



# WESTERN/NORTHWESTERN DIVISION CONFERENCE

*March 16–19, 2022*



UNIVERSITY OF PUGET SOUND | SCHOOL OF MUSIC



## Welcome to the University

---

As president of the University of Puget Sound, I am honored to welcome you to this concert by our outstanding Wind Ensemble. Puget Sound is one of the few universities in the country to support a comprehensive school of music within a nationally recognized liberal arts college. Our conservatory-style program combines a rigorous curriculum with extensive performance opportunities to ensure that students gain the skills and experience needed to go on to top graduate schools or pursue careers in performance, teaching, scholarship, the music industry, or other music-related fields.



The School of Music faculty is composed of concert artists, conductors, composers, historians, music educators, musicologists, and theorists who are all outstanding in their specialties. Their devotion to teaching creates an environment that combines high standards with a commitment to student development—ensuring that students achieve equal excellence in musical performance and understanding.

But no matter what they pursue during their time on campus and after they graduate, there will be countless moments in each of our students' lives when the quality and rigor of their undergraduate education will prove to be the preparation fundamental to their success. We are so happy to host you for the 2022 CBDNA Western/Northwestern Division Conference, and hope you enjoy your time here at Puget Sound!

A handwritten signature in black ink that reads "Isiaah Crawford".

Isiaah Crawford, Ph.D.  
*President of the University*

Welcome to the University of Puget Sound, and especially to the performance of the Puget Sound Wind Ensemble, conducted by Dr. Gerard Morris, Professor of Music. Our performers embody the best of what the University has to offer—



talented and creative students, strong commitments to collaborative learning and performance, and a clear understanding of the vital role that the arts plays in our world. We are justifiably proud of our student musicians, who pursue successful artistic careers and pursue degrees in more than 50 academic fields.

Our students thrive under the leadership and mentorship of Puget Sound faculty who are trained at the finest conservatories and graduate programs in the nation. Our dedicated faculty challenge them to excel through outstanding teaching and their own professional accomplishments. Together, the University of Puget Sound School of Music enriches the campus and community with more than 150 performances each year, incorporating both traditional, contemporary, and cutting-edge repertoire.

Enjoy the performances! We're glad you're here and appreciative of the work you do on your own campuses in support and celebration of music. And the University of Puget Sound looks forward to welcoming you back to our beautiful campus.

A handwritten signature in black ink that reads "Laura L. Behling".

Laura L. Behling, Ph.D.  
*Provost and Dean of the University*

As Director of the School of Music at the University of Puget Sound I am delighted to welcome you to campus for the 2022 College Band Directors National Association Western/Northwestern Division Conference. I look forward to joining together at our opening concert and hearing



two world premieres by *CBDNA Western/Northwestern Division Bridgeworks Consortium* composers Viet Cuong and Joel Puckett. It is an honor to host so many outstanding wind ensembles, and to reconvene the Intercollegiate Band, featuring many of our finest students. In addition to a wide variety of performances, we come together to tell our stories, talk about the opportunities that emerged from the challenges presented by this global pandemic, celebrate our successes, and imagine our future. Music making is a communal activity and this conference is a time to celebrate being together once again!

I am hopeful your attendance at this conference will provide opportunities for curiosity, critical thinking, exchange of ideas, continued life-long learning, and ultimately inspiration to bring back to the rehearsal hall and podium. We invite you to enjoy your time on campus, in Tacoma, and all the beautiful Pacific Northwest has to offer. Drawing upon your new CBDNA vision statement, I welcome you to Puget Sound to gather as a community of artists who transform lives through music. We are happy you are here!

*Tracy A Doyle*

Tracy Doyle  
*Director of the School of Music  
University of Puget Sound*

On behalf of the University of Puget Sound it is my honor to serve once again as host and welcome you to the 2022 CBDNA Western/Northwestern Division Conference. Thank you to all those who helped to bring this event to fruition, including our national officers, division presidents Emily Moss



and Diane Soelberg, presidents elect James Smart and Paul Cummings, vice presidents Rob Taylor and Reed Chamberlin, treasurer Thomas Rohrer, and past presidents Andy Collinsworth and Bob Belser. I am continually inspired by our division leaders and am grateful for their dedication to our profession.

