



UNIVERSITY of
**PUGET
SOUND**

School of Music

CONCERT BAND AND WIND ENSEMBLE

A MULTIMEDIA PERFORMANCE

FEATURING A STUDENT-PRODUCED VIDEO OF CAMPUS LIFE
AND TANYA STAMBUK PERFORMING IGOR STRAVINSKY'S
CONCERTO FOR PIANO AND WIND INSTRUMENTS

GERARD MORRIS, CONDUCTOR

TIMMIE FLOCK M.A.T.'18, & CAMERON STEDMAN M.A.T.'18,
GRADUATE ASSISTANT CONDUCTORS

FRIDAY, DEC. 1, 2017 | 7:30 P.M. | SCHNEEBECK CONCERT HALL

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

Concert Band

Film presentation: "Perseverance"

Cal Muramaru '18, director and executive producer
Tess Berger '20, Bella Marziello '20, Connor Roper '21,
and Maya Sealander '20, producers

A note from film director and executive producer, Cal Muramaru:

All we have to decide is what to do with what time has given us —J.R.R. Tolkien

All success come from one place—the heart. When we were newborns, we struggled to be held in our mothers' arms. When we were teenagers, we struggled to fit in to society. Now, for me and my fellow classmates, as young adults our main focus drives us to find employment upon graduation. The human race perseveres for different reasons, but our common goal rests on the shoulders of survival. Our natural instinct for survival involves choosing our unique path within society, a path that will lead us to where the heart wants to go, and when paths connect, the connection welcomes a sense of safety and security. The University of Puget Sound welcomes students to think and create in a safe learning environment, and as the director of this video, I had a goal to evoke that feeling through the music we create as a community in Concert Band. This video is about perseverance, and also coexistence. When a group of people work together, and "flip the pages of a book" at the same time, anything is possible (even our wildest of dreams!) and the results are limitless. In the financial world, a 100% investment in a single company's stock is ill-advised, but a 100% investment in a life and lifestyle has only upside potential. The more effort each of us invests in our individual lives and community (our way of being together), the more loving we will become, and the less volatile we will be toward each other and our planet.

Early Light Carolyn Bremer, b. 1957

October Eric Whitacre, b. 1970

Cameron Stedman '17, M.A.T.'18, conductor

Letter from Sado Jodie Blackshaw, b. 1971

Timmie Flock '17, M.A.T.'18, conductor

Sun Dance Frank Ticheli, b. 1958
Joy Revisited Frank Ticheli

INTERMISSION

Wind Ensemble

Adagio para Orquesta de Instrumentos de Viento Joaquín Rodrigo (1901–19)
Scherzo Alla Marcia from *Symphony No. 8* Ralph Vaughan Williams (1872–1958)
Concerto for Piano and Wind Instruments Igor Stravinsky (1882–1971)

- I. Largo – Allegro – Maestoso
- II. Larghissimo
- III. Allegro – Agitato – Lento – Stringendo

Tanya Stambuk, piano

PROGRAM NOTES

Compiled by Timmie Flock '17, M.A.T.'18 and Cameron Stedman '17, M.A.T.'18

Early Light (1995) **Bremer**

Currently the associate director of the Bob Cole Conservatory of Music at Cal State Long Beach, Carolyn Bremer studied at the Eastman School of Music and CalArts before receiving her Ph.D. in composition from the University of California, Santa Barbara. Her teachers included Edward Applebaum, Mel Powell, Joseph Schwantner, Emma Lou Diemer, and Buell Neidlinger. She came to composition somewhat late, at the age of 24, after extensive training and experience as an orchestra double bass player. Bremer rapidly developed into an important figure in experimental music circles, with a large catalogue of entertaining, and somewhat provocative, instrumental works that reflect her wit and the skill of a well-trained performer. Her music reflects the concern for political and social issues, which she regards as central to her work as a composer, conductor, and educator.

Early Light was written for the Oklahoma City Philharmonic and received its premiere performance in July 1995. The material is largely derived from "The Star-Spangled Banner." One need not attribute an excess of patriotic fervor in the composer as a source for this optimistic homage to our national anthem; Bremer, a passionate baseball fan since childhood, drew upon her feelings of happy anticipation at hearing the anthem played before ball games when writing her piece. The slapstick heard near the end echoes the crack of the bat on a long home run.

