

# Wind Ensemble

**Gerard Morris**, *conductor*

**Rickey Badua**, *MAT '07 and*

**Minna Stelzner**, *MAT '17, guest conductors*





2023 SCI Conference  
Feb. 24, 7:30 p.m.  
University of Puget Sound  
Schneebeck Concert Hall

**WIND ENSEMBLE**  
Gerard Morris, conductor

**PROGRAM**

*World Premiere*

Friday Night Fanfare.....Ian Guthrie

Winter Light.....Matthew Wasson '18

Minna Stelzner '17, guest conductor

Mvt. 2 "Sorrow" from Symphony No. 1 .....William Grant Still  
"Afro American" Robert O'Brien, trans.

*Pacific Northwest Premiere*

The Painted Desert.....Jeffrey Ouper

*Washington State Premiere*

Sunrise at Angler's Roost.....Frank Felice

Rickey Badua '07, guest conductor

INTERMISSION

*Premiere*

Dance of Light (Chanunpa).....Jakub Polaczyk

*World Premiere*

Avellaneda Songs.....Robert Hutchinson

I. Al Partir (On Leaving)

II. A Las Estrellas (To the Stars)

III. A Una Mariposa (To a Butterfly)

Dawn Padula, mezzo-soprano

# UNIVERSITY OF PUGET SOUND WIND ENSEMBLE

Gerard Morris, conductor  
Precious Wilson, band librarian

## *Flute/Piccolo*

Sam Hardwick '26  
Grace Playstead '24  
Alex Westervelt '25\*

## *Oboe/English horn*

Viviana DePinto '26  
Ayla Murphy '26\*

## *Bassoon*

Alex Kirmer '26  
Sara Ponsioen '26\*

## *Soprano/Bass/Contrabass Clarinet*

Jane Beacock '24\*  
Caitlyn Kadooka '24  
Mia Stenberg '24  
Levi Walsh '24

## *Alto Saxophone*

Quinn Fafard '26  
Rae Kertzner '26\*

## *Tenor Saxophone*

Precious Wilson '26

## *Baritone Saxophone*

Jael Rodas '25  
Precious Wilson '26

## *Trumpet*

Maia Connelly '26\*  
Olivia Fross '23  
Wyatt Logan '25  
Aaron Hanson '23

## *Horn*

Rachel Ball '24\*  
Nalin Richardson, guest artist

## *Trombone*

Sam Dossa '24\*  
Maia Nilsson '24  
Coda Scott '25

## *Euphonium*

William Lum '23\*

## *Tuba*

Ian Dunlap '24\*

## *String Bass*

Chris East '23\*

## *Piano/Keyboard*

Ivan Tarasenkov '23  
Bennett Baynham '23

## *Percussion*

Sarah Beacock '26  
Skyler Hedblom '25\*  
Noah Hornecker '26  
Ally Davy '24

\*Denotes section leader.

## CONDUCTOR BIOGRAPHIES

**GERARD MORRIS** currently serves as Director of Bands and Department Chair for winds and percussion at the University of Puget Sound. 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.

In addition to serving as the conductor and artistic director of the esteemed Tacoma Concert Band, Morris's professional engagements include appearances as clinician at CBDNA National Conference, WMEA State Conference, CMEA Bay Section Conference, University of North Carolina at Greensboro New Music Festival, Northwestern University Conducting Symposium, University of British Columbia Conducting Symposium, and guest artist in residence at American Community School (Abu Dhabi/Dubai, UAE), Iowa State University, Xavier University, California State Polytechnic University Pomona.

His 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 ensemble member and soloist.

**RICKEY BADUA** is Director of Bands and Associate Professor of Music at California State Polytechnic University, Pomona where he conducts the Wind Ensemble, Symphonic Winds, teaches beginning & instrumental conducting, and oversees all aspects of the wind studies program. His scholarly research involves championing new wind band repertoire and studying the globalization of the wind band medium. Badua's most current research project involves exploring the wind band developments of Australia and Asia.

