

University Wind Ensemble

Sunday, March 20, 2022 at 3pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

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

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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

- Philharmonic Fanfare**.....**Gina Gillie (b. 1981)**
- Musica Ignota** **Ingrid Stötzel (b. 1971)**
- Where Words Cannot Go**.....**Nicole Piunno (b. 1985)**
Ron Gerhardstein, *conductor*
- Breathe**..... **Alex Shapiro (b. 1962)**
- Echo Chambers** **Peter Van Zandt Lane (b. 1985)**

Program Notes

Commissioned by Adam Stern and the Seattle Philharmonic Orchestra, *Philharmonic Fanfare* was written as a symphonic fanfare for the Seattle Philharmonic's 75th anniversary celebration. The piece, scored for an orchestral brass section, employs quartal harmony, snappy fanfare rhythms and flowing melodies. The opening seven-note motif represents the letters in "Seattle," and this motif weaves in and out of the contrasting melodies throughout the duration of the fanfare. Exciting and uplifting, this fanfare is scored for three trumpets in Bb, four horns in F, two tenor trombones, one bass trombone, and one tuba.

Dr. Gina Gillie is Professor of Music at Pacific Lutheran University where she teaches horn, chamber music, aural skills, composition, music history, conducts a horn choir, and performs frequently in solo and chamber recitals. At the university, she is a member of two faculty chamber ensembles: the Camas Wind Quintet and the Lyric Brass Quintet. As an orchestral player, Dr. Gillie held the position of Assistant Principal with Symphony Tacoma from 2008-2017. She actively freelances with several professional groups such as the Pacific Northwest Ballet, the Fifth Avenue Theater, the Vashon Opera, the Northwest Sinfonietta, and the Seattle Soundtrack Orchestra. In 2006, she attended the Tanglewood Music Festival as an orchestral fellow where she worked with several world-class musicians such as James Levine, Elliot Carter, Bernhard Haitink, Stefan Asbury, Herbert Blomstedt, Charles Rosen, Barry Tuckwell and John Williams. Dr. Gillie received her bachelor's degree in horn performance from PLU and her master's and doctoral degrees in horn performance from the University of Wisconsin-Madison. While in graduate school, she began her foray into composition as well as the natural horn, both of which have become specialties for her. As a composer, she enjoys writing chamber music for horn and other instruments, and she frequently receives commissions for a variety of chamber works. Her compositions have received several performances both nationally and internationally. A list of her compositions as well as other information about Dr. Gillie can be found on her website: sites.google.com/a/plu.edu/gina-gillie---hornist-composer-vocalist. When she is not playing horn or writing music, she enjoys practicing aerial silks.

There are times in life when it is hard to find the right words. At times like this music is often able to speak in ways we cannot. My wish is that *Where Words Cannot Go* can be whatever it needs to be for anyone who hears it. Throughout this piece I personally hear various musical moments that are like waves of grief taking over a person. To me, it tells a story of loss while searching for light and healing.

Nicole Piunno is a composer who views music as a vehicle for seeing and experiencing the realities of life. Her music often reflects the paradoxes in life and how these seeming opposites are connected as they often weave together. Her harmonic language and use of counterpoint mirrors the complexity of our world by acknowledging light and dark, past and present, beauty and brokenness, confinement and freedom, chaos and order, spiritual and physical, life and death. Nicole holds a Doctor of Musical Arts degree in composition and a Master of Music degree in theory pedagogy from Michigan State University. Her composition teacher was Ricardo Lorenz. She earned a Master of Music degree in composition at Central Michigan University, studying with David Gillingham. Nicole earned a Bachelor of Music degree in music education and her emphasis was on trumpet. Her music has been performed by the Principal Brass Quintet of the New York Philharmonic, Athena Brass Band, The United States Coast Guard Band, Wind Symphony of Clovis, the University of North Texas Wind Ensemble, and at many other universities and conservatories around the country. Her chamber music has also been performed at the Orvieto Musica TrumpetFest in Orvieto, Italy, the International Trombone Festival, and multiple International Trumpet Guild Conferences.