As planning for the 2022 conference began last summer, I was inspired by colleagues who selflessly offered guidance and support. I was also reminded of the love and passion we possess for our profession, as well as the positive impact we impart upon one another. These interactions led me to reflect on friends and mentors who influenced my life over the years. I'm sure it is true for all of us: without the meaningful personal relationships we've cultivated with our friends and mentors, none of us would be where we are today. Friendship truly is the sweetest influence. In that spirit, I thank our division officers who have assembled an impressive array of professionals to offer clinics, discussions, and performances; including legendary conductors Paula Holcomb and Gary Hill. I also thank Bridgeworks Commission composers Joel Puckett (2020) and Viet Cuong (2022) for their exciting new compositions that will be premiered by the Puget Sound Wind Ensemble.

In closing, I thank each of you for traveling to Puget Sound to attend this year's conference as we celebrate our friendships and four days of outstanding performances and sessions. I sincerely hope you enjoy your visit to the Pacific Northwest and look forward to the time we will spend together.

A handwritten signature in black ink, appearing to read 'Gerard Morris'.

Gerard Morris, division conference host  
*Director of Bands and Chair of winds and percussion  
University of Puget Sound*



## featuring



John Astaire



Dustin Barr



Brian Baumbusch



Troy Bennefield



David Betancourt



Jeffrey Boeckman

## WEDNESDAY, MARCH 16, 2022

1:30 p.m.

### Shuttle Service

*From Silver Cloud Hotel at Point Ruston to University of Puget Sound campus*

2–7 p.m.

### Conference Registration

*Schneebeck Concert Hall lobby*

3–4:30 p.m.

### Intercollegiate Band chair auditions

*School of Music Building and Wheelock Student Center*

Warmup rooms	Practice room wing (bottom floor)
Flutes, Oboes	Room 304
Clarinets	Room L1
Saxophones/Low Woodwinds	Room 027
Horns	Room L6
Trumpets	Room 310
Trombones	Room 313
Euphonium/Tuba	Room 015
Percussion	Rasmussen Rotunda, WSC

5:30–7 p.m.

### REHEARSAL: Intercollegiate Band

*Rasmussen Rotunda, Wheelock Student Center*

Paula Holcomb, conductor

Professor, Fredonia State University of New York

7:30–8:30 p.m.

### CONCERT: University of Puget Sound Wind Ensemble

*Schneebeck Concert Hall*

Gerard Morris, conductor

8:45 p.m.

### Shuttle Service

*From campus to Silver Cloud Hotel at Point Ruston*

9 p.m.

### Reception at Copper & Salt Northwest Kitchen

*Silver Cloud Hotel at Point Ruston*

## THURSDAY, MARCH 17, 2022

7:50 a.m.

### Shuttle departure 1

*From Silver Cloud Hotel at Point Ruston to campus  
Arrives on campus at 8:10 a.m.*

8:30 a.m.

**Shuttle departure 2**

*From Silver Cloud Hotel at Point Ruston to campus  
Arrives on campus at 8:50 a.m.*

featuring



Jason Caslor

9 a.m.–noon

**REHEARSAL: Intercollegiate Band**

*Rasmussen Rotunda, Wheelock Student Center*

Paula Holcomb, conductor

Professor, Fredonia State University of New York

9–9:25 a.m.

**SESSION: Beyond the Pandemic:  
Triumphs and Tools for a New Era**

*Tahoma Room, Thomas Hall*

Danielle Gaudry, California State University East Bay

Emily Moss, California State University Los Angeles

*After an unprecedented academic year in 2020–21, many directors want to put it all behind them and get “back to normal,” preparing concerts and generally getting our students ready for their future careers in music. As much as we want to forget the challenges this year presented, perhaps there is room to consider the positives that came out of the pandemic; could the strategies, philosophies, and pedagogies that were considered a necessity while we were in lockdown now can be looked at as benefits to our students and programs? Danielle Gaudry and Emily Moss will discuss triumphs and revelations from the past year, as well as tools and ideas gathered from other directors that can continue to be used in the months and years to come.*



Viet Cuong



Erin Duke

9:30–10:05 a.m.

