

THE UNIVERSITY OF PUGET SOUND WIND ENSEMBLE PRESENTS:

KARLA FEST

CELEBRATING THE CAREER OF
FLUTE PROFESSOR KARLA FLYGARE



Program includes works featuring flute
by Catherine McMichael, Joel Puckett,
David Maslanka, and Paul Hindemith

Conducted by Gerard Morris



FRIDAY, MARCH 1, 2024
SCHNEEBECK CONCERT HALL
7:30 P.M. | FREE


UNIVERSITY of
**PUGET
SOUND**
School of Music



WIND ENSEMBLE

Gerard Morris, conductor
Friday, March 1, 2024

PROGRAM

Gaelic Offering.....Catherine McMichael (b. 1954)
III. Lake Solace

Alumni Flute Ensemble
Darrin Thaves, conductor

Song Book for Flute and Wind Ensemble.....David Maslanka (1943–2017)
II. Solvitur Ambulando

Drew Shipman '21, flute

The Shadow of Sirius.....Joel Puckett (b. 1977)
I. The Nomad Flute
II. Eye of Shadow
III. Into the Clouds

Chloe Upshaw '19, flute soloist
Erin Happenny '13, Tauvia Eggebrotten '20, Drew Shipman '21,
Grace Playstead '24, Alex Westervelt '25, and Tracy Doyle, flute

INTERMISSION

Song Book for Flute and Wind Ensemble.....David Maslanka (1943–2017)
III. In Loving Memory

Grace Playstead '24, flute

Symphonic Metamorphosis.....Paul Hindemith (1895–1963)
on Themes of Carl Maria von Weber Keith Wilson, trans.

I. Allegro
II. Turandot, Scherzo
III. Andantino
IV. Marsch

***Reception in the Student Union Building Rotunda
following the concert.***

CONGRATULATION LETTERS

Karla Flygare is an extraordinary teacher, musician, and human being. Her decades of dedication to her flute studio at University of Puget Sound has resulted in generations of flute alumni who credit her with transforming their musical lives and setting them on the road to success, in whatever they pursue. She is adored by her flute studio and her investment of attention, time, and caring is exemplary. On a personal note, I have treasured Karla as a friend, colleague, and teacher. In addition to her numerous professional strengths, Karla is simply a beautiful soul with a contagious energy and enthusiasm for life.

Karla, I wish you the very best in retirement. I am grateful for your friendship, and for the precious gift of your time and attention. As opened, I will close: You are extraordinary, and we are all the fortunate to have been touched by having you in our lives.

With love and appreciation,

Tracy Doyle

Director, School of Music

Karla Flygare is the best in everything she does. There is no teacher more passionate, engaged, and supportive of students. There is no performer who throws their heart and soul into music as she does. There is no colleague who cares more for a greater good.

Karla, congratulations on your retirement! During my time at Puget Sound, I valued you as a colleague and a friend. I admired you for your musical brilliance and your devotion to your students. Your retirement is a loss, but by saying that I'm speaking selfishly. I celebrate you, and thank you for all you have given those who have been so fortunate to have worked with you.

Keith Ward

Director, Lamont School of Music

University of Denver

Director, School of Music
University of Puget Sound
(1998–2018)

BIOGRAPHIES

KARLA WARNKE FLYGARE'S career has spanned 30 years as principal flutist with the Pacific Northwest Ballet Orchestra and the Auburn Symphony, with whom she has been a frequent soloist. She has toured California with the Seattle Symphony, and with the Pacific Northwest Ballet Orchestra on their 2013 and 2016 New York tours. As principal flute, she can be heard on frequent recordings with the Auburn Symphony, as well as the 2015 release of the complete Nutcracker recording by the PNB Orchestra.

She has served as principal flute with the Northwest Chamber Orchestra, and can be heard on the orchestra's 2006 CD release of works by Philip Glass. An active musician in Seattle, she has been on tour with the Seattle Symphony, and performed on recordings and television broadcasts. As a regular with the Seattle Opera, she has worked with conductors Asher Fisch, Robert Spano, Gary Wedow, and Gigi Sutej. Since winning the National Flute Association Chamber Music Competition with a performance at the New York City convention, she has continued to be active in chamber music, with appearances at Chamber Music San Juans (Friday Harbor), the Seattle Bumbershoot Festival, the Canadian International Expo Festival, and in 2008 at the Orcas Island Chamber Music Festival in performances of Debussy's Sonate for Flute, Viola and Harp and the Introduction and Allegro by Maurice Ravel. She has performed chamber music with Joseph Silverstein on the Northwest Chamber Orchestra Chamber Series, presented music by Icelandic composers on the Mostly Nordic Chamber Music Series, and premiered a work for Woodwind Quartet by Robert Hutchinson on the Auburn Symphony Chamber Series. As an advocate of new music she has worked with contemporary composers such as Ian Clarke, Henry Brant and Janice Giteck, performed Wild Angels of the Open Hills by Joseph Schwantner and played in contemporary operas including Mourning Becomes Electra by Marvin David Levy, Florencia in the Amazon by Daniel Catan, End of the Affair by Jake Heggie, and Satyagraha by Philip Glass.

