

# American Soundscapes:

**A Journey Through Nature as  
Imagined by Some of the Best  
American Contemporary Composers**

FRIDAY, OCT. 23, 2015 | 7:30 P.M.  
SCHNEEBECK CONCERT HALL

Karla Flygare, flute  
Davis Hampton '18, bass clarinet  
Erin Happenny '13, flute  
Jeffery Lund, percussion  
Alistair MacRae, cello  
Gerard Morris, conductor  
Jennifer Nelson, clarinet  
Francine Peterson, bassoon  
Maria Sampen, violin  
Tanya Stambuk, piano  
Jenna Tatiyatrairong '16, clarinet  
Fred Winkler, saxophones

David Biedenbender: *Red Vesper*  
Mason Bates: *Life of Birds*  
Jennifer Higdon: *Wissabickon poe Trees*  
Evan Chambers: *Cold Water, Dry Stone*  
Robert Hutchinson: *Bird Suite*

# JACOBSEN SERIES

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

The Jacobsen Series Scholarship Fund awards annual music scholarships to outstanding student performers and scholars. This fund is sustained entirely by season subscribers and individual ticket sales. University of Puget Sound wishes to recognize and thank our many patrons whose support has assisted worthy students and has contributed to this successful series.

## 2015–16 SCHOLARSHIP RECIPIENTS

Lauren Eliason '16, Sigma Alpha Iota  
Sarah Brauner '16, Sigma Alpha Iota

As a courtesy to the performers and fellow audience members, please take a moment to turn off all beepers on watches, pagers, and cell phones. Flash photography is not permitted during the performance.

Thank you.

**AMERICAN SOUNDSCAPES: A JOURNEY THROUGH NATURE AS IMAGINED BY  
SOME OF THE BEST AMERICAN CONTEMPORARY COMPOSERS**

**Friday, Oct. 23, 2015**

Red Vesper. . . . . David Biedenbender  
b. 1984

Karla Flygare, flute; Jenna Tatiyatirong '16, clarinet;  
Fred Winkler, alto saxophone; Maria Sampen, violin;  
Alistair MacRae, cello; Tanya Stambuk, piano; Jeffery Lund, percussion

wissahickon poeTrees . . . . . Jennifer Higdon  
b. 1962

Erin Happenny '13, flute; Jennifer Nelson, clarinet;  
Davis Hampton '18, bass clarinet; Maria Sampen, violin;  
Alistair MacRae, cello; Tanya Stambuk, piano;  
Jeffery Lund, percussion; Gerard Morris, conductor

Bird Suite. . . . . Robert Hutchinson  
III. Kerosene

Fred Winkler, soprano saxophone  
Francine Peterson, bassoon

**Intermission**

The Life of Birds . . . . . Mason Bates  
Moving Parts b. 1977

Parakeet Daydream  
The Caged Bird Sings  
On a Wire Mating Dance  
Old World Flycatcher  
Moving Parts

Karla Flygare, flute; Jennifer Nelson, clarinet;  
Maria Sampen, violin; Alistair MacRae, cello

Cold Water, Dry Stone . . . . . Evan Chambers  
The Cold Water of Himara b. 1963

The Road to Gjirokaster  
The Dry Stones of Dukat

Jennifer Nelson, clarinet; Fred Winkler, alto saxophone;  
Francine Peterson, bassoon; Maria Sampen, violin;  
Tanya Stambuk, piano; Jeffery Lund, percussion;  
Gerard Morris, conductor

**Reception following the concert in Music Room 106.**

## PERFORMERS

**KARLA WARNKE FLYGARE**, affiliate faculty artist, is principal flutist with Pacific Northwest Ballet Orchestra. She can be heard on frequent recordings with Auburn Symphony, for which she served as principal flute, as well as the 2013 release of the complete *Nutcracker* recording by the Pacific Northwest Ballet Orchestra. An active musician in Seattle, she has worked with Seattle Symphony and Seattle Opera. She is a past winner of the National Flute Association Chamber Music Competition with a performance at the New York City convention, and she continues to be active in chamber music, performing Debussy and Ravel at the Orcas Island Chamber Music Festival, chamber music with Joseph Silverstein in the Northwest Chamber Orchestra Chamber Series, and music by Icelandic composers in the Mostly Nordic Chamber Music Series. As an advocate of new music, Flygare 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.

