sections: first, an exploration of pure harmonies that are made distorted and hazy through glissandi into sound masses, and second, a series of variants on a familiar harmonic motive. For much of the later portions of the piece, sections of the Hesse quotation are printed to accompany the score in a quasi-programmatic fashion. These fragments, positioned out of order, further lend to the concept of universal existence outside of time presented by the quotation itself.

The piece opens with a flash of keyboard instruments and thick clouds of harmony orchestrated into large alternating consorts of wind instruments building to a

tremendous sonority that combines elements of both A major and minor. Out of the resonance emerges a solitary D which carries a feeling of placidity from the previous tumult. The first large section begins in earnest here, as the pitch is expanded through its natural harmonic series. This meditation on D comes in and out of focus as it is increasingly distorted by intense neighboring dissonance (first by microtonal adjustment, and subsequently through ever multiplying collections of semitones). With each sequence, more instruments join and enrich the texture until the full ensemble contributes. Two repetitions of this contour follow, albeit with altered pitch content and order of entry, before receding away into an expansive largo bearing the quotation fragment "...there is no such thing as time..." This transitional segment, which concludes the first half of the piece, executes glacially paced chords that slowly sink down by half-steps while a gentle canon between flute and trumpet ambiguously hint at both minor and major modalities once more.

The second half of the work, which in the score is accompanied by the Hesse fragment "...not the shadow of the past," begins with a statement in the keyboards of a ringing harmonic progression. These harmonies hauntingly call to mind the principal harmonic motive in the "Eye of Shadow" movement from Puckett's flute concerto *The Shadow of Sirius*. The ensemble joins in and grows in intensity and dissonance through a nearly direct repetition of the opening measures of the piece before cascading into a series of variants on this harmonic idea. A return to the glissando clusters from early in the piece closes the section, this time accompanied by the *Sirius* chord progression (which descend in this iteration much as the closing chords in the first half of the work). A brief coda continues the descent, adding to the dissonance until being swept away to frame a tender consonance of D-flat major. The journey moves the listener through a broad landscape of sounds, diverse, nostalgic, and seemingly spiritual. We are asked to meditate on this river and these waters—even if similar—are ever-changing and accept these experiences as but a moment in the eternal continuum.

## PERFORMERS

**Rickey Badua** is the director of bands at California State Polytechnic University, Pomona, where he conducts the Wind Ensemble, Symphonic Winds, and Concert Band; teaches instrumental conducting; and oversees all aspects of the wind studies program. His scholarly research involves championing new wind band repertoire and studying the globalization of the wind band medium. Badua's most current research project involves exploring the wind band developments of Australia and Asia.

Badua taught in public schools as the director of bands and arts department chair at Peninsula High School and District Music Coordinator of the Peninsula School District in Gig Harbor, WA. Badua developed a comprehensive high school band program, where each ensemble consistently received "Superior" ratings at all festival and contests in the region; most notable was the Wind Ensemble's performance at the 2011 National Association for Music Education Conference-Northwest in Bellevue, WA.

Badua received his Bachelor of Music Education and Master of Arts in Teaching degrees from the University of Puget Sound, where he studied conducting with Robert Taylor. He received his Doctor of Musical Arts in Wind Conducting degree from the University of Georgia where he studied with John P. Lynch.

**Gerard Morris** joined University of Puget Sound School of Music faculty in fall 2009 as director of bands and visiting assistant professor of music. In 2016 he became an associate professor, and was honored as the recipient of the President's Excellence in Teaching Award, as well as the United Methodist Church Department of Higher Education and Ministry Exemplary Teaching Award. Morris earned a Bachelor of Arts degree in music from Western Michigan University, a Master of Music Education degree from University of Colorado at Boulder, and a Doctor of Music degree in conducting from Northwestern University.

As a member of the Puget Sound faculty, he serves as winds and percussion department chair, conducts the Wind Ensemble and Concert Band, and teaches courses in conducting and music education. With passion for new music, Morris has commissioned wind compositions by Michael Colgrass, Carter Pann, Daniel Kellogg, Andrew Ardizzioia, Gregory Youtz, Christopher Stark, Michael Markowski, Geoffrey Gordon, James Stephenson, and Puget Sound student composers.