October (2000) **Whitacre**

An accomplished composer, conductor, and clinician, Eric Whitacre is one of the bright stars in contemporary concert music. Regularly commissioned and published, Whitacre has received composition awards from ASCAP, the Barlow International Composition Competition, and the American Choral Directors Association, the American Composer's Forum, and in 2012 his album *Light & Gold* won a Grammy for Best Choral Performance. Whitacre resides in Los Angeles where he serves as composer-in-residence for the Los Angeles Master Chorale and works as a full-time composer. In 1997, he received his M.M. in composition from the Juilliard School of Music, where he studied composition with John Corigliano. The composer writes the following regarding his work:

October is my favorite month. Something about the crisp autumn air and the subtle change in light always makes me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughn Williams, Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I'm quite happy with the end result, especially because I feel there just isn't enough lush, beautiful music written

for winds. *October* was premiered on May 14, 2000, and is dedicated to Brian Anderson, the man who brought it all together.

Letter from Sado (2014) Blackshaw

Jodie Blackshaw grew up in the Riverina, New South Wales, and studied for a Bachelor of Music in Composition with Professor Larry Sitsky at the Australian National School of Music. Through her teaching, conducting, and composing, Blackshaw has passionately searched for a new compositional approach to band that offers directors a product that centers on musical elements other than melody and harmony. In 2001, Blackshaw completed her Graduate Diploma in Education, and during this time, she discovered the Orff-Schulwerk methodology. Since then this approach has influenced her teaching practice and compositions for beginning and developing musicians.

Blackshaw is fanatical about producing quality, meaningful works for band and appears as a guest clinician and adjudicator for band festivals throughout Australia. She desires that her music not just be “another piece, but an educational and spiritual journey for both the players and the directors.”

Letter from Sado is a creative piece for young band that is inspired by the following Haiku poem by Matsuo Bashō (translated by David Landis Barnhill):

Stormy sea:
 Stretching over Sado,
 Heaven’s River

“Sado” refers to Sado Island; “Heaven’s River” is a Japanese phrase referring to the Milky Way. Sado hosts rare and beautiful forests, unusual topography, and misty mountain ranges, as well as curious rock formations and a long flat plain right through the middle of the island itself. Historically, it is a place where gold was mined and where various artists, religious leaders, and military leaders were sent in exile. Today, it is a culturally rich island with two famous Taiko drumming groups. It was often said that people “found themselves” during their solitary confinement on Sado Island.

Sun Dance (1997) and Joy Revisited (2005) Ticheli

Educated at the University of Michigan, composer Frank Ticheli (b. 1958) has become one of the biggest names in new wind band repertoire. Since 1991 he has been a professor of Composition at the USC Thornton School of Music and, until 1998, composer in residence of the Pacific Symphony. He is the recipient of many awards, including first prize in the 2006 NBA/William D. Revelli Memorial Band Composition Contest for his Symphony No. 2, and a 2012 Arts and Letters Award from the American Academy of Arts and Letters.

Sun Dance was written in 1997 on a commission from the Austin Independent School District to celebrate the 25th anniversary of their All-City Honor Band Festival, and it was premiered by that group on March 18 of that year. Amidst a detailed thematic and structural analysis (he reveals a hybrid arch/sonata form for the piece), Ticheli provides a concise program note in the score:

While composing *Sun Dance*, I was consciously attempting to evoke a feeling: bright joy. After completing the work, I found that the music began to suggest a more concrete image—a town festival on a warm, sunwashed day. I imagined townspeople gathered in the park, some in small groups, some walking hand-in-hand, others dancing to the music played by a small band under a red gazebo. Throughout the composition process, I carefully balanced the songlike and dancelike components of “bright joy.” The oboe’s gentle statement of the main melody establishes the work’s songlike characteristics, while in the work’s middle section, a lyrical theme of even greater passion appears. Several recurring themes are indeed more vocal than instrumental in nature.

The work’s dancelike qualities are enhanced by a syncopated rhythmic figure. [...] The figure is used not only in the main melody, but also as a structural building block for virtually everything in the piece, including other melodies, accompaniment figures, and episodes.