Flygare has been called "one of the Northwest's premiere musicians." (Journal American) The Seattle Post-Intelligencer stated she "carried off the difficult solo role with ease and flair" and the Tacoma News Tribune commended her "enthusiastic playing." "Flygare's seductive tone and impressive musicality made one wish for more." (Journal American)

She has been heard in performances of the Brandenburg concerti with the Northwest Chamber Orchestra, the Chaminade Concertino and Kent Kennan's Night Soliloquy with the UPS Wind Ensemble, and the Malcolm Arnold Concerto and Hindemith's Concerto for Woodwinds and Harp with the UPS Symphony Orchestra. She has soloed with the Auburn Symphony in

the Martin Concerto for Seven Instruments, Mozart's Concerto for Flute and Harp, and the G Major Flute Concerto. "Flygare spun out Mozart's melodies with a sumptuous sense of line and seemingly endless reserves of breath." (Tacoma News Tribune)

A Seattle native, Flygare began her studies with Scott Goff, principal flute, Seattle Symphony, while in high school, and then did undergraduate work as a scholarship student at the San Francisco Conservatory of Music, where she worked with Barbara Bernhard Breeden, Marc Lifschey, Laurette Goldberg, and noted composer John Adams. Her Master of Music (flute performance) degree was awarded from Northwestern University, where she studied with Walfrid Kujala, former Principal Piccolo, Chicago Symphony. She has performed in masterclasses with renowned flutists Jean-Pierre Rampal, Julius Baker, Ranson Wilson and Samuel Baron.

A respected educator, Flygare holds the position of affiliate artist in flute at the University of Puget Sound. Her students are regular winners of local and national competitions, and are sought after for their strong music skills. They have been accepted on flute and piccolo to many summer festivals and masterclasses including the Rome Festival Orchestra, Burgos Chamber Music Festival in Spain, Marrowstone Music Camp, Aria International Summer Academy, and Ithaca Flute Institute, as well as masterclasses with Amy Porter, Jill Felber, Bonita Boyd, Leone Buyse, Carol Wincenc, Ransom Wilson, Jim Walker, and Jeanne Baxtressor. Her flute and piccolo students regularly win the Concerto/Aria contest at the University of Puget Sound performing Griffes, Ibert, Vivaldi, Mozart, Hue and Perilhou (a premiere of the original orchestral score.) She has coached winners in many categories of the National Flute Association Competitions including Piccolo, High School and the collegiate Masterclass. Her students have received scholarships for graduate work at the University of Michigan, Hartt School of Music, Central Washington University, USC, the University of Oregon, UC Santa Barbara, the University of Colorado and Northwestern University.

An enthusiastic teacher, Flygare says, "I love teaching at the University of Puget Sound. The students are always bright and motivated. The ability to challenge them with good ensembles, masterclasses and frequent performing opportunities provides a rich and exciting environment for learning. The University has sponsored masterclasses with guest artists such as Jeanne Baxtressor (former Principal Flute, NY Philharmonic) and piccolo specialist Zart Eby. Regular term recitals, community job opportunities, small-coached ensembles, flute ensembles, orchestra, wind ensemble, and opera orchestra all provide numerous performing opportunities to students. Whether they are a performance major, music education or a double major in another field, opportunities such as playing for

the opening of the International Glass Museum or the Tacoma Art Museum dedication gives them valuable performing experience."

Strongly committed to helping students achieve the skills and experience necessary for successful careers in music, Flygare brings a wide variety of experience to her studio. In addition to her orchestral and chamber music credits, her experience in theater work and recording studio work (film and television) also assists in preparing well-balanced students capable of a wide variety of disciplines, from chamber music to contemporary music, and orchestral playing to competitions and pedagogy.

DARRIN THAVES is currently instructor of flute at California State University, Long Beach and principal flute with the Northwest Sinfonietta. He is an honors graduate of the University of Puget Sound with a Bachelor of Arts in music and a 1999 Deans List Graduate of California State University of Long Beach with a master's in flute performance. Thaves maintains a large private studio in Long Beach, Calif., and Diamond Bar, Calif. In the summer, Thaves has been a flute specialist for Idyllwild Summer Arts Academy and the Midsummer Music Retreat.