In addition to his recent selection as director and conductor of the esteemed Tacoma Concert Band, Morris's conducting credits include appearances at The Midwest Clinic, College Band Directors National Association (CBDNA) Western/Northwestern Divisional Conference, Washington Music Educators Association (WMEA) State Conference, California Music Educators Association (CMEA) Bay Section Conference, University of Georgia JanFest, Colorado Music Festival at Chautauqua, Steamboat Strings Music in the Mountains Summer Music Festival, Heartland Marimba Festival, West Valley Winds Workshop (Canmore, Alberta), Calgary Summer Band Workshop, and as featured conductor on composer Neil Thornock's compact disc recording



*Between the Lines*, a project that Morris also co-produced. Morris has also appeared as guest clinician/lecturer at CBDNA National Conference, WMEA State Conference, CMEA Bay Section Conference, University of North Carolina at Greensboro New Music Festival, Northwestern University Conducting and Wind Symposium, University of British Columbia Wind Conducting Symposium, and guest artist in residence at American Community School (Abu Dhabi, United Arab Emirates), Iowa State University, Xavier University, California State Polytechnic University (Pomona), and St. George's School (Vancouver, British Columbia).

**Dawn Padula**, mezzo-soprano, is a versatile performer of opera, oratorio, and concert repertoire. Opera roles include Carmen in *Carmen* (Kitsap Opera), Azucena in *Il Trovatore* (Puget Sound Concert Opera), Ruth in *The Pirates of Penzance* (Tacoma Opera), Cherubino in *Le Nozze di Figaro*, Suzuki in *Madama Butterfly*, Meg in *Falstaff*, Mercedes in *Carmen*, The Third Lady in *Die Zauberflöte* (Opera in the Heights, Houston), the Witch in *Hansel and Gretel* (The Living Opera, Dallas), Maddalena in *Rigoletto* (Lyric Opera Northwest, Seattle and Amarillo Opera), Loma Williams in *Cold Sassy Tree* (Amarillo Opera), Isabella in *L'Italiana in Algeri*, Erika in *Vanessa*, Bellino in *Casanova's Homecoming*, Marchesa Melibea in *Il Viaggio a Reims* (Moores Opera Center), and the Sorceress in *Dido and Aeneas* (Ars Lyrica Houston). She has performed extensively as a concert soloist; performances of note include Penderecki's *Credo* (Houston Symphony), Mozart's *Requiem* (Houston Masterworks Chorus, Kent State University Choral Union, Varna International), Brahms' *Alto Rhapsody* (Orpheus Men's Ensemble of Houston, San Antonio Men's Chorus), Bernstein's *Chicester Psalms* (Bay Area Chorus of Houston), and Handel's *Israel in Egypt* (Houston Masterworks Chorus). Padula is the director of vocal studies at University of Puget Sound School of Music in Tacoma, WA, and holds a D.M.A. from the University of Houston Moores School of Music (Houston, TX) and a M.M. from the Manhattan School of Music (New York, NY).

**Joel Puckett** is one of the most performed composers in America. Hailed as "visionary" (*Washington Post*) and "astonishingly original" (*Philadelphia Inquirer*), his music has been performed by the leading artists of our day and is consistently recognized by organizations such as the American Composers Forum, BMI, Chorus America, National Public Radio, and the American Bandmasters Association.

Puckett's music attracts diverse performers and listeners through its emotional energy and commitment. Melding tradition with innovation, his distinctive style grows from his power to create transcendent experiences using charismatic musical language.

*Black Sox*, a full-length opera commissioned by Minnesota Opera, will premiere in March 2019, with a libretto by Academy Award winner Eric Simonson. The work depicts the rise and fall of the 1919 Chicago White Sox. It is a tragedy ripe with power, romance, and redemption, set against the backdrop of America's favorite pastime.

Puckett's earlier commissions have been premiered and performed worldwide, to exuberant critical acclaim. His flute concerto, *The Shadow of Sirius*, premiered in 2010 and has been performed more than 200 times and recorded multiple times,

including on 2015's Naxos Surround Sound disc, *Shadow of Sirius*, which received a 2016 Grammy nomination.

His double concerto for clarinet, flute, and orchestra, *Concerto Duo*, was premiered by the Chicago Youth Symphony Orchestra in 2012, when Puckett was composer-in-residence. The *Chicago Tribune's* John von Rhein praised the piece, saying that it "soar[ed] in intertwining dialogues, jazzy and lyrical, with shimmering waves of post-minimalism." The soloists were the esteemed brothers Anthony McGill, principal clarinet of the New York Philharmonic, and Demarre McGill, principal flute of the Dallas Symphony.

Currently the chair of music theory, ear training, and piano skills at the Peabody Conservatory in Baltimore, Puckett presents workshops nationwide and frequently serves as an adjudicator at competitions for rising composers. His music is represented by Bill Holab Music. Learn more about Joel Puckett and listen to his compositions at [joelpuckett.com](http://joelpuckett.com).