**DAVIS HAMPTON '18**, from Bellingham, Wash., is a music education student at University of Puget Sound. He is a member of both Wind Ensemble and Symphony Orchestra, and studies clarinet and bass clarinet with Jennifer Nelson.

Flutist **ERIN HAPPENNY '13** hails from Auburn, Wash. Happenny's principal teachers have been Jonathan Keeble at University of Illinois (Master of Music, 2015), Karla Flygare at University of Puget Sound (Bachelor of Music, 2013), Zart Dombourian-Eby of Seattle Symphony, and Douglas Ostgard. Happenny's career includes performances with such organizations as Kalamazoo Symphony, Danville Symphony, and the Tacoma Musical Playhouse orchestra, as well as institution-affiliated groups, such as Illinois Modern Ensemble, Illinois Wind Symphony, and Tacoma Youth Symphony. Happenny won second prize in the Chicago Flute Society's 2015 Kujala International Piccolo Competition, and has been a semifinalist in two of the nation's most prestigious young artist competitions for flutists: National Flute Society's 2015 Young Artist Competition in Washington, D.C., and 2014 Piccolo Artist Competition in Chicago. Happenny regularly performs in music festivals, most recently Festival de Flautistas, Quito, Ecuador; Madeline Island Chamber Music Festival, Wisconsin; and Symphony Orchestra Academy of the Pacific, British Columbia. She provides flute instruction in the Puget Sound area, and in the past, has coached the Puget Sound Youth Wind Ensemble flute section.

**JEFFERY N. LUND** is recognized throughout the Pacific Northwest for his efforts in music education and music performance. Active as an educator, teacher, and performer, he works tirelessly to broaden appreciation for the artistic traditions of western art music in those who might be less familiar with "classical" music. Currently, he teaches percussion-related courses at University of Puget Sound as affiliate artist in percussion, and also teaches general music courses at Tacoma

Community College, where he is an adjunct professor. Lund holds bachelors and masters degrees in percussion performance, and a masters degree in orchestral conducting. Additionally, he is a Liberace Scholar, a Hubbard Scholar, and an endorsed artist with Marimba One.

Cellist **ALISTAIR MACRAE** began his appointment as Cordelia Wikarski-Miedel Artist in Residence at Puget Sound in fall 2015. MacRae has appeared as a soloist, chamber musician, and orchestral principal throughout North America, and in Europe, Asia, South America, and the Middle East. As a New York-based chamber musician, he has appeared on Carnegie Hall's Making Music Series, as a member of Soprello, Fountain Ensemble, Richardson Chamber Players, Berkshire Bach Ensemble, Manhattan Sinfonietta, Suedama Ensemble, and at summer festivals, such as Central Vermont Chamber Music Festival, Monadnock Music, and Music Festival of the Hamptons. As a passionate advocate for new music, he has commissioned and premiered many new works, collaborating closely with composers, and has performed his own compositions and arrangements in the United States and Canada. As a teacher MacRae has served on the faculties of Princeton University, Aaron Copland School of Music at Queens College - CUNY, The College of New Jersey, and Brevard Music Center. He is principal cello of Princeton Symphony Orchestra.

**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 fall 2010 he became an assistant 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. His primary conducting teachers include Allan McMurray (University of Colorado) and Mallory Thompson (Northwestern University).

As a member of the Puget Sound School of Music faculty, Morris serves as wind and percussion department chair and conducts the Wind Ensemble, Concert Band, and both the Opera and Musical orchestras. In addition he teaches courses in conducting and music education, and serves as a coach for student chamber ensembles performing wind repertory. Morris's conducting credits include appearances at The Midwest Clinic, Colorado Music Festival at Chautauqua, Steamboat Strings Music in the Mountains Summer Music Festival, University of Georgia JanFest, West Valley Winds Workshop (Alberta, Canada), California Music Educators Association Bay Section Conference, and Washington Music Educators Association State Conference.

**JENNIFER NELSON**, affiliate faculty artist, clarinet, is currently principal clarinet with Pacific Northwest Ballet and Auburn Symphony orchestras. She has a very active freelance career, including playing Broadway-style shows at the 5th Avenue and Paramount theaters, serving as an extra with Seattle Symphony and Opera orchestras, and recording for various television and film scores. She is an artist in residence, in clarinet, at University of Washington, in addition to maintaining a very busy private teaching studio in her home in north Seattle. Nelson has traveled

throughout the United States with the national touring companies of Phantom of the Opera and New York City Opera. In addition to her stateside concerts, orchestral and recital performances have taken her to Mexico, Japan, Germany, Liechtenstein, Austria, Honduras, and India.