As the founder and conductor of the Pacific Flute Ensemble, he has led four featured recital performances at NFA Conventions, as well as 21 seasons of concerts in Long Beach and numerous other annual public performances. The PFE has commissioned eight original works for flute choir, including two *World Premieres* at the 2016 NFA Convention. As a conductor, he has been asked to lead Flute Choir Sight-reading Sessions at two National Conventions and two Los Angeles Flute Guild Festivals. Thaves conducted the National High School Flute Choir at the 2016 NFA Convention in San Diego, Calif., and is the past National Flute Choir Coordinator for the NFA.

Thaves has appeared as a featured artist with Second City Chamber Series, P.U.M.A Series, and the Tacoma Art Museum Chamber Music Series, as well as concertos with the CSULB Symphonic Band, Tacoma Community College Chamber Orchestra, Tacoma Symphony Orchestra, Lake Union Civic Orchestra, and multiple times with the Northwest Sinfonietta.

Raised in the Pacific Northwest, **CHLOE UPSHAW** is devoted to her multifaceted career as a flutist, composer, and music educator. She specializes in modern flute techniques and electroacoustic composition, and with the mission to nurture the mental health and well-being of musicians, Chloe promotes the use of sound exploration as a medium for mindful expression. In addition to being an active performer and teacher, Chloe has been invited to present her research on musicians' wellness at several flute

festivals across the United States. Her passion for art is apparent through the use of multimedia effects, installations and lighting she used to enhance the immersion of her performances. Chloe enjoys teaching students of all ages and is passionate about exploring the musical and artistic potential of every student. She currently holds the position of music and band teacher at Village Meadows Elementary School in Phoenix, Ariz. Chloe is pursuing her DMA in flute performance at West Virginia University in the flute studio of Nina Assimakopoulos. She earned her MM in music performance at the University of Tennessee, where she studied with Maria Castillo, and her B.M. in flute performance at the University of Puget Sound where she studied with Karla Flygare.

DREW SHIPMAN is an educator and flutist currently based in Chicago, Ill. He recently graduated with music education degrees from the University of Puget Sound (B.M.) and Northwestern University (MM); his primary teachers include Karla Flygare, Gerard Morris, Anna Wittstruck, and Mallory Thompson. A fierce advocate for new music, Drew has given premieres of several works for flute, including his own piano reduction of David Maslanka's Song Book for Flute and Wind Ensemble. In 2022, he was a fellow in the National Flute Association's Young Artist Mentorship Program. While participating in this program, Drew collaborated with industry professionals to learn about arts administration, public and private education, and the process of commissioning new music.

GRACE PLAYSTEAD '24, student of Karla Flygare, is majoring in flute performance and environmental policy and decision making with a Coolidge Otis Chapman Honors Scholar designation. She performs with the wind ensemble, symphony orchestra, and flute ensemble, and has been a guest performer with the Adelpian Concert Choir and University of Puget Sound Opera Theater. Grace has played principal flute in the Marrowstone Music Festival orchestra, performed in the National Flute Association Collegiate Flute Choir, and attended ARIA International Summer Academy and the Bonita Boyd International Flute Masterclass. She has played for Zart Dombourian-Eby, Aaron Goldman, Jonathan Keeble, and Bonita Boyd in masterclasses. Grace spent the first semester of her junior year studying at the Universität für Musik und darstellende Kunst Wien in Vienna, Austria. Her experience in Vienna led to an Agricola grant sponsored research project and thesis titled "Marian Anderson and Grace Bumbry: African American Concert Singers Navigating German National Identity in Music, 1930–1961."

Grace hopes to pursue graduate studies in flute performance this fall. When she's not in the music building, she enjoys mentoring first-year students through her on-campus job as an academic peer advisor.

GERARD MORRIS joined University of Puget Sound School of Music faculty in fall 2009, and currently serves as director of bands and department chair for winds and percussion. In 2016, he was honored as the recipient of the President's Excellence in Teaching Award, and in 2022, was promoted to the rank of full professor. 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, and served in the enlisted ranks of the United States Marine Corps, where he earned the rank of sergeant.