In addition, Ticheli offers the following regarding *Joy Revisited*:

Joy Revisited and its companion piece, *Joy*, are the results of an experiment I have been wanting to try for many years: the creation of two works using the same general melodic and expressive content. In other words, I endeavored to compose un-identical twins, two sides of the same coin—but with one major distinction: *Joy* was created with young players in mind, while *Joy Revisited* was aimed at more advanced players.

Thus, *Joy Revisited* is somewhat longer, is more technically demanding, and develops ideas further than its companion. Where *Joy* sounds a dominant chord, *Joy Revisited* elaborates upon that chord with a flourish of 16th-notes. While *Joy* moves at a bright tempo and is centered around B-flat, *Joy Revisited* moves even faster, and is centered around E-flat, extending the register of the instruments upwards by a perfect fourth.

Despite these differences between the two works, both come from the same essential cut of cloth, both were composed more or less simultaneously, and both were born out of the same source of inspiration. In short, *Joy* and *Joy Revisited* serve as two expressions of the feelings experienced by one expectant father (who happens also to be a composer) on one wonderfully anxious and exciting day.

Adagio para Orquesta de Instrumentos de Viento (1966) Rodrigo

Due to diphtheria, Joaquín Rodrigo went blind at the age of three, but he overcame his impairment to become one of the leading Spanish composers of the 20th century. Ironically, Rodrigo began his musical training in 1927 at the Schola Cantorum in Paris, France, where he studied with Paul Dukas. It was also during this time that Rodrigo fostered a special friendship with another significant Spanish composer, Manuel de Falla, who, a few years later, helped him obtain a grant to study musicology at the Paris Conservatory. After his time at the Conservatory, Rodrigo accepted a position in the music department at Radio Nacional in Madrid, Spain. Among his many honors, Rodrigo was raised to nobility by King Juan Carlos I with the title “Marqués de los jardines de Aranjuez” and received high recognition from both Spanish and French governments. Although best known for his guitar music, Rodrigo wrote 11 concerti for various instruments, many songs for solo voice, a cantata, an opera, and instrumental works, as well as music for the theater and cinema. The music of Rodrigo pays homage to the spirit and varied cultures of Spain, from which he drew inspiration.

In the *Adagio para Orquesta de Instrumentos de Viento*, Rodrigo creates a picturesque Spanish ambiance, full of color and delightful melody. The work is in A-B-A form, beginning with a flute solo reminiscent of Ravel's *La flûte enchantée* from *Sheherazade*, launching into a strongly rhythmic fanfare-like section before returning to its lyrical beginnings. Robert Austin Boudreau, conductor of the American Wind Symphony Orchestra, commissioned the Adagio in 1966.

Scherzo alla Marcia from Symphony No. 8 (1953-55). Vaughan Williams

Ralph Vaughan Williams was born on Oct. 12, 1872, in the Cotswold village of Down Ampney. He was educated at Charterhouse School, then Trinity College, Cambridge. Vaughan Williams was a pupil of Stanford and Parry at the Royal College of Music, after which he studied with Max Bruch in Berlin and Maurice Ravel in Paris. In 1904, Vaughan Williams discovered English folk songs and carols, which were fast becoming extinct. The oral tradition through which they existed was being undermined by the increase of literacy and printed music in rural areas. He traveled the countryside, transcribing and preserving many folksongs. Later, Vaughan Williams incorporated songs and melodies into his own music, being fascinated by the beauty of the music and its anonymous history in the working lives of ordinary people. His efforts did much to raise appreciation of traditional English folk song and melody. He died on August 26, 1958, and his ashes are interred in Westminster Abbey.

Vaughn Williams presents a different and nearly farcical take on the march genre in the second movement of his Symphony No. 8, titled *Scherzo alla Marcia*. This Hindemithian scherzo features the orchestral winds alone. It is composed of three main motifs: the first, perky and awkward, for bassoons; the second, a mischievous theme for trumpet; and the third, an expansive melody for flutes and other high woodwinds. A fugato section develops, followed by a short mock-pastoral trio and a brief return of the opening thematic material. The premiere of Symphony No. 8 took

place in 1956, performed by The Hallé Orchestra of Manchester (England), conducted by John Barbirolli.