**SESSION: Isotropes: An Innovative, Symphony-Length,  
Remote Recording Project in Response to the Covid-19  
Pandemic**

*Tahoma Room, Thomas Hall*

Dustin Barr, California State University Fullerton

Brian Baumbusch, University of California Santa Cruz

*Conductor Dustin Barr and composer Brian Baumbusch discuss an innovative music performance-recording collaboration resulting in the forthcoming commercial release of Baumbusch's Isotropes. This symphony-length work features thousands of remotely recorded musical fragments, often in highly divergent tempo relationships. The complex polytempo sounds that result are nearly impossible to rehearse or perform by a live ensemble. Isotropes is a groundbreaking addition to the repertoire and engaged the students of the CSUF Wind Symphony in pioneering ways during the COVID-19 crisis. The methodology employed has significant potential for further development after the pandemic subsides.*



Jamal Duncan



T. André Feagin



Danielle Gaudry



### featuring



Ron Gerhardstein



Gary Hill



Paula Holcomb



Robert Hutchinson



Brent Levine



Craig McKenzie

10:10–10:45 a.m.

### **SESSION: Music for Wind Band and Electroacoustics: a Post-Covid Update**

*Tahoma Room, Thomas Hall*

Troy Bennefield, Washington State University

*Although we cannot overstate the negative effects of COVID on our music making and teaching, there have been some notable positive outcomes. One of these positives is the drastic expansion of bands performing along with electroacoustic elements and composers' increasing inclusion of these elements in their new compositions. This presentation will update Dr. Bennefield's 2019 CBDNA presentation with post-COVID additions, along with updated categories for organizing works with electronics.*

11 a.m.–noon

### **GENERAL SESSION: Looking Forward**

*Tahoma Room, Thomas Hall*

Moderator, Emily Moss, California State University Los Angeles and CBDNA Western Division President

*Please join the membership for a deep conversation about our profession: where we are, where we hope to be in the future, and how we might get there.*

1:30–2:30 p.m.

### **CONCERT: California Polytechnic State University Wind Ensemble**

*Schneebeck Concert Hall*

Christopher J. Woodruff and Nicholas P. Waldron, conductors

2:45–3:45 p.m.

### **CONCERT: Whitworth Wind Symphony**

*Schneebeck Concert Hall*

Richard Strauch, conductor

4–5:30 p.m.

### **SESSION: Composers Forum**

*Tahoma Room, Thomas Hall*

Moderator, Robert Taylor, University of British Columbia  
Panelists, Alex Shapiro, Joel Puckett, Viet Cuong, and Robert Hutchinson

4–6 p.m.

### **REHEARSAL: Intercollegiate Band**

*Rasmussen Rotunda, Wheelock Student Center*

Paula Holcomb, conductor

Professor, Fredonia State University of New York

7:30–8:30 p.m. **CONCERT: Central Washington University Wind Ensemble**  
*Schneebeck Concert Hall*  
 T. André Feagin, conductor

*featuring*



*Stephen Meyer*

8:45–9:45 p.m. **CONCERT: California State University Northridge Wind Ensemble**  
*Schneebeck Concert Hall*  
 Lawrence F. Stoffel, conductor  
 Emily Moss, guest conductor



*Gerard Morris*

10 p.m. **Shuttle Service**  
*From campus to Silver Cloud Hotel at Point Ruston*

## FRIDAY, MARCH 18, 2022

7:50 a.m. **Shuttle departure 1**  
*From Silver Cloud Hotel at Point Ruston to campus*  
*Arrives on campus at 8:10 a.m.*



*Emily Moss*

8:30 a.m. **Shuttle departure 2**  
*From Silver Cloud Hotel at Point Ruston to campus*  
*Arrives on campus at 8:50 a.m.*



*Edwin Powell*

9 a.m.–noon **REHEARSAL: Intercollegiate Band**  
*Rasmussen Rotunda, Wheelock Student Center*  
 Paula Holcomb, conductor  
 Professor, Fredonia State University of New York

9–9:45 a.m. **SESSION: Social Outreach: Making a Difference In Your Community**  
*Tahoma Room, Thomas Hall*  
 David Betancourt, Cerritos College  
*This clinic will give an overview of social outreach performances and how they can impact you, your students, and your community. The clinician will discuss the logistics of implementation, both pre- and post-pandemic, as well as the many impactful aspects of these performances, such as sharing music with those less fortunate or with people who do not have access to live performances.*



*Joel Puckett*



*Alex Shapiro*



featuring

10–10:45 a.m.

