



# School of Music

## Wind Ensemble Concert Society of Composers Regional VIII Conference

**Guest Artist Composer, Steven Bryant**  
**Gerard Morris, conductor**

SATURDAY, MARCH 8, 2014  
SCHNEEBECK CONCERT HALL  
2 P.M.

Ecstatic Fanfare (2012) . . . . . Steven Bryant  
b. 1972

Matins (2007) . . . . . Marilyn Shrude  
b. 1946

This Life Glowed (2012) . . . . . Chris Arrell  
b. 1970

Erik Steighner and Brady McCowan '15, soprano saxophone  
Jamie Rottle and Minna Stelzner '16, alto saxophone

The House of Life (2013) . . . . . Robert Hutchinson  
b. 1970

- I. Gracious Moonlight
- II. Severed Selves
- III. Mid-Rapture

Dawn Padula, mezzo-soprano

INTERMISSION

Antiphonal Fanfare (2009) . . . . . Aleksander Sternfeld-Dunn  
b. 1980

Concerto for Piano, Winds, and Percussion (2012) . . . . . Tyler Harrison  
I. Joyful . . . . . b. 1985  
Tyler Harrison, piano

Solace (2012) . . . . . Steven Bryant

### GUEST ARTIST COMPOSER

**STEVEN BRYANT**, (b. 1972, Little Rock, Ark.), the son of a professional trumpeter and music educator, composes music across a variety of media and ensembles, ranging from electronic and electro-acoustic works, to chamber music, to works for wind ensembles and orchestras. Bryant strongly values music education, and his creative output includes a number of works for young and developing musicians.

Bryant's music has been performed by numerous ensembles across North America, Europe, and East Asia. He is a three-time winner of the National Band Association's William D. Revelli Composition Award: in 2010 for *Ecstatic Waters*, in 2008 for *Suite Dreams*, and in 2007 for his work *Radiant Joy*. His first orchestral work, *Loose Id for Orchestra*, hailed by celebrated composer Samuel Adler as "orchestrated like a virtuoso," was premiered by The Juilliard Symphony and is featured on a CD release by the Bowling Green Philharmonia on Albany Records. *Alchemy in Silent Spaces*, a new large-scale work commissioned by James DePreist and The Juilliard School was premiered by the Juilliard Orchestra in May 2006. Since its 2008 premiere, his seminal work for large ensemble and electronics, *Ecstatic Waters*, has become the most performed work of its kind in the world.

Other notable commissions have come from cellist Caroline Stinson (Lark Quartet), pianist Pamela Mia Paul (University of North Texas), Amherst Saxophone Quartet (funded by American Composers Jerome Composers Commissioning Program), University of Texas - Austin Wind Ensemble, U.S. Air Force Band of Mid-America, Japanese Wind Ensemble Conductors Conference, and Calgary Stampede Band, as well as many others. Recordings include multiple releases by Eugene Corporon and University of North Texas Wind Symphony, Ron Hufstader and the El Paso Wind Symphony, William Berz and the Rutgers University Wind Ensemble, and Thomas Leslie and University of Nevada, Las Vegas Wind Orchestra. Bryant has also created a recomposition of the Iggy Pop and the Stooges song, "Real Cool Time," for the independent Italian record label, Snowdonia, as well as music for portions of the Virtual Space Tour at space.com.

Bryant is a founding member of the composer-consortium BCM International: four stylistically diverse composers from across the country. BCM's music has generated a following of thousands around the world and two recordings: BCM Saves the World (2002, Mark Custom Records) and BCM Men of Industry (2004, BCM Records).

Bryant studied composition with John Corigliano at The Juilliard School, Cindy McTee at University of North Texas, and Francis McBeth at Ouachita University, trained for one summer in the mid-1980s as a breakdancer, and has a Bacon Number of 1. He resides in Durham, N.C.

Steven Bryant's residency at University of Puget Sound School of Music is supported by Matthew Norton Clapp Visiting Artist Endowment.