Concerto for Piano and Wind Instruments (1924) Stravinsky

Program note by Phillip Huscher

Stravinsky would offer a handful of ways to define the word “concerto” before his career was over. This work for piano and winds was the first, and it was followed by pieces that look back as far as the eighteenth-century concerto grosso and others that help us to hear the original meaning of the word (from the Italian *concertare*, to join together, and the Latin *concertare*, to fight or contend) in new ways.

In this work, Stravinsky joins a solo piano and a wind orchestra, and both choices deserve comment. The sound of winds alone, unsweetened by strings, was a characteristic Stravinsky sonority in the early 1920s (the *Symphonies of Wind Instruments* is the first important example). His urge to write for the piano was new—ignited, perhaps, by transcribing three movements from *Petrushka* for Artur Schnabel in 1921. Stravinsky found the combination of piano and winds logical and apt. “Strings and piano, a sound scraped and a sound struck, do not sound well together,” he wrote, ignoring the achievements of Mozart and Beethoven, among others. “Piano and wind, sounds struck and blown, do.”

This concerto was written for Serge Koussevitzky’s Paris concerts, and when the score was nearly finished, the conductor suggested that Stravinsky play the solo himself. Stravinsky got into shape by spending long, happy hours with Czerny exercises. He was in fine form at the premiere, in May 1924, but his mind began to play tricks: “After finishing the first movement,” he recalled,

[...] just before beginning the Largo which opens with a passage for solo piano, I suddenly realized that I had completely forgotten how it started. I said so quietly to Koussevitzky, who glanced at the score and hummed the first notes. That was enough to restore my balance and enable me to attack the Largo.

Despite this episode, Stravinsky enjoyed playing his own music, and he continued to perform the concerto, retaining exclusive performance rights for five years. But things did not always go smoothly. “Another time,” he recalled,

[...] while playing the same concerto, I suffered a lapse of memory because I was suddenly obsessed by the idea that the audience was a collection of dolls in a huge panopticon. Still another time, my memory froze because I suddenly noticed the reflection of my fingers in the glossy wood at the edge of the keyboard.

Every one of Stravinsky’s concerto-like works both borrows and departs from tradition; this one takes as its backbone the classic layout in a three-movement, fast-slow-fast pattern. The first movement also is conventional in overall shape: it begins with a

somber introduction for the winds; the piano enters boisterously to launch the body of the movement with fast and aggressive music that is persistently percussive and driven. The winds are forever indebted to the piano for ideas, and a sense of drama develops as material is transformed by the exchange. The gestures of 18th-century music—of Bach and Scarlatti in particular—tease the listener's ears, but on closer inspection, every measure bears the unmistakable stamp of Stravinsky's own hand.

The piano opens the second movement with a stately melody over the steady progression of heavy, left-hand chords. Like much memorable music, it is strikingly simple; one wonders how the composer could have forgotten it, even in a terrible moment of stage fright. After a rhapsodic cadenza, the tone changes; the piano launches a livelier new section, and—after another brief cadenza—ends without pause into the final Allegro. The pace of the third movement is relentless; the piano often dominates, and there is scarcely a measure to which it does not contribute. The writing throughout—for both piano and winds—is brilliant and vigorous. Just before the end, the music stops short (victim to another memory lapse?), then the piano quietly repeats a single chord in different rhythmic patterns. The concerto seems to start over again, from the top, but, with a parting glance at the dolls in the panopticon, all is recovered and the piano chases the orchestra to the final chord.

PERFORMERS

Tanya Stambuk was hailed as “a player with a powerful technique, ideas of her own, and considerable promise” by the *New York Times*. Her concert career has taken her across the United States and throughout Western and Eastern Europe.

She has performed with the Orchestre de Toulouse in France, the Virginia Symphony, Chicago Civic Orchestra in Orchestra Hall, the Bergen Philharmonic, the Lake Charles Symphony and Rapides Symphony Orchestra in Louisiana, Washington’s Olympia Symphony, Yakima Symphony, Symphony Tacoma, Seattle Symphony, and Oregon’s Rogue Valley Symphony.

Stambuk has been heard in recital at the Dubrovnik Summer Festival in Croatia, in the Robert Schumann Summer Festival in Germany, and in the Auditorio Nacional Carlos Alberto in Portugal where she won the international piano competition. She was also invited as a guest artist at the Perugia Summer Festival in Italy.

