

The University of Puget Sound School of Music presents:

# A Cascadian Spring

Works by Dell Wade, Miguel del Aguila & Aaron Copland



**Monday, March 18, 2024**

**7 p.m.**

**Illsley Ball Nordstrom Recital Hall at  
Benaroya Hall**



# A Cascadian Spring

## PROGRAM

String Quartet No. 2.....Dell Wade (b. 1953)

*Adagietto*

*Reverse Variations*

*Lento*

Ethan Chythlook '26, violin

Paige Franklin '26, violin

Keola Tabisola '25, viola

Avi Graf '25, cello

Barroqueada, Op.128.....Miguel del Aguila (b.1957)

*Preludio en Candombe*

*Pavana*

*Milonga*

*Samba Corrente*

*Pasapié*

*Sarabanda Rota*

*Tango Intermezzo*

*Jiga Frenética*

### **Puget Sound Piano Trio**

Maria Sampen, violin

Alistair MacRae, cello

Ronaldo Rolim, piano

INTERMISSION

Appalachian Spring (Ballet for Martha).....Aaron Copland (1900–1990)

Scene 1: very slow

Scene 2: allegro

Scene 3: moderato

Scene 4: fast

Scene 5: suddenly allegro

Scene 6: doppio movimento

Scene 7: moderato (like a prayer)

## **PERFORMERS**

Gerard Morris, conductor

### *Violin I*

Maria Sampen

Eli Connolly '25

Ethan Chythlook '26

### *Violin II*

Timothy Christie

Paige Franklin '26

Hailey Yang '26

### *Viola*

Joyce Ramee

Ela Escobar '24

### *Cello*

Alistair MacRae

Connor Adams '25

### *Bass*

Anna Jensen

Jordan Pilla '27

### *Flute*

Tracy Doyle

### *Clarinet*

Jane Beacock '24

### *Bassoon*

Sara Ponsioen '26

### *Piano*

Ronaldo Rolim

## A NOTE FROM THE DIRECTOR

As Director of the School of Music at University of Puget Sound, I am delighted to welcome you to this evening's performance, "A Cascadian Spring." The concept for this concert emerged from an on-campus performance of Aaron Copland's *Appalachian Spring*. After forming the ensemble and seeing the potential, we knew it had to be shared beyond our own concert hall. Performances with students and faculty sitting side by side create an extraordinary opportunity for teaching and learning together as a community, and are just one of the many things that makes our School of Music a special place to be. We are honored to feature the compositions of two Pacific Northwest composers, Dell Wade and Miguel del Aguila. As a School of Music, we are committed to championing music by living composers and are deeply grateful our students and faculty have had the opportunity to collaborate with these wonderful composers.

I am hopeful your attendance at this evening's performance will provide you with a sense of optimism and the evocation of the spring season. We celebrate you — our alumni, current and prospective students, and parents, educators, counselors, and supporters of the School of Music and University of Puget Sound!

—Tracy Doyle

## PERFORMER BIOGRAPHIES

**Dr. Gerard Morris** is professor of music, director of bands, winds and percussion department chair.

**Ethan Chythlook '26**, from Anchorage, Alaska, is a double major in violin performance and German studies.

**Paige Franklin '26**, from Boulder, Colo., is majoring in violin performance.

**Keola Tabisola '25**, from Anchorage, Alaska, is majoring in viola performance and African American studies.

**Avi Graf '25**, from Austin, Texas, is majoring in cello performance.

**Dr. Maria Sampen** is professor of violin, director of string and violinist of the Puget Sound Piano Trio.

**Eli Connolly '25**, from Arlington, Wash., is majoring in violin performance.

**Timothy Christie** is affiliate artist, violin, and founder and artistic director of the Walla Walla Chamber Music Festival.

**Hailey Yang '26**, from Honolulu, Hawaii, is majoring in violin performance.

**Joyce Ramee** is affiliate artist, viola, and member of the Pacific Northwest Ballet Orchestra.

**Ela Escobar '24**, from Tacoma, Wash., is majoring in viola performance, and gender and queer studies.

**Alistair MacRae** is Cordelia Wikarski-Miedel Artist in Residence, cello and chamber music and cellist of the Puget Sound Piano Trio.