## VOCAL SOLOIST

**DAWN PADULA**, mezzo-soprano, is director of vocal studies at University of Puget Sound. Opera roles include Ruth in *The Pirates of Penzance* (Tacoma Opera), Cherubino in *Le Nozze di Figaro*, Suzuki in *Madama Butterfly*, Meg in *Falstaff*, Mercedes in *Carmen*, and The Third Lady in *Die Zauberflöte* (Opera in the Heights, Houston), the Gingerbread Witch in *Hansel and Gretel* (The Living Opera, Dallas), Loma Williams in *Cold Sassy Tree*, Maddalena in *Rigoletto* (Amarillo Opera), Isabella in *L'Italiana in Algeri*, Erika in *Vanessa*, Bellino in *Casanova's Homecoming* (released by Newport Classics), Marchesa Melibea in *Il Viaggio a Reims* (Moores Opera Center), and the Sorceress in *Dido and Aeneas* (Ars Lyrica Houston). For the Houston Grand Opera, Padula sang the role of Sappho in a reading and recording session of Mark Adamo's, *Lysistrata*. Notable concert performances include being the mezzo-soprano soloist in Penderecki's *Credo* with the Houston Symphony Orchestra and in Mozart's *Requiem* at a performance in Severance Hall in Cleveland, OH. In the Pacific Northwest, she has soloed with Oregon Symphony, Portland Symphonic Choir, Seattle Bach Choir, Opera Pacifica, Concert Opera of Seattle, and has given a solo concerts for both Second City Chamber Series and Classical Tuesdays in Old Town.

## CONDUCTOR

**GERARD MORRIS**, assistant professor, completed his Doctor of Music degree in conducting from Northwestern University, and earned a Bachelor of Arts degree in music from Western Michigan University and a Master of Music Education degree from University of Colorado at Boulder. 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, Dr. 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, music education, and serves as a coach for student chamber ensembles performing wind repertory. As a professional conductor, Dr. Morris has appeared at Midwest Clinic, Colorado Music Festival at Chautauqua, and Steamboat Strings Music in the Mountains Summer Music Festival. He has conducted Boulder Brass, Illinois Brass Band, Chicago's Sonic Inertia Performance Group, and Northwestern University's Symphonic Wind Ensemble, Symphonic Band, Contemporary Music Ensemble, Brass Ensemble, and Saxophone Ensemble. In the summer of 2009 he was a clinician for Northwestern University Conducting and Wind Music Symposium, and in 2011 was an invited guest lecturer at University of North Carolina at Greensboro New Music Festival. In Oct. of 2013 Dr. Morris was a guest artist in residence at Iowa State University.

Dedicated to public school music education, Dr. Morris has extensive experience teaching both junior and senior high school in Michigan and Colorado. His success has earned him invitations to appear as a guest conductor and clinician for numerous public schools, honor ensembles, and festivals throughout Virginia, Georgia, Michigan, Hawai'i, North Carolina, Colorado, Illinois, Washington, and Canada. In service to his passion as a conductor and teacher, Dr. Morris hosts the Puget Sound Conducting Symposium, an annual four-day workshop bringing together public school music

teachers to hone conducting technique, deepen pedagogical knowledge, and strengthen professional relationships. In addition he currently serves as conductor of the Puget Sound Youth Wind Ensemble (PSYWE). With this organization Dr. Morris has co-developed the PSYWE Teacher's Workshop, a one-day workshop designed specifically for area directors whose students perform with this elite ensemble.

Dr. Morris' 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.

### **GUEST PERFORMERS**

**JAMIE ROTTLE**, saxophone, currently the band teacher at Lochburn Middle School. In addition to teaching, her saxophone resume is impressive, as she has earned prestigious awards with Puget Sound Saxophone Quartet (PSSQ), which include selection for MTNA National Competition and first place for Ladies Musical Club Chamber Music Competition. Ms. Rottle earned her bachelor's degree in music education from Pacific Lutheran University and a master's degree in music performance from University of Minnesota.

**ERIK STEIGHNER**, saxophone, has performed with ensembles including Austin Symphony Orchestra, Federal Way Symphony, Northwest Sinfonietta, San Antonio Symphony, Tacoma Symphony Orchestra, Tipping Point Saxophone Quartet, and Alloy Saxophone Quartet. Dr. Steighner has taught at Texas State University and The University of Texas at Austin, and is currently saxophone lecturer at Pacific Lutheran University in Tacoma, Wash.

Dr. Steighner has premiered dozens of solo and chamber works for the saxophone and is featured on CD releases from labels including Albany Records, Alea Publishing, Mark Custom, Naxos, and Vienna Modern Masters. He holds bachelor's degrees in music and English from University of Puget Sound and master's and doctoral degrees in saxophone performance from The University of Texas at Austin.

