

# **University Wind Ensemble**

Sunday, March 10, 2019 at 3pm  
Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University  
School of Arts and Communication / Department of Music presents

# University Wind Ensemble

Edwin Powell, *Conductor*

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Welcome to Lagerquist Concert Hall.  
Please disable the audible signal on all watches and cellular phones for the duration of the concert.  
Use of cameras, recording equipment and all digital devices is not permitted in the concert hall.

## PROGRAM

**Symphony No. 4** ..... **Morton Gould (1913-1996)**  
**Scotch Strathspey and Reel**..... **Percy Grainger (1882-1961)**  
trans. Leroy Osmon

## *INTERMISSION*

**Echo Chambers** ..... **Peter Van Zandt Lane (b. 1985)**  
*World premiere*  
**Serenity** ..... **Ola Gjeilo (b. 1978)**  
**Folk Dances**..... **Dmitry Shostakovich (1906-1975)**  
trans. H. Robert Reynolds

## Program Notes

In the most common current usage, an “echo chamber” refers to a system in which beliefs are amplified inside a community where varied or opposing ideas are shut out, and the process of repetition and confirmation-bias lead discourse to become increasingly extreme and polarized. The prevalence of these scenarios is perhaps more pronounced today than it has ever been, in large part through how technology has increasingly fostered these closed systems in media and social networking. The term has its origins in acoustics, describing a hollow enclosure where sound reverberates.

When composing for acoustic instruments and electronics, I’m wary of the meaning that the presence of technology on stage carries in our centuries-old performance traditions. As a result, I’m inclined to connect the use of electronics in live performance to paradigms of technology in our lives, more broadly. Thus, in writing this piece for wind ensemble and electronics, I wanted to find ways that our echo chambers of tribalism might connect with the sonic origins of the term, and how growing presence in our socio-technological lives might be explored through musical storytelling.

In my piece, you will immediately hear two contrasting and opposing themes (the first in the woodwinds and percussion, the second in the brass). The themes are metrically polarized and in harmonically incompatible modes. Whereas a more conventional composition might develop the music by combining the themes, these two are like oil and water, and despite a third, more lyrical theme trying to mediate them, they persist in separate spheres until they are pushed together and thrown into conflict. Throughout, electronic echoes, filters, and resonances expand the sonic palette, extend the upper register of the ensemble, and egg-on our thematic characters. A brief heroic moment of common ground is eventually achieved, but it is fleeting and dissolves before it can be satisfyingly felt as a resolution of two opposing entities.

*Echo Chambers* was composed for a consortium of fifty wind ensembles, led by and dedicated to Edwin Powell and the Pacific Lutheran University Wind Ensemble.

~Peter Van Zandt Lane

## About the Composer

Peter Van Zandt Lane's music has been praised by critics for its "depth, character, and pleasing complexity" (*Boston Musical Intelligencer*), and has been recognized for its "appeal to musicians and audiences, no matter their personal musical aesthetic" (*Asymmetry Music Magazine*). He composes for chamber ensembles, band, orchestra, and often integrates electronics into his concert music. Tapping into a visceral sense of rhythm and momentum, Peter's works traverse the space between the organic and the mechanical, combining an eclectic range of both classical and vernacular influences with a polyamorous harmonic language. His full-length ballet, *HackPolitik*, explores the unique topic of cyber-dissidence through live music, dance, and electronics. Bringing contemporary music and dance into the cross-section of art, technology, and politics, *HackPolitik* was featured on *BBC Radio*, *Boston Magazine*, and *Forbes* (among a number of press outlets that rarely touch contemporary music), and was hailed by critics as "angular, jarring, and sophisticated . . . very compelling . . . Ballet needs live music, and this one offered it at the highest level." (*Boston Musical Intelligencer*). The NYC premiere of *HackPolitik* was a *New York Times Critic's Pick*, praised as "refreshingly relevant." (*The New York Times*).