**The Heartland Marimba Quartet (HMQ)** is a dynamic percussion ensemble comprised of four of the most creative forces in the percussion world today: Matthew Coley, Michael J. Jones, Joe Millea, and Andrew Veit. The HMQ seeks to give a platform to the music of American composers in its programming, but performs works by composers worldwide.

Each season, the members of the HMQ showcase their excitingly different backgrounds and styles of performance throughout the year in over 30 events, which include concerts and master classes presented at galleries, university campuses, and performance halls; and through the numerous events offered each summer at the annual Heartland Marimba Festival (HMF). Fueled by their passion, the members of the HMQ are busy bringing the possibilities of the marimba to communities throughout the country all year long, and serve as the primary teachers for students who attend the HMF each summer.

The HMQ's future commissioning projects include large-scale works by Brett William Dietz and Jeffrey Holmes, and a concerto for marimba quartet and orchestra by Kevin Romanski. In the spring of 2018, HMQ will premiere the first concerto for quartet and wind ensemble by Paul Alan Price-Brenner with four different ensembles. For further information, visit [HeartlandMarimba.com](http://HeartlandMarimba.com).

## WIND ENSEMBLE

Gerard Morris, conductor  
Tavia Eggebroten '20, librarian

### *Flute/Piccolo*

Colin Babcock '18\*  
Tavia Eggebroten '20  
Emma Lenderink '20  
Chloé Upshaw '19\*

### *Oboe/English Horn*

Katie Grainger '20  
Madeleine Scypinski '20 \*

### *Bassoon/Contrabassoon*

Nicholas Navin '19  
Zach Nelson '21  
Kelsey Tryon '18 \*

### *Soprano Clarinet*

Amelia Green '19  
Davis Hampton '18 \*  
Aaron Klein '19  
Jordan Loucks '20  
Ashley Mapile '19  
Jahrme Risner '18  
Reed Smith '20

### *Bass/Contrabass Clarinet*

Aaron Klein  
Jordan Loucks

### *Alto Saxophone*

Luke Lewis '18 \*  
Bryce Ulrich '20

### *Tenor Saxophone*

Michael Cook '20

### *Baritone Saxophone*

Jacob Shaffer '19

### *Trumpet*

Ido Baruch '21  
Gloria Ferguson '19  
Kate Hart '19 \*  
Adam Lewis '18

### *Horn*

Evan Minsk, guest artist  
Nalin Richardson '20  
Harrison Schatz '20  
Savannah Schaumburg '20 \*

### *Trombone*

Ryan Apathy '18 \*  
Carly Baxter '18

### *Bass Trombone*

Connor Steen '20

### *Euphonium*

Keven Kraus '20\*

### *Tuba*

Michael Fukuda '20  
Sam Paige '19\*

### *String Bass*

Nicole Ecklund '20 \*

### *Piano/Celeste*

Taylor Gonzales, guest  
artist  
Jillian Vernarsky '18

### *Harp*

Christina Sumprer '18

### *Percussion*

Kassidy Giles '18 \*  
Rutie Mackenzie-  
Margulies '20  
Spencer Moore '20  
Kari Nolasco '21  
Harrison Rosenberg '19 \*  
Julia Steeg '21

\* denotes section leader

## UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise

Thursday, March 8

### **Jazz Orchestra**

Tracy Knoop, director  
Schneebeck Concert Hall  
7:30 p.m.

Wednesday, March 21

### **The Noon Recital Series**

Short performances by Puget Sound  
Students  
Schneebeck Concert Hall  
12 p.m.

Friday, March 23

### **Organ at Noon**

Paul Thornock '97, organist  
Kilworth Memorial Chapel  
12:05 p.m.

Friday, March 23

### **Jacobsen Series: *Two Piano/One Piano Four Hands***

Tanya Stambuk, piano; and guest artist,  
Elyane Laussade, piano  
Schneebeck Concert Hall  
7:30 p.m., tickets: \$15/\$10  
[tickets.pugetsound.edu](http://tickets.pugetsound.edu)

Wednesday, March 28

### **Master Class for Trombone**

Schneebeck Concert Hall  
7:30 p.m.  
Details at [pugetsound.edu/music](http://pugetsound.edu/music)

All listings are subject to change. For the most current information about upcoming arts events and lectures, visit [pugetsound.edu/arts](http://pugetsound.edu/arts).

Puget Sound is committed to being accessible to all people. If you have questions about event accessibility, please contact 253.879.3931 or [accessibility@pugetsound.edu](mailto:accessibility@pugetsound.edu), or visit [pugetsound.edu/accessibility](http://pugetsound.edu/accessibility).

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