Badua is active as a presenter and guest conductor throughout the U.S. and abroad including appearances at the Midwest Clinic International Band and Orchestra Conference, Oxford Conducting Institute, College Band Directors National Conference, California All-State Music Educators Conference, Southern California School Band and Orchestra Association Conference, Georgia Music Educator's Association Conference, and the National Association for Music Education-Northwest Division Conference; his most notable engagements include being one of the first American conductors to guest conduct the Admiralty Navy Band of St. Petersburg, Russia and being selected as finalist for The American Prize in Wind Conducting Competition.

Badua received his Bachelor of Music Education and Master of Arts in Teaching degree from the University of Puget Sound, where he studied conducting with Robert Taylor, and received his Doctor of Musical Arts in Wind Conducting degree from the University of Georgia, where he studied with John P. Lynch.

With a passion for providing opportunities and access to quality music education for young musicians, **MINNA STELZNER MAT '17** has spent two years teaching band in public schools throughout Washington state and currently works as the engagement manager for the Tacoma Youth Symphony Association. Previously, she was the graduate assistant for the University of British Columbia Wind Conducting program, where she oversaw logistics for the band program, conducted the Symphonic Wind Ensemble and Concert Winds, and taught undergraduate conducting courses. Prior to her studies at UBC, she taught in public schools throughout Washington state for two years. As a conductor, she has also made appearances with the Tacoma Music Teachers' Association Orchestral Recital Series and the Puget Sound Youth Wind Ensemble.

Stelzner received the Master of Music degree in wind conducting from the University of British Columbia, where she studied with Robert Taylor, and the Master of Arts in Teaching and Bachelor of Music in music education degrees from the University of Puget Sound, where she studied conducting with Gerard Morris and saxophone with Fred Winkler.

## PROGRAM NOTES

### **Friday Night Fanfare**

**Ian Evans Guthrie**

I began composing this work while at the 2022 Interlochen Arts Camp. As a young aspiring composer, Dr. Mary Land (Associate Professor of Music Education, Western Michigan University) suggested I compose a Grade 2-3 work that would be suitable both for middle schoolers, but also interesting to university directors. I immediately began sketching tunes reminiscent of what I had played in middle school and high school bands, and eventually the fanfare tune - first carried by the horns - stuck.

In this work, I attempt to keep it monothematic, unlike many band works I have encountered or composed myself, in order to keep building energy and excitement without resorting to something too minimalistic or repetitive. In the initial drafts, there were some more contrapuntal sections (besides the fugato at the end), but later I found some ways to simplify yet enhance this work.

The title, like those for many pieces, came after finishing the work and needing something other than Untitled. Since Friday is usually the end of the work week for most people in the Western cultures, I thought Friday Night Fanfare would adequately express the excitement I imagine in this work. Incidentally, I also finished the first major draft of the work on Friday, Aug. 5, 2022.

I hope you enjoy this Friday Fun Fanfare, no matter what day or time you hear it! – Ian Guthrie

*Ian Evans Guthrie is currently an Assistant Professor of Music at Calvary University, and an accompanist at the Interlochen Arts Camp and Kansas City Ballet.*

### **Winter Light**

**Matt Wasson**

Winter often means an absence of light – perhaps this is why some religions incorporate candlelight into their holiday celebrations during the season. Christians light candles on an advent wreath to count the weeks until Christmas, and Jews celebrate Hanukkah, the Festival of Lights, by lighting candles on a menorah.

Countless songs have been written celebrating the religious aspects of the winter season. In this piece, however, I wanted to represent many kinds of light, each suggesting their own winter scene: the fresh light of a crisp winter morning; the gleam of sun on freshly fallen snow; the warm glow of a roaring fire; and the child-like wonder of seeing the neighborhood lit up with holiday lights for the first time.