In addition to his appointment as the conductor and artistic director of the esteemed Tacoma Concert Band, Morris's credits also include conducting appearances with the South Dakota Bandmasters Association State Conference, Southwest Washington Wind Symphony, Midwest Clinic, Washington Music Educators Association (WMEA) State Conference, College Band Directors National Association (CBDNA) Western/Northwestern Divisional Conferences, California Music Educators Association (CMEA) Bay Section Conference, University of Georgia JanFest, Lower Columbia River Music Educators Association Honor Band, British Columbia Music Educators Association (BCMEA) Honor Band, 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.

In addition, he has appeared as guest clinician/lecturer at the CBDNA National Conference, CBDNA Western/Northwestern Division Conferences, 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/Dubai, United Arab Emirates), South Dakota State University, Iowa State University, Xavier University, California State Polytechnic University Pomona, St. George's School (Vancouver, British Columbia), and West Point Grey Academy (Vancouver, British Columbia).

Morris's conducting and teaching are informed by years of professional performing experience as principal euphonium with the 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.

PROGRAM NOTES

Gaelic Offering: Lake Solace

McMichael

Program Note from composer

Catherine McMichael is an American pianist, arranger, composer and publisher who is a trained pianist with a B.A. in piano performance and an MA in chamber music from the University of Michigan.

Her commitment to making chamber and ensemble music available to the young musician has led her to compose and publish music for piano and strings, flute and harp, brass choir, piano duet, and chorus, many of which appear on the National Federation of Music Teachers' recommended repertoire list. Two of her works for flute have won the Best Newly Published Music award from the National Flute Association (Floris and La Lune et les Etoiles). Her composition projects in the past three years include commissions from such diverse groups as the Saginaw Bay Orchestra (full orchestra), Ithaca Talent Education (for string orchestra), The Canadian Brass (brass quintet), and University of Massachusetts at Amherst (chorus, saxophone, piano; and tenor, saxophone, piano).

Gaelic Offering includes four pieces in the traditional style; rowdy, raw, rambunctious when fast, achingly personal when slow. Movements are entitled Rose Cottage, The Doubtful Wife, Lake Solace, and Describe a Circle, a jig. This music is meant to be enjoyed like country cooking – with gusto!

Song Book for Flute and Wind Ensemble

Maslanka

Program Note from composer

Song Book is a set of pieces that are songlike – that is, intimate and expressive, though not necessarily quiet. The solo flute feels like a voice to me, one which has a complex story to tell, in the form of musical dreams.

The 371 Four-Part Chorales by Johann Sebastian Bach have been a long-time focus for my study and meditation. These chorales are the models for melodic and harmonic movement used by every beginning music-theory student. I had my first encounter with them as a college freshman in 1961. Ten years ago, I returned to singing and playing them as a daily warm-up for my composing. In that time, I have come to experience the chorales as touchstones for dream space. I have used many of them as jumping-off points for my own compositions. The feeling is one of opening an unmarked door and being suddenly thrust into a different world. The chorales are the doors.

I have used three chorale melodies in Song Book. The third movement, In Loving Memory, is based on Bach's "Von gott will Ich nicht lassen" (I Never Wish to Part from God). The title of the second movement, Solvitur Ambulando, is Latin for "it is solved by walking." There is a centuries-old tradition that good ideas come while walking. It is a practice that I have used in my creative work for years. Intuition and intellect are engaged together by the alternating motion of the limbs. The Danish philosopher Kierkegaard wrote: "Above all, do not lose your desire to walk: every day I walk myself into a state of well-being; I have walked myself into my best thoughts ... If one just keeps on walking, everything will be all right."

The Shadow of Sirius (2009)

Puckett

Program Note from composer

I have always found comfort in poetry. While in school, I was the guy with a collection of Bukowski under one arm and a collection of Yeats under the other. I have always enjoyed the rhythm of other people's thoughts and feelings.

In the winter of 2009, my wife and I experienced a heartbreak that left me unsure of how to even breathe, let alone grieve.

On March 1, 2009, I found a copy of W.S. Merwin's *The Shadow of Sirius*, and I began to feel myself heal. I have almost no idea what most of this poetry means. But I know that it fills me with a profound sadness that is, at the same time, brimming with hope.

I recently heard Mr. Merwin discussing the origin of the title of his collection. He related that scientists have discovered that the star known as Sirius is actually a star system. What looks to our eye like a single object is actually many. Merwin found himself wondering what is on the other side of Sirius, lying in its shadow.

A friend once said to me, "Many concerti explore a virtuosity of technique but not many explore a virtuosity of expression." It was with that thought in mind that I began work on my *The Shadow of Sirius* for solo flute and wind orchestra.

Each movement offers my reflection on a single Merwin poem from the collection. Although the work is played without pause, the soloist plays unaccompanied solos to separate the individual movements.