A recipient of the 2018 Charles Ives Fellowship from the American Academy of Arts and Letters, Peter has received fellowships from Composers Now, Yaddo, MacDowell Colony, the Atlantic Center for the Arts, and the Virginia Center for the Creative Arts. He has been commissioned by American Chamber Winds (*Radix Tyrannis*, a concerto for Joseph Alessi premiered at the 2017 WASBE International Conference), the Barlow Endowment for Music Composition, The Sydney Conservatorium Wind Symphony, the Composers Conference at Wellesley College, Dinosaur Annex Music Ensemble, Transient Canvas, and the Purchase Percussion Ensemble, among others. His compositions have been performed across the United States and abroad, by acclaimed musicians and ensembles such as the Cleveland Orchestra, the Lydian String Quartet, International Contemporary Ensemble, Triton Brass, Xanthos Ensemble, East Coast Composers Ensemble, Ensemble Signal, NotaRiotous, The Quux Collective, Freon Ensemble (Rome), and the New York Virtuoso Singers. His works for wind ensemble, particularly *Hivemind* and *Astrarium* have become widely programmed among college and university wind ensembles. Peter's work has been recognized by a number of awards and prizes – most recently the American Prize and Lili Boulanger Memorial Prize (finalist) – and has been featured national and international music festivals and conferences including Spark, Original Gravity Concert Series, SEAMUS, SoundNOW, LIPM/IEMS (Buenos Aires), Forecast Music, Firebrand Concert Series, Third Practice, Boston Cyber-Arts, Leonard

Bernstein Festival of the Arts, and Festival Miami.

Peter is also an active bassoonist, focusing primarily on the performance of new works in a chamber or electroacoustic setting. He has participated in the premieres of dozens of works by living composers, was featured as a soloist at the world renowned Teatro Colón in Buenos Aires, and across the nation at a number of music festivals and concert series, including the New York City Electroacoustic Music Festival, Spark Festival, New Gallery Concert Series, Music: Cognition, Technology and Society at Cornell University, the Festival of Contemporary Music (San Francisco), and 12-Nights Electronic Music and Art, SCI, and the Sound and Music Computing Conference (Copenhagen). Recordings of his music are available on New Focus, PARMA/Navona Records, New Dynamic Records, and Innova Records.

Peter holds composition degrees from Brandeis University and the University of Miami Frost School of Music, and studied composition with Melinda Wagner, Eric Chasalow, David Rakowski, and Lansing McLoskey. He is currently Assistant Professor of Composition and Director of the Roger and Phyllis Dancz Center for New Music at the University of Georgia Hugh Hodgson School of Music, and previously held teaching positions at Brandeis University, Wellesley College, MIT, and Harvard.

### University Wind Ensemble Personnel

#### Flute

Paige Balut  
Kelli Bower  
Erika Hoagland  
Allison Moore  
Robin Wessel  
Eri Yeomans\*

#### Oboe/English Horn

Marissa Dallaire\*  
Gretchen Johnson  
Sarah Seeman

#### Bassoon

Claire Calderon  
Avery Floyd\*

#### Contra Bassoon

TJ Mallos

#### Clarinet

Daniel Aliment\*  
Lanie Barndt  
Emily Gibbons  
Emily Phipps  
Frank Saxton  
Dru Wickenkamp

#### Bass Clarinet

Grant Benson  
Abigail Foster

#### Contra Bass Clarinet/Laptop

Ian Lindhartsen

#### Alto Saxophone

Dalton Best\*  
Dale Emoto  
Ben Martin

#### Tenor Saxophone

Abigail Shedd

#### Baritone Saxophone

Marcel Augustin

#### Trumpet

Kyle Doughton  
Michelle John  
Donovan Klega  
Devin Morris\*  
Ava Shellenberger  
Darek Solomon

#### Horn

Elena Bauer  
Ben Johnson\*  
William Simpson  
Serena Stieglitz

#### Trombone

Abigail Dean\*  
Kiah Miller  
Ben Woodbury

#### Bass Trombone

Andrew Ringle

#### Euphonium

Jerdil Castillo\*  
Holden Smith

#### Tuba

Zecharia Naranjo  
Ellison Roycroft\*

#### Percussion

Jordan Bluhm  
Matthew Kusche\*  
Quinn Rasmussen  
Eric Zabala

#### Double Bass

Kaia Malone

\* = Section Leader