**FRANCINE PETERSON**, affiliate faculty artist, bassoon, has a varied career as a performer, educator, and adjudicator around the Pacific Northwest. Peterson is principal bassoonist of Northwest Sinfonietta and third contrabassoon with Pacific Northwest Ballet. Peterson performs with Auburn Symphony Orchestra, Seattle Symphony Orchestra, Seattle Opera Orchestra, The 5th Avenue Theater Orchestra, and Oregon Symphony. She maintains a large private studio and serves on the faculties of Pacific Lutheran University, Western Washington University, and Seattle Pacific University. Peterson has been teaching and performing at Marrowstone Music Festival for more than 20 years. She coaches for Seattle Youth Symphony and Cascade Youth Symphony orchestras and teaches through the former's Endangered Instrument Program, which encourages students to learn less commonly played instruments.

**MARIA SAMPEN**, professor of violin, enjoys a vibrant musical career as a soloist, chamber musician, recording artist, and teacher. She is in demand as a performer of both standard repertoire and of new and experimental works. Her concert engagements have taken her around the world, playing in Europe, Asia, and throughout the United States and Canada. In addition to her busy performing schedule, Sampen is a dedicated teacher. During her tenure at Puget Sound she has twice received the university's Thomas A. Davis Teaching Award for excellence in teaching. Her students have won top awards in national competitions, including Music Teacher National Association Competition and American String Teachers Association Competition. In the summertime Sampen performs at the Walla Walla Chamber Music Festival in Eastern Washington. She was on the faculty of the Brevard Music Festival in North Carolina, from 2008 to 2012. During the academic year, Sampen performs frequently with her new music group, Brave New Works, IRIS Orchestra (Germantown, Tenn.), and Puget Sound Piano Trio. Her major teachers include Paul Kantor, Kenneth Goldsmith, and Paul Makara.

**TANYA STAMBUK**, professor of piano, holds both bachelor's and master's degrees in music from The Juilliard School and a Doctorate of Musical Arts degree from Rutgers University. She has performed with the Orchestre de Toulouse in France, Virginia Symphony Orchestra, Chicago Civic Orchestra, Bergen Philharmonic, Lake Charles Symphony Orchestra, and Rapides Symphony Orchestra in Louisiana. Stambuk has been heard in recital at the Dubrovnik Summer Festival in Croatia, Robert Schumann Summer Festival in Germany, and Auditorio Nacional Carlos Alberto in Portugal. She has made guest appearances on radio in New York City, San Diego, Orlando, Moscow, and Croatia, and has appeared on the television program *In Praise of Women Pianists*. She has performed at the 92nd Street Y and Merkin Hall in New York City, Music Academy in Philadelphia, Phillips Collection in Washington, D.C., Dame Myra Hess

Series in Chicago, Piano Series at San Diego Art Museum, and at Brigham Young University, Texas A & M University, and University of Hawai'i. She recorded the piano works of Norman Dello Joio on the Centaur label. At the composer's request, Stambuk premiered Norman Dello Joio's *Fantasy and Variations for Piano and Orchestra* in Florida. Stambuk is a Steinway Artist.

**JENNA TATIYATRAIRONG '16** is studying clarinet performance with Jennifer Nelson. She performs as principal clarinet with Symphony Orchestra and Wind Ensemble, and plays in several chamber groups. This past summer she participated in Claremont Clarinet Festival with Los Angeles Philharmonic's Burt Hara and David Howard. She has also participated in Frank Kowalsky's Summer Clarinet Experience, as well as master classes with Sean Osborn, Robert DiLutis, Bil Jackson, and others. Last year Tatiyatirong received the Paul Bellamy Music Scholarship, Doc and Lucille Weathers Memorial Scholarship, and Schneebeck Music Scholarship.