Tanya Stambuk has made guest appearances on radio in New York City, Moscow, and in Croatia, and has appeared on a television program titled *In Praise of Women Pianists*. She has performed at the 92nd Street Y and Merkin Hall in New York City, the Music Academy in Philadelphia, the Phillips Collection in Washington D.C., the Dame Myra Hess Series in Chicago, the Piano Series at the San Diego Art Museum, Brigham Young University, Texas A&M University, and the University of Hawaii. She premiered Norman Dello Joio’s newly revised *Fantasy Variations for Piano and Orchestra* in Florida and North Carolina, which led to numerous performances of the music of Norman Dello Joio, and has unexpectedly led to her being considered an authority on and interpreter of the music of American composers. Stambuk has recorded the piano works of Norman Dello Joio on the Centaur label.

Stambuk is a member of the Finisterra Piano Trio. The Finisterra Piano Trio is Artist-in-Residence at The Season’s Concert Series in Eastern Washington and the Phoenix Concert Series in New York City. They have performed in England, in Italy, and across the United States. Most recently, Stambuk recorded the complete piano trios of composer Daron Hagen with the Finisterra Piano Trio on the Naxos label. Ned Rorem, famed American composer, called Finisterra’s recording of Hagen’s piano trios “exquisite.” The recording was also named one of the five best American Contemporary Classical Releases by NPR.

She is also a member of the Puget Sound Piano Trio with Alistair MacRae and Maria Sampen, fellow professors of the university.

Stambuk’s main passion is teaching and to nurture individual growth in her students. “I enjoy working with Puget Sound students because they continually challenge themselves and are not afraid of taking new paths. It has been a great experience for me to get to know these students on an individual basis. They are enthusiastic

and inspiring people who make my work fun and exciting,” says the beloved piano professor. Many of her students have gone on to renowned graduate music programs, won competitions, and are both performing and teaching.

Stambuk is a graduate of the Juilliard School, with a bachelor’s and a master’s degree in piano performance, and of Rutgers University, with a D.M.A. in piano performance). She credits Robert Turner, Sasha Gorodnitzki, and Ilana Vered as her major mentors in learning the art of piano performance.

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 and conducts the Wind Ensemble, the Concert Band, and both the opera and musical theatre orchestras. In addition, he teaches courses in conducting, music education, and brass technique. 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.

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), and 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. In addition, he has 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, and 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).

Morris’s conducting and teaching are informed by years of professional performing experience as principal euphonium with Boulder Brass and United States Marine

Corps Band, Hawai'i. With these organizations he toured the United States, Australia, and Costa Rica as both an ensemble member and soloist. In service to his passion as a conductor and teacher, Morris hosts the Puget Sound Conductors Institute, a biennial four-day workshop bringing together public school music teachers to hone conducting technique, deepen pedagogical knowledge, and strengthen professional relationships within the community.

Timmie Flock '17, M.A.T.'18 is a graduate student in the Master of Arts in Teaching Program at Puget Sound, earning their degree with an Instrumental Music Endorsement. At Puget Sound, Flock serves as a graduate conducting assistant for Gerard Morris and as facilitator of the Concert Band Video Project. Flock is active within the Washington Music Educators Association (WMEA), and through their LGBTQ research, they advocate for LGBTQ inclusion by offering presentations at WMEA collegiate chapters and the State Hill Day event. Prior to beginning their master's degree, Flock earned a Bachelor of Arts in Music Education from Puget Sound in 2017. During their undergraduate career, they performed in chamber music ensembles, wind ensemble, and jazz orchestra. During that time, Flock's most significant honor was winning the 2017 Concerto-Aria Competition, upon which they performed David Maslanka's Concerto for Alto Saxophone and Wind Ensemble with the Puget Sound Wind Ensemble.

Cameron Stedman '17, M.A.T.'18, a native of Kent, Washington, is currently earning his Master of Arts in Teaching Degree from the University of Puget Sound and serves as a graduate conducting assistant with the Concert Band. In Spring 2017, he graduated cum laude with a Bachelor of Music degree in music education from Puget Sound. During his undergraduate career, Stedman performed as a clarinetist in the Puget Sound Wind Ensemble and Symphony Orchestra, and he has also been a member of the B-Natural Clarinet Choir and Puget Sound Clarinet Quartet. His principle teachers include Jennifer Nelson (clarinet) and Gerard Morris (conducting), and he has participated in clarinet master classes with artists Bil Jackson, Robert DiLutis, Bill Smith, and Sean Osborn. Cameron has also acted as section coach for clarinet and saxophone students at Gig Harbor High School and Mount Rainier High School, remains an active performer in the Tacoma and south Seattle communities, and offers private lessons on clarinet and saxophone from his home in Kent.