The famous Rhineland mystic, nun, healer, and composer Hildegard von Bingen (1098-1179) hardly needs an introduction. Recent popular and scholarly discoveries of her music as well as correspondences and writings on natural healing have made her famous to the public at large. Her extraordinary achievements, all the more astonishing considering the burden of being a woman in a medieval monastic world, have made her something of an international cult figure. My composition *Musica Ignota* draws inspiration from Hildegard's music as well as her lesser-known invented language system entitled Lingua Ignota (Latin for "unknown language"). To write in this imaginary language, she used an alphabet of 23 letters and created a glossary of over 1000 beautiful, unknown words, presumably intended as a universal language for mystical purposes. The opening to the glossary in the *Wiesbaden Riesencodex* disarmingly states that Lingua Ignota is "an unknown language brought forward by the simple human being Hildegard (Ignota lingua per simplicem hominem Hildegardem prolata)." Having grown up in the Rhineland myself, I have long been fascinated by Hildegard von Bingen and it is my hope that the "unknown music" brought forth in my composition *Musica Ignota*, serves to honor her life and work.

Ingrid Stölzel has been described as having “a gift for melody” (*San Francisco Classical Voice*) and “evoking a sense of longing” that creates “a reflective and serene soundscape that makes you want to curl up on your windowsill to re-listen on a rainy day,” (*I Care If You Listen*). Stölzel was born and raised in Germany and has resided in the United States since 1991. She holds a DMA in composition from the University of Missouri, Conservatory of Music and Dance in Kansas City, and a Master of Music in composition from the Hartt School of Music in Hartford, CT. Before joining the University of Kansas School of Music, she served as Director of the International Center for Music at Park University. Stölzel’s compositions have been commissioned by leading soloists and ensembles, and performed in concert halls and festivals worldwide, including Carnegie Hall, Merkin Concert Hall, Kennedy Center, Seoul Arts Center, Thailand International Composition Festival, Festival Osmose (Belgium), Vox Feminae Festival (Israel), Dot the Line Festival (South Korea), Ritornello Chamber Music Festival (Canada), Festival of New Music at Florida State (USA), Beijing Modern Music Festival (China), Festival of New American Music (USA), and SoundOn Festival of Modern Music (USA). Her music has been recognized in numerous competitions, among them recently the Suzanne and Lee Ettelson Composer’s Award, Red Note Composition Competition, the Robert Avalon International Competition for Composers, and the Kaleidoscope Chamber Orchestra Competition. Recordings can be found on various commercial releases including her portrait album, *The Gorgeous Nothings*, which features her chamber and vocal chamber music.

Breathe

Much of the year 2020 is epitomized by the concept of being deprived of breath. From the lung-destroying effects of COVID-19, to the murderous strangulations of police brutality. From the searing, choking walls of wildfire smoke, to the smothering treason of politicians attempting to asphyxiate democracy. It was tempting to title this piece, *2020*. But the pandemic, the systemic racism, the climate changes, and the abuses of power that churned malevolently as I composed this music, although heightened by a collective awareness, are neither new, nor approaching any resolution. As quarantine has led millions of people to repeat the same day over and over, a simple theme of twelve notes repeats nine times, painfully slowly, always in the same order. A piano, rather than a wind instrument from which a deadly virus might be spread, offers up one pensive note at a time, paired with an atmospheric soundscape. As people attempt to stay connected to others through the internet, the combination of isolation and technology are a familiar theme. The static bleakness begins in grayness, becoming only more grim as time passes. Three quarters through, the orchestration gradually fills with sounds made from humans, not computers. The electronic track stops. The technology stops. All we hear are live musicians as the conductor, formerly tethered to unrelenting demands of a metronomic click track, is finally able to allow the ensemble to breathe freely. Phrases climb upward from uncertainty, but of course there is no resolution. There can never be a resolution, because humans are not capable of it. But there can be hope, and breath.

Composer **Alex Shapiro** aligns note after note with the hope that at least a few of them will actually sound good next to each other. Her persistence at this activity, as well as non-fiction music writing, arts advocacy, public speaking, wildlife photography, and the shameless instigation of insufferable puns on Facebook, has led to a happy life. Ever-boastful of her terminal degree of a high school diploma (an impressive feat, having failed 8th grade algebra), Alex lives in the middle of nowhere on a small rock between the coasts of Washington State and British Columbia, and draws from a broad musical palette that giddily ignores genre. Her acoustic and electroacoustic works are published by her company Activist Music LLC, have won almost no awards, are performed and broadcast daily, have rarely been reviewed, and can be found on over thirty commercial releases from record labels around the world. No musician or audience member has yet to contact Alex to request their money back. Emphasis on, "yet." In addition to lavish customer refund policies, Ms. Shapiro is noted for her seamless melding of live and recorded sounds, and for her innovative uses of multimedia in performance and music education. A widely published advocate on topics ranging from technology, copyright, diversity, music education, and the music business, and a likable person from whom you can learn details about python breeding, Alex is the Symphonic and Concert writer member of the Board of Directors of ASCAP, and serves on the Board of Directors of the ASCAP Foundation and The Aaron Copland Fund for Music. Alex's music as well as her other, sometimes unusual pursuits, can be experienced on her website, www.alexshapiro.org

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'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 Critics 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 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.