**FRED WINKLER**, affiliate faculty artist, saxophone, has become one of the leading concert saxophonists in the Pacific Northwest, performing frequently as a soloist and chamber musician. An advocate of new music, Winkler has been involved in the premieres of many compositions for saxophone, including his own arrangement of the Dvorak *Piano Quintet*, Opus 81, which was nationally premiered at the 2011 MTNA Chamber Music Competition held in Milwaukee, Wis. Winkler has performed as part of the Seattle Symphony, Northwest Sinfonietta, Pacific Northwest Ballet, Spokane Symphony, Federal Way Symphony, Seattle Philharmonic, Olympia Symphony, Washington/Idaho Symphony, Marrowstone Music Festival, University of Washington Contemporary Music Group, Jacobsen Concert Series, Olympia Symphony, Zephyr Contemporary Music Ensemble, and Couer d'Alene Summer Theatre Orchestra.

## PROGRAM NOTES

**Red Vesper . . . . . David Biedenbender**

The composer wrote the following regarding his work:

"**Red Vesper** was written for Bill Ryan and Grand Valley State University New Music Ensemble for their tour of the Western United States, including several national parks. National parks are many things to many people, but for me, they have most often been a very special place to find silence inside of myself. A vesper is an evening prayer, a meditation and reflection at the end of the day, and I found the idea of holding vespers in the wilderness to be profound and beautiful. I chose to call it *Red Vesper* because of the deep, red glow of the setting sun on the horizon and also because of the beautiful and iconic red rock formations that occupy so many of our great national parks, particularly Capitol Reef National Park."

**David Biedenbender** is a composer, conductor, performer, educator, and interdisciplinary collaborator. He has written music for the concert stage, as well as for dance and multimedia collaborations, and his work is often influenced by his diverse musical experiences: in rock and jazz bands as an electric bassist; in wind, jazz, and New Orleans-style brass bands as a euphonium, bass trombone, and tuba player; and by his study of Indian Carnatic music. His present creative interests include working with everyone from classically trained musicians to improvisers, acoustic chamber musicians to large ensembles, and interactive electronic interfaces to live brain data.

Biedenbender has had the privilege of collaborating with many renowned performers and ensembles, including Alarm Will Sound, PRISM Saxophone Quartet, Stenhammar String Quartet (Sweden), Aspen Contemporary Ensemble, United States Navy Band, Philharmonie Baden-Baden (Germany), VocalEssence, Eastman Wind Ensemble, and numerous other music organizations.

In addition to composing, Biedenbender is a dedicated teacher. He is assistant professor of music theory and composition at Boise State University, and is on the faculty of the Music in the Mountains Conservatory. He was previously on the composition and theory faculty at Eastern Michigan University, Oakland University, Madonna University, and Interlochen Arts Camp. He is co-director of the 208 Ensemble, a contemporary chamber music ensemble based in Boise.

Biedenbender received his Doctor of Musical Arts and Master of Music degrees in composition from University of Michigan, Ann Arbor, and his Bachelor of Music degree in composition and theory from Central Michigan University. He also studied at Swedish Collegium for Advanced Study in Uppsala, Sweden, with Anders Hillborg and Steven Stucky, as well as at Aspen Music Festival and School with Syd Hodkinson, and in Mysore, India, where he studied South Indian Carnatic music. His primary musical mentors include Stephen Rush, Evan Chambers, Kristin Kuster, Michael Daugherty, Bright Sheng, Erik Santos, Christopher Lees, David R. Gillingham, José Luis-Maurtua, John Williamson, and Mark Cox.

**wissahickon poeTrees . . . . .Jennifer Higdon**

The composer wrote the following regarding her work:

“Nature is ominous. It is everything. Everything that exists has in some form sprung from nature. It is powerful, omnipotent, and omnipresent. And to try to describe or depict nature in musical language is a nearly impossible task, because even as musicians issue forth choreographed notes from instruments, which themselves are made of materials of nature, no one can even begin to accurately portray that most phenomenal of phenomena. And to attempt to do so, even the most successful musicalization, is to barely scratch the surface of a beautiful reality. Therefore, I humbly submit to you this work as homage to that piece of nature within the city of Philadelphia, Wissahickon Park. As words and titles feel very insignificant in this endeavor, I have decided to use lower case letters (except where a Tree began to grow in my title). And since time and nature consistently march along, regardless of man’s attempts to mark or defame, I have connected the season movements with “progressing clock” movements.



The music has been composed to proceed without breaks, as nature's seasons never cease to blend from one into another. **wissahickon poeTrees** was commissioned in 1998 by Network for New Music."