**Connor Adams '25**, from Reno, Nev., is majoring in cello performance.

**Anna Jensen** is director of orchestra and affiliate artist, double bass, and executive director of the Tacoma Youth Symphony Association.

**Jordan Pilla '27**, from Olympia, Wash., is majoring in bass performance.

**Dr. Tracy Doyle** is director of the School of Music and professor of music.

**Jane Beacock '24**, from Vancouver, Wash., is majoring in psychology.

**Sara Ponsoien '26**, from Salem, Ore., is majoring in Spanish culture and literature.

**Dr. Ronaldo Rolim** is assistant professor of piano and pianist of the Puget Sound Piano Trio.

## COMPOSER BIOGRAPHIES

**Dell Wade** has composed over 200 compositions. His music has been performed by the Northwest Symphony, Seattle Philharmonic, Thalia Symphony, Highline Orchestra, Vashon/Maury Chamber Orchestra, Boeing Orchestra of Flight, Premeditated Strings, PLU Symphony, Hildman Strings, Jazz Police, Centerpiece Jazz Band, Joyce Rameë, Max Aronoff Viola Institute, and the Cathedral Trio. Wade also performs as a conductor and jazz bassist and is on the faculty of the Music Center of the Northwest in Seattle.

—[musiccenternw.org/dell-wade](http://musiccenternw.org/dell-wade)

Three-time Grammy nominated contemporary American composer **Miguel del Aguila** creates distinctive, innovative modern classical music highly influenced by his Latin American roots. A prominent voice in 20th and 21st-century music, he remains a vital influence in contemporary classical music, with 140 compositions that infuse musical diversity into the modern chamber and orchestral music repertoire. His creative, rhythm-driven works blend tradition with modernity with drama and nostalgic nods to his South American Hispanic heritage. With 60 CDs, his music enjoys 200+ live performances yearly, earning acclaim like “brilliant and witty” (NY Times) and “sonically dazzling” (LA Times). Thousands of soloists, ensembles and orchestras commissioned and have performed his music worldwide. Besides three Grammy nominations, he received a Kennedy Center Friedheim Award, New Music USA’s Music Alive and Magnum Opus, Copland Foundation awards among many others.

—[migueldelaguila.com](http://migueldelaguila.com)

## PROGRAM NOTES

### **String Quartet No. 2**

**Dell Wade**

This is the second of my string quartets, composed during the summer of 2020 after the COVID virus closed so much of our day-to-day patterns.

### **Barroqueada**

**Miguel del Aguila**

Barroqueada is a contemporary interpretation of the Baroque suite. Each movement blends elements from the 16<sup>th</sup> century counterpart with contemporary Latin idioms and dances. This somewhat irreverent, fresh and more dramatic music – orchestrated for a very traditional ensemble as is the piano trio – seeks to make a social comment about the peripheral acceptance of Latin elements in contemporary American concert music: While many listeners accept Irish/Scottish Jigs or German Allemandes as mainstream, non-ethnic music, many are shocked to hear a piano trio perform a suite made out of Afro-American Latin Dances such as Candombe, Samba and Tango.

The almost 400 year-old Baroque Suite stands as an example of how classical music was able to integrate music from different cultures, social classes, ethnicities and styles into one coherent work. Popular dances of humble folk origins became with time fashionable aristocratic dances and finally an instrumental genre that enriched the classical music tradition to later stifle and fall out of fashion. Just as it happened with the Baroque suite before being revived by scholars as an historical genre, our society and classical music traditions stifle when we stop incorporating new idioms and cultural expressions into the mainstream of American contemporary music.

### **Appalachian Spring (Ballet for Martha)**

**Aaron Copland**

During the 1930s, Copland and celebrated dancer Martha Graham developed a mutual sense of admiration based on their shared interest in simple/natural expression. Their first opportunity to collaborate came when arts patron Elizabeth Sprague Coolidge commissioned Copland to write a score specifically for Graham's dance company.