I hope you enjoy Winter Light! – Matt Wasson

*Matt Wasson is Director of Instrumental Music, Mt. Tahoma High School, Tacoma, Wash.*

**Symphony No. 1 “Afro American”** William Grant Still/O’Brien, trans.  
*Program note used with permission by the Still family and Sandra Ragusa, Montgomery Philharmonic Orchestra.*

William Grant Still (1897-1978) was undoubtedly one of the most influential African-American composers of the early 20th century. He started his musical career playing oboe in the pit orchestra of an All-Black musical, *Shuffle Along*, in 1921. His composition career started when he was awarded a scholarship to study at the Oberlin Conservatory of Music in the era of Jim Crow segregation, when Oberlin was one of the few major conservatories that admitted black students. The premiere of Still’s *Afro-American Symphony* in 1931 signaled one of the earliest works by an African-American composer to gain a place in the orchestral canon, and it has held up well over time. In the work’s title, Still identified his race with pride, inspired by the cultural activism of the Harlem Renaissance. Prior to studying music at Oberlin, Still studied medicine at Wilberforce University and served in the Navy during World War I. Later, he moved to New York and studied composition with George Chadwick and Edgard Varèse. He then traveled to Los Angeles, where he spent his final years and died on Dec. 3, 1978.

Still’s *Symphony No. 1 “Afro-American”* met with great controversy among the press when it was first played by a major symphony. Some felt that the piece belonged with the Paul Whiteman Orchestra, a jazz group that Still often played with, and others who felt that the melding of classical elements with African-American Culture was brilliant. Still wanted to “portray not the higher type of colored American, but the sons of the soil, who still retain so many of the traits peculiar to their African forebears and who have not responded completely to the transforming effect of progress.”



The symphony has four movements, each of which has two different sets of titles, signaling the cultural bifurcation that defined Still's career. One version is thoroughly European: "Moderato assai," "Adagio," "Animato," and "Lento, con risoluzione," while the other, as found in one of Still's notebooks, refers to African-American history: "Longing," "Sorrow," "Humor," and "Aspiration." In the end, because Still wanted to be taken seriously as a symphony composer, he published the work with the traditional European movement titles.

Still was studying with Edgard Varèse when he wrote the first symphony. He kept detailed notebooks with hundreds of themes, each labeled with the theme's effect. He used terms such as voodoo, lament, and spiritual. Reading these notebooks, one gets a sense that he was assimilating two cultures to come up with a symphony that made a larger than life statement. Each movement has a separate character and the original titles – "Longing," "Sorrow," "Humor," and "Aspiration" – tell the story. The second movement, which is being performed this evening, has an F major tonal center with many chromatic alternations that maintain the blues feeling.

Still selected poems of Paul Laurence Dunbar (1872-1906), which serve as four epigraphs in the context of longer quotations. The poems used as epigraphs for the first two movements of the symphony refer to the dreams and sorrows of the former slaves.

The first stanza of "W'en I Gits Home" is attached to the slow second movement, with its spiritual-like melody:

It's moughty tiahsome layin' 'roun'  
Dis sorrer-laden erfly groun',  
An' oftentimes I thinks, thinks I,  
'T would be a sweet t'ing des to die,  
An go 'long home.

## **The Painted Desert**

**Jeffrey Ouper**

The Painted Desert is one of my favorite natural wonders to visit in the State of Arizona. When gazing upon these landscapes, one's eyes travel horizontally vs. vertically (as with the more famous Grand Canyon). My musical depiction, "The Painted Desert" explores instrumental colors and textures over expansive mesmerizing patterns to recreate the feeling of looking over these beautiful landscapes.

*Jeffrey Ouper runs a music lessons business out of his home with a completely full schedule of students of all ages and backgrounds.*

## **Sunrise of Angler's Roost**

**Frank Felice**

During my teaching career in the Butler University School of Music, I have greatly enjoyed the concerts of the Wind Ensemble and other bands, first under Dr. Robert Grechesky, and now under Col. Michael Colburn. Its performers are marvelous, and the range of music they play is far-reaching, both in style as well as difficulty. Sunrise at Angler's Roost was composed to honor the Butler Bands on its 100<sup>th</sup> Anniversary, but takes a different approach for this celebration, rather than using more obvious Butler-related music or subjects. Both of the aforementioned directors, Dr. Grechesky and Col. Colburn both are euphonium players, as was my high school band director, Scott Southwick (who also taught me to play euphonium as my primary "band" instrument). Consequently, I wanted to write a piece featuring our instrument in a solo capacity, as part of an uncomplicated, lyrical, accessible work that celebrates not only these wonderful colleagues and friends but also hearkens back to the beginning of my musical journey in the Bitterroot Valley of Western Montana.