#### About Wissahickon Park

A deep, forested gorge cut over the last million years by the Wissahickon Creek, this seven-mile valley is the "jewel in the crown" of Philadelphia's Fairmount Park system. "The Wissahickon," as it is familiarly known, attracts thousands every week to its 1,800 acres to walk, hike, bike, bird watch, and ride horseback on more than 45 miles of trails. In 1964 Wissahickon Park was designated a National Natural Landmark, and it is one of the few urban wilderness areas left in the United States.

**Jennifer Higdon** is a major figure in contemporary classical music, receiving the 2010 Pulitzer Prize for music for her violin concerto and a 2010 Grammy for her percussion concerto. Higdon enjoys several hundred performances a year of her works, and blue cathedral is one of America's most performed contemporary orchestral works, with more than 600 performances worldwide since its premiere in 2000. Her works have been recorded on over four dozen CDs. Higdon's most current project is an opera based on the best-selling novel, *Cold Mountain*, by Charles Frazier. It was premiered by the Santa Fe Opera in August of 2015, and will travel to Opera Philadelphia, Minnesota Opera, and North Carolina Opera in the next two seasons. Higdon holds the Rock Chair in Composition at The Curtis Institute of Music in Philadelphia. Her music is published exclusively by Lawdon Press.

#### **Bird Suite . . . . . Robert Hutchinson**

The composer wrote the following regarding his work:

"It is a jazz tradition to create contrafacts, which entails writing a new melody over a chord progression from a pre-existing tune. The third movement **Kerosene** is based on the chord progression of Parker and Gillespie's "Koko," which borrowed the progression from "Cherokee." The movement contains an original theme, development based on the theme, standard bebop vocabulary, and quotation of other melodic material."

**Robert Hutchinson** is professor of music theory and composition at University of Puget Sound. A prolific and often-commissioned composer, his compositions have been performed by musicians at festivals and competitions across the country. Most recently Hutchinson's song cycle for mezzo-soprano and piano, *The House of Life*, was premiered in London, in June 2013, by Dawn Padula and Soojeong Joo '05. A version for mezzo-soprano and chamber winds was premiered by Padula and the Wind Ensemble, directed by Gerard Morris, on campus in March 2014.

In 2012 Hutchinson's choral piece *Sing—Sing—Music Was Given* was premiered at the 80th anniversary of Puget Sound's Adelpian Concert Choir, under the direction of Steven Zopfi. The three-movement, 25-minute Concerto for *Violin and Wind Ensemble* was premiered on campus in 2009, featuring faculty violinist Maria Sampen and the Wind Ensemble, directed by Robert Taylor. An orchestral version of the concerto was

premiered by Tacoma Youth Symphony with Sampen the following year.

Hutchinson's composition *Dancing on the Strand for Wind Ensemble* was presented at Symposium XXIX for New Band Music in Richmond, Va., in 2004, and received an honorable mention in the competition for ASCAP's 2004 Rudolph Nissim Award. In addition to his work as a teacher and composer, Hutchinson is a jazz bassist and led his own group to perform original compositions at the Bakersfield Jazz Festival in May 2013, and at Jazz Under The Stars at Pacific Lutheran University in July 2014. He earned his Ph.D. from University of Oregon.

### **The Life of Birds. . . . . Mason Bates**

The composer wrote the following regarding his work:

"The ambitious nature of the title and its many satellite movement headings, arrayed together as if an oratorio is about to unfold, belie the study of miniatures that is **The Life of Birds**. As a great deal of my recent music goes the immersive route, bathing the listener in a long and dramatic listening experience, it seemed the right time to try something different. Creating a web of short but dense moments from the aviary immediately stuck me as a way into the unusual ensemble, comprised of two winds and two strings.

Some movements relate a pithy narrative; others live on a more abstract level. **Moving Parts** opens the work with a flurry of activity that needs little explanation. The lazy nodding-off of **Parakeet Daydream**, illustrated by hushed delicacies low in the instruments, receives several unwelcome awakenings at key moments. **The Caged Bird Sings**, the heart of the piece, encapsulates a long-lined melody in a cage of minimalist figuration. The melody seems to escape from its confines in the central section, but it is only a fleeting illusion. A mating dance on tiptoe unfolds in **On a Wire Mating Dance**, where the two winds persist in singing their love song despite the lopsided accompaniment. Finally, a very unfair fight emerges in **Old World Flycatcher**, which is defined as "a small and agile bird that takes its insect prey on the wing." The skittish, insectoid motives in the flute and violin are no match for the clarinet, which enters low in its register but ultimately moves higher to devour its prey, which, like the piece as a whole, is quite small.