**WIND ENSEMBLE**  
**Gerard Morris, conductor**

Flute/Piccolo	Saxophone	Euphonium
Simon Berry '17	Jack Doshay '15	Stephen Abeshima* '16
Madison Bertis '17	Hayden Harper '17	Zane Kistner '17
Adam Hayashigawa '17	Brady McCowan* '15	
Riley Luvaas* '14	Minna Stelzner '16	Tuba
Whitney Reveyrand '15		Sierra Miller '17
	Trumpet	Devan Salter* '16
Oboe/English Horn	Michael Hall '14	
David Brookshier* '15	Alex Simon '16	String Bass
Nathan Laviste '17	Gavin Tranter* '16	Aaron Pomerantz '15
Matthew Moreno '17	Andy Van Heuit '17	
	Chris Wenndt '17	Harp
Bassoon		Lauren Eklund '16
Troy Cornelius '15	Horn	
Emily Neville* '14	Cole Jackson '17	Percussion
	Billy Murphy '16	Sascha Agran* '14
Clarinet	Andy Rodgers '16	Ben Hagen '14
Emma Cosaro '16	Kyle Swayze '15	Shannon Kilgore '14
Andrew Friedman ** '14	Chloe Thornton '14	Nils Larsson '17
Scott Greenfield '16	Matthew Wasson* '14	Anson Olson '17
Taylor Gonzales '17		Marcea Rinehart '14
Delaney Pearson** '15	Trombone	
Daniel Peterschmidt '15	Scott Clabaugh* '16	
Robert Wrigley '15	Ryan Grate '17	*denotes principal
Cameron Stedman '17	Nicholas Reano '16	**denotes co-principal
Jenna Tatiyatirong '16	Rachel Schroder '17	

**PROGRAM AND COMPOSER NOTES**

**Ecstatic Fanfare** . . . . . **Steven Bryant**

**Ecstatic Fanfare** is based on music from movement I of my *Ecstatic Waters*. One day in May, 2012, I mentioned to my wife that it might be fun to take the soaring, heroic tutti music from the earlier work and turn it into a short fanfare "someday." She goaded me into doing it immediately, and so in a panicked three-day composing frenzy, I created this new work, which was premiered by Johann Mösenbichler with the Polizeiorchester Bayern just three short weeks later, followed immediately by my wife, Verena, conducting it with the World Youth Wind Orchestra Project in July, 2012. This has to be a record time for a conception-to-premiere for a large ensemble work...

**Matins. . . . . Marilyn Shrude**

**Matins** was written for Bruce Moss and the Bowling Green Wind Symphony in honor of the 50th anniversary of the Reading and Directors Clinic. It received its premiere at the same in January 2008. As part of the Divine Office of Roman Catholicism, Matins is traditionally prayed at night, especially by cloistered religious who still observe the prayer times in their strictest sense. By the 10th century it was combined with Lauds and was prayed during the early morning hours. Because Matins is both a prayer of the night and one of the morning, this composition attempts to retain the character of each—somewhat ethereal and mysterious with elements of joyous outburst.

**Marilyn Shrude** is founder and director of the MidAmerican Center for Contemporary Music and chair of the Department of Musicology/Composition/Theory at Bowling Green State University.

**This Life Glowed . . . . . Chris Arrell**

Dedicated to composer Gérard Grisey and inspired by the acoustic properties of the solo instruments, **This Life Glowed** complements traditional lyricism with cutting-edge software developments in computer-assisted orchestration to explore new sonic possibilities for the wind ensemble. An introduction and coda serve to frame two large sections, the first and longest of these, which begins near the negative golden ratio and climaxes with the positive golden ratio, develops the material of the quartet from compact riffs of four notes to spiraling melodies spread over several octaves. Along the way, instruments of the ensemble begin to spin ghost-like echoes from the quartet, gradually accumulating their own material in the process. This material in turn, forms the basis of the second large section, a dance of shifting pulses that triggers sympathetic vibrations as they resonate throughout the ensemble.

**Chris Arrell** is assistant professor of music at College of the Holy Cross, and previously taught at Clayton State in suburban Atlanta.

**The House of Life. . . . . Robert Hutchinson**

**The House of Life** songs were composed for my fiancée, Dawn Padula, for a premiere in London, in June 2013, on the Song in the City concert series at St. Botolph-without-Bishopsgate. The three sonnets were selected from the same collection from which Ralph Vaughan Williams chose poetry for his *House of Life* song cycle.

**Robert Hutchinson** is professor of music at University of Puget Sound.

**Antiphonal Fanfare . . . . . Aleksander Sternfeld-Dunn**

**Antiphonal Fanfare** was composed after a conducting colleague made the suggestion that I write a work as an educational tool. This piece is one of triumph and power and is meant to focus on rhythmic and melodic polyphony. Although the piece doesn't specifically use antiphonal players gestures appear in a variety of different voices from different places in the band that an antiphonal sense is created. The

middle section contrasts the first section with a long melodic line first presented in a solo oboe. Underlying is a rocking motion heard in the clarinets and marimba giving the section a sense of drive and motion until finally the first section returns in a truncated form completing the piece.

**Aleksander Sternfeld-Dunn** serves on the faculty of Wichita State University, where he teaches composition, electronic music, and music theory.