Angler's Roost is located south of Hamilton, Montana, where U.S. Highway 93 crosses over to the west side of the Bitterroot River. While there are cabins and a bait and tackle shop there, it is also a pretty typical, but very beautiful part of the river bottoms: cottonwoods, birches, willows, firs, and pine trees crowd its banks, and water-rounded rocky beaches and downed trees surfacing in the many channels of the river. This river system never fails to move me when I am there, and I greatly miss it when I am away.

*Frank Felice teaches at Butler University in Indianapolis, Indiana.*

## **Dance of Light: "Chanunpa" (Postcard with American Pipes)**

**Jakub Polaczyk**

Dance of Light is inspired by Native American Indian Peace Dance and ceremonial chanunpas pipes. There is no quote from Native American Music within the work, however, it does draw inspiration from rhythms and syncopations within the genre. The work was written as a tribute to the Indigenous People of America.

*Jakub Polaczyk is the Director of the International Chopin and Friends Festival, a radio broadcaster, and faculty member at the New York Conservatory of Music.*

## **Avellaneda Songs**

**Robert Hutchinson**

These three songs were written for my wife, Dr. Dawn Padula, Director of Vocal Studies at the University of Puget Sound, and my colleague, Dr. Gerard Morris, Director of Winds and Percussion at the University of Puget Sound, to collaborate on and premiere on February 24, 2023, at the 2023 Society of Composers, Inc. (SCI) Region VIII Conference at the University of Puget Sound.

For these songs, I wanted to find poetry contemporary with the lifetime of my great-great-great-great-great grandfather, who was born in Jerez de García Salinas, Mexico, circa 1750, and died in Monterey, Calif., in 1826. Gertudis Gómez de Avellaneda was a well-known novelist, playwright, and poet who was born in Cuba in 1814 and died in Spain in 1873. I encourage others to read about her fascinating life and work.

*Robert Hutchinson is Professor of Music at the University of Puget Sound.*

## **TEXTS AND TRANSLATIONS**

### **Al Partir**

¡Perla del mar! ¡Estrella de Occidente!  
¡Hermosa Cuba! tu brillante cielo,  
la noche cubre con su opaco velo como  
cubre el dolor mi triste frente.

Voy a partir... La chusma diligente  
para arrancarme del nativo suelo  
las velas iza y pronta a su desvelo  
la brisa acude de tu zona ardiente.

¡Adiós, patria feliz!, ¡Edén  
querido! Doquier que el hado en  
su furor me impela tu dulce  
nombre halagará mi oído.

Ah, que ya cruje la turgente vela,  
el ancla se alza, el buque  
estremecido las olas corta y  
silencioso vuela.

### **On Leaving**

Sea pearl, western star,  
shining Cuba, night hides  
your bright sky in its thick veil  
as grief clouds my sad brow.

Time to leave. The eager crew, to  
wrench me from my earth, hoists sails,  
and ready winds rush from your fiery  
ground.

Fare well, my happy land, my Eden.  
Wherever angry chance may force  
my path your sweet name will soothe  
my ear.

Fare well. The huge sail crackles,  
the anchor lifts, the anxious ship  
cuts the waves and flies in silence.

## **A Las Estrellas**

Reina el silencio: fúlgidas en tanto,  
luces de amor, purísimas estrellas,  
de la noche feliz lámparas bellas,  
Bordáis con oro su enlutado manto.