Many thanks to the Seattle Chamber Players for giving me my first chance to bring a work to life in Seattle, where Jamie (my own bird) and her wonderful family call home."

Recently awarded the Heinz Medal in Humanities, **Mason Bates** writes music that fuses innovative orchestral writing, imaginative narrative forms, the harmonies of jazz, and the rhythms of techno. Widely performed by orchestras large and small, his symphonic music has been the first to receive widespread acceptance for its expanded palette of electronic sounds, and it is championed by leading conductors such as Riccardo Muti, Michael Tilson Thomas, and Leonard Slatkin. He has become a visible advocate for bringing new music to new spaces, whether through institutional partnerships, such as his residency with the Chicago Symphony, or through his classical/DJ project *Mercury Soul*, which has transformed spaces ranging from

commercial clubs to Frank Gehry-designed concert halls into exciting, hybrid musical events drawing more than a 1,000 people.

Continuing performances of works such as *Mothership*, which premiered at the Sydney Opera House by YouTube Symphony to an online audience of 1.8 million, have demonstrated that electronic sounds can be a welcome addition to the orchestral palette with minimal logistics. While Bates often performs the electronica onstage with orchestras, dozens of repeat performances of his symphonic music happen without him, and many purely acoustic works complement his diverse catalog. More info: [masonbates.com](http://masonbates.com).

## **Cold Water, Dry Stone . . . . . Evan Chambers**

The composer wrote the following regarding his work:

“**Cold Water, Dry Stone** was inspired by a trip my wife and I made to Albania in 1995. The first movement, **The Cold Water of Himara**, is based on the semi-improvisational instrumental form called kaba, which is sometimes described as “music with tears.” The title refers to one of the many famous streams of cold, clear water that begin in the distant mountain peaks, and flow down through an otherwise hot and dusty landscape. While composing the music I had an image of icy water flowing out over the parched and aching land, providing comfort and relief from the great sadnesses of the place, finally crashing over rocks into the sea.

Kaba are often followed by a short dance, and **The Road to Gjirokaster** is a rhythmic evocation of an eventful journey, which included twisting narrow mountain switchbacks, a flat tire, plunging gorges, and thunderclouds. The trip ended with a visit to an Ottoman fortress towering over the city of Gjirokaster, which was the site of yearly folk festivals during communist rule. Standing on the overgrown festival stage above the broad valleys and distant brown foothills, I could almost sense the ghostly residual presence of the musicians and costumed dancers of the past flashing all around me. Yet the place also had a grim bleakness seeping up from among the weeds: the sinister shade of the cruel dictator seemed to be dancing there, too.

The **Dry Stones of Dukat** is named for the home village of Mustafa Hoxha and his son, Petrit, who showed us overwhelming generosity and kindness. The Hoxhas sang amazing polyphonic songs that made the walls shake and the room ring—made the air all around and between us palpable, charged, and brilliant. The power and intensity of their singing, the fierce pride, and the sheer inexorable weight of the sound was overwhelming. I wanted to write my own hymn to the experience, to the songs and to their singing, which seemed almost like storage vessels for power and strength, holding a sustaining and triumphant defiance that launches itself from the distant past well out into the future.”

**Evan Chambers** is professor of composition at University of Michigan. His 2007 orchestral song cycle, *The Old Burying Ground*, was performed in Carnegie Hall in February 2008. Chambers’ compositions have been performed by the Cincinnati, Kansas City, Memphis, New Hampshire, and Albany symphonies. His work has been

recognized by American Academy of Arts and Letters, Luigi Russolo Competition, Vienna Modern Masters, NACUSA, American Composers Forum, and Tampa Bay Composers Forum. He has been a resident of MacDowell Colony, and been awarded individual artist grants from Meet the Composer, Arts Foundation of Michigan, and ArtServe Michigan. His composition teachers include William Albright, Leslie Bassett, Nicholas Thorne, and Marilyn Shrude, with studies in electronic music with George Wilson and Burton Beerman. Recordings of his work have been released by Albany Records, Foundation Russolo-Pratella, Cambria, Clarinet Classics, Equilibrium, and Centaur. His solo chamber music disc, *Cold Water, Dry Stone*, is available on Albany Records.