About the Conductors

Edwin Powell is the Director of Bands and Professor of Music at PLU, where he is responsible for the University Wind Ensemble, conducting and music education methods courses. In 2015 he was the recipient of a PLU Faculty Excellence Award. Dr. Powell earned degrees from the University of the Pacific, the Cincinnati College – Conservatory of Music, and The University of North Texas, where he completed a Doctor of Musical Arts in Conducting studying with Eugene Migliaro Corporon. Previous to his 2005 appointment at PLU, Dr. Powell was on faculty at the University of Tennessee, where he was Assistant Director of Bands responsible for the Symphonic Band, the 350-member Pride of the Southland Marching Band, conducting courses and music education methods courses. Dr. Powell maintains an active schedule as a clinician and adjudicator worldwide conducting groups from San Francisco, California to Riyadh, Saudi Arabia. He enjoys producing recordings, is a contributing author for the immensely popular textbook series *Teaching Music Through Performance in Band*, by GIA Publications, and is published in the *NBA Journal*, *Voice Magazine* and the *Journal of Band Research*.

Ron Gerhardtstein is Associate Professor of Music Education at PLU where he teaches coursework in the music education curriculum and serves as the conductor of the PLU Concert Band. In addition, he instructs Music 101

(Introduction to Music) and supervises music practicum and student teacher placements. Dr. Gerhardstein has taught instrumental and vocal music in both public and private settings in the states of Washington, Idaho, Pennsylvania, and Ohio for 18 years. He earned the Ph.D. in Music Education from Temple University where he studied with Edwin Gordon and Beth Bolton. He studied saxophone performance with Robert Miller at the University of Idaho. From 2005-2014, he was the band director at West Valley High School in Yakima, WA. His band program had a strong reputation for excellence in all areas (Concert Band, Jazz Band, and Marching Band). His WVHS groups won numerous awards of excellence and have been honored with clinic performances at the WMEA state conference as well as guest artist jazz performances with Terell Stafford (2011) and Wycliffe Gordon (2013). Ron is an active member of WMEA serving a term as the Regional President of the Yakima Valley region, WMEA All-State Concert Band Site Manager, and was elected to the WMEA Board as the Band Curriculum Officer for the 2010-12 Biennium. He serves often as a mentor for young teachers, clinician, festival adjudicator, and has worked as a guest conductor for the Lower Columbia Region, the Washington Ambassadors of Music, and he directed the 2017 WMEA Junior All-State "Rainier" Band. From 1998-2001, he served on the faculty of Ohio Wesleyan University teaching elementary and secondary methods and supervising student teaching placements. Dr. Gerhardstein was honored as the 2014 WMEA/WIAA Music Educator of the Year. He makes his home in Tacoma with his wife, Jerilyn, a first-grade teacher in the Bethel School District.

2021-2022 Pacific Lutheran University Wind Ensemble

Flute

Felicity Ankrom
Ellen Coburn
Madison Ely*
Ryan Fisher
Robin Wessel

Oboe

Karah Ritter
Ainsley Fuerst*

Bassoon

Claire Calderon
Rorie Millward*
Adam Johnson

Clarinet

Caitlin Collins
Icarus DeOsu
Katherine Lewis
Sophia Ramos
Jeremy Wuitschick*

Bass Clarinet

Curtis Ganung

Alto Sax

Josh Green
Dale Emoto
Ben Martin*
Jason Parshall

Tenor Sax

Catherine Ballestrasse
Marie Morgan

Baritone Sax

Denny Corson

Horn

Aubrey Acuña
Benjamin Birmingham*
Kaila Harris
Gina Gillie**

Trumpet

Jacob Boseley
Jessa DelosReyes*
Connor Kaczowski
Autumn Lyle
Jess Mason
Carl Reese

Trombone

Jakob Johnson
Kiah Miller*
Sarah Zundel

Euphonium

Jerdil Castillo*
Joseph Middleton

Tuba

Gabriel Murray
Dylan Patrick*

Percussion

Kyle Gough
Josh Hansel
Ben Helgeson
Haley Miguel
Quinn Rasmussen*
Cole Strichertz
TJ Wheeler

Piano

Henry Hossner

Double Bass

Lexi Castillo
Madeline Cline

*Section Leader

**Composer/PLU Faculty