Symphonic Metamorphosis on Themes of Carl Maria von Weber

Hindemith/Wilson

Symphonic Metamorphosis on Themes of Carl Maria von Weber began life in early 1940, when Hindemith first took up residence in the United States after several years of public and private jousting with the Nazi government of his native Germany. The Nazis officially decried his music as “degenerate,” though they may also have been responding to his private, but hardly secret, expressions of revulsion regarding their policies.

Symphonic Metamorphosis was premiered by the New York Philharmonic on Jan. 20, 1944, Artur Rodzinski conducting. It has since become one of Hindemith's more popular and enduring works. It was inspired in part by choreographer and dancer Léonide Massine, who suggested to Hindemith that he compose a ballet based on Weber's music. However, after watching one of Massine's ballets and discovering that Massine intended to use sets and costumes designed by Salvador Dali (an artist whom Hindemith disliked), Hindemith decided to part ways with Massine, and the project was dropped. A few years later, Hindemith decided to salvage the music and write a set of variations or metamorphoses instead. The transcription for band was completed years later at Hindemith's request by his Yale University colleague, Keith Wilson.

UNIVERSITY OF PUGET SOUND WIND ENSEMBLE

Gerard Morris, conductor
Precious Wilson '26, librarian

Flute/Piccolo

Brianna Babin '27
Lydia Coccione '27
Sam Hardwick '26
Grace Playstead '24
Alex Westervelt '25*

Oboe

Christie Cabrera, guest artist
Viviana DePinto '26*

English horn

Julie Fay, guest artist

Bassoon

Alex Kirner '26*
Sara Ponsioen '26

Contrabassoon

David Cripe, guest artist

Clarinet

Jane Beacock '24
Alyx Fezer '27
Heidi Huckins, guest artist
Caitlyn Kadooka '24
Hailey Matas '25
Kai Odell '27
RJ Rosales '27
Mia Stenberg '24*
Rachel Stokes, guest artist
Levi Walsh '24*

Bass Clarinet

Jane Beacock '24

Alto Saxophone

Elizabeth Joque '27
Rae Kertzner '26*
Chloe Montoya '24

Tenor Saxophone

Bryan Kuo '27
Precious Wilson '26

Baritone Saxophone

Quinn Fafard '26

Trumpet

Maia Connelly '26*
Audrey Fross '27
Morris Northcutt, guest artist
Cori Smith, guest artist
William Smith '27

Horn

Elias Albertson '27
Rachel Ball '24*
Iraniel Gonzalez Molina '25
Madeline Miller '27
Elliott Schunk '27
Caitlin Yoder '27

Trombone

Sam Dossa '25
Kellen Reese '25
Brock Salatino '25*
Coda Scott '25
Lila Wright '27

UNIVERSITY OF PUGET SOUND WIND ENSEMBLE (CONT.)

Bass Trombone

Maia Nilsson '24
Elias Thiemann '24

Euphonium

Brock Salatino '25*

Tuba

Ian Dunlap '24*
Aidan Sjothun '25
Samantha Snow '24

String Bass

Jordan Pilla '27

Piano

Jack Kuntz '26

Harp

Elizabeth Landis, guest artist

Percussion

Sarah Beacock '26
Carter Fouts '27
Skyler Hedblom '25*
Noah Hornecker '26
Ally Davey '24

*Section leader

UPCOMING SCHOOL OF MUSIC EVENTS

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

SATURDAY, MARCH 2

Concerto-Aria Final Round – Competition Finalists

Schneebeck Concert Hall, 7:30 p.m.

SUNDAY, MARCH 3

Jacobsen Series Concert: Guest artists

Caroline Chin, violin and Laura Melton, piano

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

SUNDAY MARCH 3

Guest Artist Masterclasses

Piano masterclass with Laura Melton, Schneebeck Hall, 5–6:15 p.m.

Violin masterclass with Caroline Chin, Music Room L6, 5–6:15 p.m.

Chamber Music masterclass with Melton and Chin, Schneebeck Hall, 6:30–7:30 p.m.

TUESDAY, MARCH 5

Junior Vocal Recital – Haley Storey '25 and Natalie Worthy '25

Schneebeck Concert Hall, 7:30 p.m.

MONDAY, MARCH 18

Library at Noon Concert Series

Collins Memorial Library West Wing, noon

TUESDAY, MARCH 19

Guest artist Tom Hicks, piano

Schneebeck Concert Hall, 7:30 p.m.

THURSDAY, MARCH 21

Pop Music Ensemble

Rob Hutchinson and Dawn Padula, co-directors

Schneebeck Concert Hall, 7:30 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