CONCERT BAND

Gerard Morris, conductor

Timmie Flock '17, M.A.T.'18, assistant conductor

Cameron Stedman '17, M.A.T.'18, assistant conductor

Tauvia Eggebroten '20, librarian

Flute/Piccolo

Abby Blair '21
Madeline Brooks '18
Emma Conway '21
Ashley Coyne '20
Tauvia Eggebroten '20
Rachel Gilligan '18
Lauren Hansen '18
Helena Heyer-Gray '21
Izzie McClain '20
Ana-Lea Nishiyama '21
Riley Potts '20
Aidan Price '21
Sarah Sanz '20
Lily Wayne '21

Clarinet

Tess Berger '20
Leykza Carreras-Simons '21
Lucy Curtis '21
Christina Hellums '19
Angela Lisovsky '18
Ashley Mapile '19
Manya Mutschler-Aldine '21
Marleen Pan '21
Monica Patterson '18
Jahrme Risner '18
Cameron Stedman '17,
M.A.T.'18
Lauren Woodyard '20

Bass Clarinet

Thomas Brocato '21
Sid Whaley, guest artist

Bassoon

Aric MacDavid '20
Rosie Rogers '20

Alto Saxophone

Michael Cook '20
Timmie Flock '17, M.A.T.'18
Alex Peterson '21
Bryce Ulrich '20
Jillian Vernarsky '18
Blake Westerfield '21

Tenor Saxophone

Blake Bordokas '19
Andrew Izzo '19
Erik Smith '21

Baritone Saxophone

Connor Roper '21

Trumpet

Alec Dionne '19
Sam Glazer '21
Elliot Grahn '21
Rachael Ha '21
Maddie Hanses '21
Finn Kearney '21
Adam Lewis '18
Emma Wolfe '18

Horn

Emmy Ozanne '21

Trombone

Hailey Marie Castillo '20
Ryan Grate '18
Keven Kraus '20
Bella Marziello '20
Cal Muramaru '18

Euphonium

Quintin Lenti '20
Justin Licata '19

Tuba

Michael Fukuda '20

Percussion

Arisa Dintcho '20
Andy Guss '19
Rutie Mackenzie-
Margulies '20
Arthur Olson '20
Bradley Olson '19
Seth Ruud '21
Maya Sealander '20
Julia Steeg '21
Zhu Zhu '19

WIND ENSEMBLE

Gerard Morris, conductor
Tavia Eggebroten '20, librarian

Piccolo

Emma Lenderink '20
Chloé Upshaw '19

Flute

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

Oboe

Adam Duell '19
Emily Sawicky '21
Madeleine Scypinski '20 *

English horn

Adam Duell '19

Bassoon

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

Contrabassoon

Zach Nelson '21

Soprano Clarinet

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

Bass Clarinet

Jordan Loucks '20

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
(TCC)
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

Sam Paige '19*

String Bass

Jack Danner '20
Nicole Ecklund '20*
Abe Golding '20

Piano/Celeste

Taylor Gonzales '17
Jillian Vernarsky '18

Harp

Christina Sumprer '18

Percussion

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

Sunday, Dec. 3

Festival of Lessons and Carols

Kilworth Memorial Chapel, 7 p.m.
Readings by Rev. Dave Wright '96 and
music by Adelpian Concert Choir
Please bring a canned food donation.

Friday, Feb. 2

Organ at Noon

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

Friday, March 2

Symphony Orchestra

Anna Wittstruck, director
Schneebeck Concert Hall
7:30 p.m.

Thursday, March 8

Jazz Orchestra

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

Friday, March 23

Organ at Noon

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

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

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pugetsound.edu/music | 253.879.3700

Community Music, a division of the School of Music, welcomes people of all ages and skill levels to be part of our campus community through music.
pugetsound.edu/communitymusic | 253.879.3575