## **SESSION: Compelling Communication of Effective Ensembles: Conductor and Performer Perceptions of Transformational Imagery vs. Veridical Language**

*Tahoma Room, Thomas Hall*

Erin Duke, Azusa Pacific University

*Studies have shown that experienced collegiate conductors utilize rehearsal methods that keep musicians engaged through near-constant performance, scaffolded goals, aural and visual modeling, and limited verbal communication. While many directors often rely on nonverbal communication to aid the pacing of a rehearsal, this tends to only account for half of all communication and inhibits the constructive potential of receptive language. Verbal instruction styles greatly influence the outcome of ensemble expressivity but are highly dependent on the personal philosophy of the ensemble and the comprehension, or perceptivity, of the musicians present. Perceptions are reinforced when musicians have context in which to seat relevant information; the two essential modes of communication that promote clarity in context, and interpretation of thought, are transformational imagery and veridical language. Transformational imagery promotes engagement and the capability to communicate emotion through pre-informed imagery, while veridical language directly represents the resulting recognition of concepts from non-aesthetic, or technical, language. Each mode of communication has its appeal but can prove problematic if used within the wrong framework. This presentation addresses the value of technical and conceptual approaches of communication to assist attendees in facilitating meaningful associations in rehearsal. Examples of performer and conductor experiences highlight ineffective interpretations which have the potential to guide new rehearsal behaviors focused on higher levels of awareness and expression.*



*Lawrence F. Stoffel*



*Richard Strauch*



*Ivan Tarasenkova*



*Robert Taylor*

11–11:45 a.m.

## **SESSION: University of Hawai'i Wind Ensemble - Symphony of the Hawaiian Birds**

*Tahoma Room, Thomas Hall*

Jeffrey Boeckman, University of Hawai'i

*The UHWE was invited to perform at the 2020 Divisional CBDNA Conference, but is unable to travel to the 2022 conference. In lieu of this, University of Hawai'i Director of Bands Jeffrey Boeckman will present a partial virtual performance and presentation of our "Symphony of the Hawaiian Birds," which was to be performed at the 2020 conference. The presentation will discuss the aim and scope of the project, share videos of a few of the movements, and finally discuss where the UHWE is headed next: a band/choir oratorio linking three mo'olelo (Hawaiian stories), ancient, old and new: Keaomelemele, Ke'elikōlani, and Eddie Aikau.*



*David Vickerman*



*Nicholas P. Waldron*



1:30–2:30 p.m. **CONCERT: San José State University Wind Ensemble**  
*Schneebeck Concert Hall*  
 David Vickerman, conductor  
 Craig McKenzie, guest conductor

featuring



*Christopher J. Woodruff*

2:45–3:45 p.m. **CONCERT: Pacific Lutheran University Wind Ensemble**  
*Schneebeck Concert Hall*  
 Edwin Powell, conductor

4–5:30 p.m. **SESSION: Their Musical Journey: Keys to Creating a Successful Clinic**  
*Schneebeck Concert Hall*  
 Pacific Lutheran University Wind Ensemble, clinic ensemble  
 Gary Hill, clinician  
*Collegiate conductors are often asked to provide clinics for secondary school ensembles. Frequently, the time frame for these sessions is one hour or less. Consequently, the clinician's ability to quickly assess an ensemble's culture and proficiencies significantly affects what is accomplished. During this session, keys for rapidly evaluating an ensemble's "gestalt" and, subsequently, devising and employing a context-specific approach for enriching the group's musical journey will be discussed and illustrated.*

4–6 p.m. **REHEARSAL: Intercollegiate Band**  
*Rasmussen Rotunda, Wheelock Student Center*  
 Paula Holcomb, conductor  
 Professor, Fredonia State University of New York

7:30–8:30 p.m. **CONCERT: Northern Arizona University Wind Symphony**  
*Schneebeck Concert Hall*  
 Stephen Meyer and Brent Levine, conductors

8:45–10 p.m. **CONFERENCE RECEPTION**  
*Tahoma Room, Thomas Hall*  
 Entertainment, hors d'oeuvres, and refreshments

10 p.m. **Shuttle Service**  
*From campus to Silver Cloud Hotel at Point Ruston*





## SATURDAY, MARCH 19, 2022

---

8:30 a.m.