**Concerto for Piano, Winds, and Percussion . . . . . Tyler Harrison**

My **Concerto for Piano, Winds, and Percussion** is one of the only works I have written that is not programmatic. It is not about an event or occurrence in my life. If I had to say this work is about anything, I would say it is about enjoying life to its fullest and never taking a moment for granted. The first movement, marked "Joyful," is a reflection on the joys and humor in life. The second movement is quiet and introspective. It stands alone without excess and is a moment of meditation that attempts to speak for itself. The following cadenza slowly storms in and is essentially the sum of the first two movements thematically. Finally, the fourth movement continues the conflict of the cadenza, gradually bringing the work back into a state of resolution.

**Tyler Harrison** is pursuing a doctorate in composition at University of Colorado in Boulder.

**Solace . . . . . Steven Bryant**

**Solace** is music for its own sake, ordered first and foremost by its own internal logic, derived from a small amount of initial material. Constructed from a single nine-tone row, the music is heavily anchored by the persistent initial C#/Db throughout much of the piece, often in the form of a subtle, unsettled drone.

*Solace* divides into two equal halves. The first section opens with a veiled atmosphere built on the first notes of the row. A moment of harmonic stability in the piano gives way to a steady pulse, building relentlessly to a dissonant climax, which then spirals inward back to the C#/Db anchor. The piano returns, concluding with a quantum of consolation, before a brass chorale initiates the second section. Pitting expressive fluidity against rhythmic rigidity, the chorale aggregates mass, finally cohering into simple triadic clarity, while simultaneously coming unmoored from the sustained C#/Db that has anchored the work. The piano again returns, accompanied by the clarinets, offering a quiet conclusion as their final chord transforms into the familiar percolating drone, and evaporating.

*Solace* offers the experience of seeking, and perhaps finding, consolation.

Scored for standard wind ensemble plus electronics, the work seamlessly augments the timbre and power of the ensemble by transforming recordings of the individual players from within the group. Special thanks to Janet Phillips (flute), Mark Cramer (clarinet 1), Liam Scott (clarinet 2), Trevor Davis (bass clarinet), Xin Gao (alto and soprano saxophone), and Sebastian Schrami (trumpet) for their recorded contributions.

## UPCOMING ARTS AND LECTURES

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

Puget Sound is committed to being accessible to all people. If you have questions about event accessibility, please contact 253.879.3236, [accessibility@pugetsound.edu](mailto:accessibility@pugetsound.edu), or [pugetsound.edu/accessibility](http://pugetsound.edu/accessibility)

### March

Saturday, March 8, 7:30 p.m. Faculty Production: *Iphigenia 2.0* by Charles Mee, directed by Jess K Smith '05, Norton Clapp Theatre, Jones Hall. Tickets: \$11 general; \$7 sr. citizen (55+), non-Puget Sound student, military, and Puget Sound faculty/staff/student. Tickets sold at Wheelock Information Center, 253.879.6013, or visit [tickets.pugetsound.edu](http://tickets.pugetsound.edu). Remaining tickets available at the door. Mature subject matter.

Saturday, March 8, 7:30 p.m. Symphony Orchestra, Huw Edwards, conductor, Schneebeck Concert Hall. Free Part of the Society of Composers Region VIII Conference

Monday, March 10–Saturday, April 12 Kittredge Gallery Exhibit: Large Gallery: Michael Schall; Small Gallery: paintings. Opening reception Wednesday, March 12, 5–7 p.m. Free

Wednesday, March 12, 7 p.m. Guest artist Howard Levy with Jazz Band, Schneebeck Concert Hall. Tickets: \$9 general; \$4 Puget Sound students/faculty/staff with ID. Tickets available at Wheelock Student Center, 253.879.6013, and online at [tickets.pugetsound.edu](http://tickets.pugetsound.edu).

Tuesday, March 25, 8 p.m. Guest Lecture “Our Divided Political Heart: The Battle for the American Idea in an Age of Discontent,” by E.J. Dionne, *Washington Post*, Schneebeck Concert Hall. Tickets: Tickets required: \$20 general; complimentary tickets required for Puget Sound students/faculty/staff. Tickets available at Wheelock Student Center, 253.879.6013, and online at [tickets.pugetsound.edu](http://tickets.pugetsound.edu). Advance purchase advised. Sponsored by Susan Resneck Pierce Lectures in Public Affairs and the Arts.

Friday, March 28, 12:05 p.m. Organ at Noon, Joseph Adam, organist, Kilworth Memorial Chapel. Free

Friday, March 28, 8 p.m. (note time) Adelphian Concert Choir, Steven Zopfi, conductor, Kilworth Memorial Chapel. Free

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](http://pugetsound.edu/music) | 253.879.3700