El placer duerme y vela mi quebranto,  
y rompen el silencio mis querellas,  
volviendo el eco, unísono con ellas,  
de aves nocturnas el siniestro canto.

Estrellas, cuya luz modesta y pura,  
del mar duplica el azulado espejo,  
si a compasión os mueve la amargura.

Del intenso penar, por que me quejo,  
¿Cómo para aclarar mi noche oscura  
no tenéis ¡ay! ni un pálido reflejo?

## **A Una Mariposa**

Hija del aire, nívea mariposa,  
que de luz y perfume te embriagas  
y del jardín al amaranto vagas,  
como del lirio a la encendida rosa;

Tú que te meces cándida y dichosa  
sobre mil flores que volando halagas,  
y una caricia por tributo pagas  
desde la más humilde a la orgullosa:

Sigue, sigue feliz tu raudo vuelo.  
Placer fugaz, no eterno solicita  
que la dicha sin fin sólo es el cielo:

Fijar tu giro vagaroso evita,  
que la más bella flor que adorna el suelo  
brilla un momento y dóblase marchita.

## **To the Stars**

Silence reigns: whilst they glow, lights of  
love, stars so pure,  
by the blissful night beautiful lamps  
embroider with gold her mourning cloak.

Pleasure sleeps and masks my sorrow  
and my complaints break the silence,  
the echos returning in unison with them,  
from nocturnal birds, the sinister song.

Stars, whose modest and pure light  
replicates from the sea a bluish mirror,  
if bitterness moves you to compassion.

Out of intense pain is why I complain,  
Why, so as to brighten my dark night,  
do you not have, oh, even a pale  
reflection?

## **To A Butterfly**

Daughter to the wind, snow-white  
butterfly,  
Inebriate with perfume and sunlight,  
Wandering from garden to amaranth,  
And from iris to fiery rose alighting.

Blessed butterfly, you innocently sway  
Over a thousand flowers charmed by your  
flight,  
Each and every flower caressing in turn,  
From the humblest to the proudest in the  
bower.

Continue happily on your swift rounds,  
Fleeting, not eternal pleasure seeking,  
For endless joy is only in Heaven's gift;  
Avoid a fixed course; wander, wander at  
will  
For the most beautiful flower adorning  
earth  
Shines for a moment, withers, bends and  
dies.

## UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise. Most performances are broadcast at [PUGETSOUND.EDU/SCHNEEBECKLIVE](http://PUGETSOUND.EDU/SCHNEEBECKLIVE).

SATURDAY, FEB. 25

### **Puget Sound Symphony Orchestra (SCI Conference)**

Anna Wittstruck, conductor; with guest composers  
Reena Esmail, Oswald Huynh, and Wenbin Lyu  
Schneebeck Concert Hall, 7:30 p.m.

WEDNESDAY, MARCH 1

### **Violin Master Class with Melissa White**

Schneebeck Concert Hall, 6:00 p.m.

SATURDAY, MARCH 4

### **Concerto-Aria Final Round**

Puget Sound student competition finalists  
Schneebeck Concert Hall, 7:30 p.m.

SUNDAY, MARCH 5

### **All-Ukrainian Piano Recital**

Featuring guest artist Dr. Timothy Hoft  
Kilworth Memorial Chapel, 2 p.m.

MONDAY, MARCH 6

### **Piano Master Class with Dr. Timothy Hoft**

Schneebeck Concert Hall, 1 p.m.

TUESDAY, MARCH 7

### **Flute Master Class with Dr. Anastasia Petanova**

School of Music building, Room L6, 7 p.m.

WEDNESDAY, MARCH 8

### **Flute recital featuring Dr. Anastasia Petanova with Timothy Christie, viola; and Ronaldo Rolim, piano**

Schneebeck Concert Hall, 7:30 p.m.

FRIDAY, MARCH 10

### **Adelphian Concert Choir**

Steven Zopfi, conductor  
Kilworth Memorial Chapel, 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](http://pugetsound.edu/events).

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## **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](http://pugetsound.edu/communitymusic) | 253.879.3575





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School of Music