**Shuttle departure 1**

*From Silver Cloud Hotel at Point Ruston to campus  
Arrives on campus at 8:50 a.m.*

---

9–10:30 a.m.

**SESSION: Conducting Clinic**

*Rasmussen Rotunda, Wheelock Student Center*

Northern Arizona University Wind Ensemble, clinic ensemble  
Gary Hill, clinician

---

10:30 a.m.

**Shuttle departure 2**

*From Silver Cloud Hotel at Point Ruston to campus  
Arrives on campus at 10:40 a.m.*

---

11 a.m.–noon

**CONCERT: Arizona State University Chamber Winds**

*Schneebeck Concert Hall*

Jason Caslor and Jamal Duncan, conductors

---

12:15–1:15 p.m.

**REHEARSAL: Intercollegiate Band**

*Schneebeck Concert Hall*

Paula Holcomb, conductor

Professor, Fredonia State University of New York

---

1:30–2:30 p.m.

**CONCERT: CBDNA Western/Northwestern Intercollegiate Band**

*Schneebeck Concert Hall*

Paula Holcomb, conductor

Professor, Fredonia State University of New York

---

3 p.m.

**Shuttle Service**

*From campus to Silver Cloud Hotel at Point Ruston*



**PUGET SOUND WIND ENSEMBLE**

Gerard Morris, conductor

Ivan Tarasenkov '23, piano

Wednesday, March 16, 7:30 p.m.

Schneebeck Concert Hall

**Heart on Fire**

*CBDNA Western/Northwestern Division Bridgeworks Consortium*

*World Premiere*

A Proper Goodbye (2020) . . . . . Joel Puckett (b. 1977)

I. A good rain

II. A proper goodbye

*CBDNA Western/Northwestern Division Bridgeworks Consortium*

*World Premiere*

Heart on Fire (2022). . . . . Viet Cuong (b. 1990)

Kaintuck' Poem for Piano and Band (1935/2013) . . . . . William Grant Still (1895–1978)

Dana Paul Perna, trans.

Ivan Tarasenkov '23, piano

*25th Anniversary Edition*

Blue Shades (1995/2020) . . . . . Frank Ticheli (b. 1958)

*featuring*



*Gerard Morris*



*Ivan Tarasenkov*



*Viet Cuong*



*Mary Oliver*



*Joel Puckett*



*Frank Ticheli*



*William Grant Still*



featuring



Christopher J. Woodruff



Nicholas P. Waldron



John Astaire

CALIFORNIA POLYTECHNIC STATE UNIVERSITY  
WIND ENSEMBLE

Christopher J. Woodruff, conductor  
Nicholas P. Waldron, conductor  
John Astaire, percussion

Thursday, March 17, 1:30 p.m.  
Schneebeck Concert Hall

Afterimage

The Persistence of Memory (2020) . . . . .Joni Greene (b. 1981)

Nicholas P. Waldron, conductor

Winds of Change (2020) . . . . . Antonio G. Barata (b. 1955)

Percussion Concerto with Wind Ensemble (2017). . . . .Mutsuhito Ogino (b. 1981)

John Astaire, percussion

La Mezquita de Córdoba (2005) . . . . .Julie Giroux (b. 1961)





## WHITWORTH UNIVERSITY WIND SYMPHONY

Richard Strauch, conductor

Thursday, March 17, 2:45 p.m.  
Schneebeck Concert Hall

featuring



Richard Strauch

Seeker's Scherzo (2018). . . . . Zhou Tian (b. 1981)

Passacaglia in c minor, BWV 582. . . . . Johann Sebastian Bach (1685–1750)  
trans. Donald Hunsberger