Lacking a title for the completed work, Copland simply called the score "Ballet for Martha." That title remained until Graham announced (shortly before the debut) that she decided to call the ballet "Appalachian Spring." Graham took the name from a poem titled "The Dance" by American author Hart Crane (1899–1932). She admitted that she had chosen it simply because she liked the sound of it, and that the title had no connection with either the location or scenario of ballet.



The irony of the situation wasn't lost on Copland, who stated, "Over and over again, people come up to me after seeing the ballet on stage and say, 'Mr. Copland, when I see your ballet and when I hear your music, I can just see the Appalachians, and I just feel spring.' Well, I'm willing if they are!" The premiere took place on Oct. 30, 1944, at the Library of Congress in Washington, D.C., with Graham dancing the lead role.

The scenario unfolds during the early 19th century, on the site of a Pennsylvania farmhouse that has just been built as a pre-wedding gift for a young couple. The following is Copland's own synopsis:

The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, which their new domestic partnership invites. An old neighbor suggests, now and then, the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end, the couple is left quiet and strong in the new house.

The music climaxes in a set of variations on Simple Gifts, a hymn associated with the Shakers (a New England religious sect). Copland's score was awarded the 1945 Pulitzer Prize for Music, and the ballet was awarded the 1944–45 Music Critics Circle of New York Award for "Outstanding Theatrical Work."

## SCHOOL OF MUSIC FACULTY AND ENSEMBLES

**Tracy Doyle**, director

### WINDS and PERCUSSION

**Gerard Morris**, director of bands; chair of winds and percussion

**Rodger Burnett**, horn

**Karla Flygare**, flute

**Tracy Knoop**, saxophone, Jazz Orchestra

**David Krosschell**, trombone

**Jeffery Lund**, percussion

**Jennifer Nelson**, clarinet

**Francine Peterson**, bassoon

**Ryan Schultz**, tuba/euphonium

**Judson Scott**, trumpet

**Erik Steighner**, saxophone

**Dan Williams**, oboe

### STRINGS

**Maria Sampen**, violin; chair of strings

**Alistair MacRae**, cello; director of chamber music

**Anna Jensen**, bass, director of orchestras

**Tim Christie**, violin

**Jay Hildebrand**, guitar

**Joyce Ramee**, viola

### KEYBOARD

**Ronaldo Rolim**, piano; chair of keyboard studies

**Jessica Hall**, collaborative pianist

**Isabella Jie**, collaborative pianist

**David Joyner**, jazz pianist

**Wyatt Smith**, organ/harpsichord

**Jinshil Yi**, collaborative pianist

**Jieun Yun**, collaborative pianist

### VOICE

**Dawn Padula**, mezzo-soprano; director of Opera Theater;  
chair of vocal studies

**Steven Zopfi**, baritone; director of choral activities

**Jonah Heinen**, Chorale/Dorian Singers; affiliate artist

**Alex Adams**, baritone; affiliate artist

ETHNOMUSICOLOGY/MUSICOLOGY/MUSIC THEORY

**Gwynne Kuhner Brown**, musicology and music theory

**Robert Hutchinson**, music theory and composition

**James Morford**, adjunct professor of ethnomusicology

**Benjamin Oyler**, adjunct professor of musicology

**Kim Davenport**, musicology

MUSIC EDUCATION

**Tina Huynh**, chair of music education

**Gerard Morris**, MAT, seminar, brass techniques instrumental conducting

**Dawn Padula**, vocal techniques

**Steven Zopfi**, MAT, seminar, choral conducting

**Jeff Lund**, percussion techniques

**Joyce Ramee**, upper string techniques

**Tracy Knoop**, single reed techniques

**Francine Peterson**, double reed techniques

**Logan Esterling**, double reed techniques

**Anna Jensen**, lower string techniques

SONGWRITING

**Dawn Padula and Rob Hutchinson**, co-directors

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. [pugetsound.edu/music](https://pugetsound.edu/music) | 253.879.3740

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](https://pugetsound.edu/communitymusic) | 253.879.3575