## JACOBSEN RECITAL SERIES 2015–16

Friday, Sept. 11, 2015

### **Jazz Jacobsen: A Centennial Celebration of Billy Strayhorn, Billie Holiday, and Frank Sinatra**

Dawn Padula, vocalist; Tracy Knoop, alto sax; David Deacon-Joyner, piano;  
Rob Hutchinson, bass; Andre Thomas, drumset

Friday, Sept. 25, 2015

### **A Tale of Unrequited Love**

#### **Franz Schubert's *Die schöne Müllerin***

Christina Kowalski, soprano; Keith Ward, piano

Friday, Oct. 2, 2015

### **Beauty and Power: A Recital of Virtuoso Piano Works**

Duane Hulbert, piano | Kurt Walls, lighting design

Friday, Oct. 23, 2015

### **American Soundscapes: A Journey Through Nature as Imagined by Some of the Best American Contemporary Composers**

Karla Flygare, flute; Jennifer Nelson, clarinet; Fred Winkler, saxophones;  
Francine Peterson, bassoon; Tanya Stambuk, piano; Alistair MacRae, cello;  
Maria Sampen, violin; Jeffery Lund, percussion

Friday, Nov. 6, 2015

### **Arias, Arias, and *more Arias!***

Dawn Padula, mezzo-soprano; Tanya Stambuk, piano;  
Gwynne Kuhner Brown '95, speaker

Friday, Jan. 22, 2016

### **Violin + Imagination**

Maria Sampen, violin

Friday, Feb. 5, 2016

### **Songs and Dances for Cello**

Alistair MacRae, cello

Friday, April 1, 2016

### **Finisterra Piano Trio**

Tanya Stambuk, piano; Brittany Boulding, violin; Kevin Krentz, cello

Friday, April 15, 2016

### **Puget Sound Piano Trio**

Duane Hulbert, piano; Maria Sampen, violin; Alistair MacRae, cello



## UPCOMING ARTS AND LECTURES

E = exhibit      F = film      L = lecture      M = music      T = theater      W = workshop  
O = other                                      Events are free unless noted otherwise.

E THROUGH SUNDAY, DEC. 6

### ***Dirt? Scientists, Artists, and Poets Reflect on Soil and Our Environment***

Collins Memorial Library: M–Sun.: 9 a.m.–5 p.m.

E THROUGH SATURDAY, NOV. 7

### **Large Gallery: Katy Cowan and Small Gallery: Frances Chubb '39**

Kittredge Gallery, M–F: 10 a.m.–5 p.m.; S: 12n–5 p.m. Closed Sunday

M SATURDAY, OCT. 24

### **Jacobsen Jr. — A Children's Concert: The Wonderful World of Music**

Presented by Duane Hulbert and Puget Sound student performers

Schneebeck Concert Hall, 2 p.m.

L WEDNESDAY, OCT. 28

### **"A Theory of Everything That Exists in the World," by Justin Tiehen, philosophy department**

2015 Phi Beta Kappa Magee Address

Trimble Hall, 5 p.m.

M THURSDAY, OCT. 29

### **Vocal Master Class by Stephen Stubbs, vocal coach/pianist, and Cyndia Sieden, soprano**

School of Music, L6, 7–9 p.m.

L THURSDAY, OCT. 29

### **"Race, Sexuality, Humans, and Animals: Ethics and Our Affective Lives," by Sharon Patricia Holland**

Jane Hammer Swope Lectureship on Ethics, Religion, Faith, and Values

Kilworth Memorial Chapel, 7:30 p.m., Free ticket required

M FRIDAY, OCT. 30

### **Organ at Noon, Joseph Adam, organ**

Kilworth Memorial Chapel, 12:05 p.m.

Information: 253.879.3555 | [pugetsound.edu/calendar](https://pugetsound.edu/calendar)

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The School of Music at University of Puget Sound is dedicated to training musicians for successful music careers and to the study of music as a liberal art. Known for its diverse and rigorous educational program, personalized attention to students, the stature of its faculty, and superior achievements in scholarship, musicianship, and solo and ensemble performance, the school maintains the highest professional standards while providing academic and performance opportunities to all university students. Through faculty, student, and guest artist colloquia, workshops, performances, and a vibrant Community Music Department, the School of Music enriches the cultural life of the campus and community.

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