### *CBDNA Premiere*

Symphony No. 1 "Codex Gigas" (2019). . . . . James M. David (b. 1978)

- I. Light After Darkness: Chant-Organum
- II. Hermann, the Recluse: Chaconne (*attacca*)
- III. The Great Red Dragon: Toccata (*attacca*)
- IV. The Holy City: Chorale



featuring



T. André Feagin

CENTRAL WASHINGTON UNIVERSITY WIND ENSEMBLE  
T. André Feagin, conductor

Thursday, March 17, 7:30pm  
Schneebeck Concert Hall

- Prelude and Dance (1959) . . . . . Paul Creston (1906–85)
- Riften Wed (2013) . . . . . Julie Giroux (b. 1961)
- Symphony in B-flat (1951) . . . . . Paul Hindemith (1895–1965)  
I. Moderately Fast, with Vigor  
II. Andante Grazioso  
III. Fugue (rather broad)
- Variations on the “Porazzi” Theme  
of Wagner (1882/1988) . . . . . Alfred Reed arr. (1921–2005)
- AMEN! (2017) . . . . . Carlos Simon (b. 1986)  
I. Lively  
II. Soulfully  
III. Mysteriously





**CALIFORNIA STATE UNIVERSITY NORTHRIDGE  
WIND ENSEMBLE**

Lawrence F. Stoffel, conductor  
Emily Moss, guest conductor

Thursday, March 17, 8:45 p.m.

*featuring*



*Lawrence F. Stoffel*

**Isn't It Romantic?**

Huldigungsmarsch (1864) . . . . . Richard Wagner (1813–83)

Sursum Corda, Op.11 (1894) . . . . . Edward Elgar (1857–1934)  
Bruce Houseknecht, trans.

Orient et Occident (1869) . . . . . Camille Saint-Saëns (1835–1921)



*Emily Moss*

**Emily Moss, guest conductor**

Festmarsch (date unknown) . . . . . Wilhelm Wieprecht (1802–72)

The Universal Judgment (1878). . . . . Camille de Nardis (1857–1951)

A Real Slow Drag (1910) . . . . . Scott Joplin (1867–1917)  
Charles Fernandez, trans.



featuring



David Vickerman

## SAN JOSÉ STATE UNIVERSITY WIND ENSEMBLE

David Vickerman, conductor

Craig McKenzie, guest conductor

Friday, March 18, 1:30 p.m.

Schneebeck Concert Hall

### ...into the light

Overture to *Dancer in the Dark* (2000) . . . . . Björk Gudmundsdottir (b. 1965)

Suspended (2021) . . . . . Alex Shapiro (b. 1962)  
4. Viral

Pavanne (1938/1942/1961) . . . . . Morton Gould (1913–96)

Craig McKenzie, conductor

#### Premiere

Requiem for the Unarmed (2021) . . . . . Kevin Day (b. 1996)

#### World Premiere

Splinter (2020) . . . . . Holly Harrison (b. 1988)

California (2015) . . . . . David Maslanka (1943–2017)

Moth (2013) . . . . . Viet Cuong (b. 1990)



Craig McKenzie





## PACIFIC LUTHERAN UNIVERSITY WIND ENSEMBLE

Edwin Powell, conductor  
Ron Gerhardstein, guest conductor

Friday, March 18, 2:45pm  
Schneebeck Concert Hall

*featuring*



*Edwin Powell*

Philharmonic Fanfare (2019). . . . . Gina Gillie (b. 1981)

### *Premiere*

Musica Ignota (2021). . . . . Ingrid Stölzel (b. 1971)

Where Words Cannot Go (2020) . . . . . Nicole Piunno (b. 1985)



*Ron Gerhardstein*

Ron Gerhardstein, guest conductor

Breathe (2020). . . . . Alex Shapiro (b. 1962)

Echo Chambers (2019). . . . . Peter Van Zandt Lane (b. 1985)





*featuring*



*Stephen Meyer*



*Brent Levine*

**NORTHERN ARIZONA UNIVERSITY WIND SYMPHONY**

**Stephen Meyer**, conductor

**Brent Levine**, conductor

Friday, March 18, 7:30 p.m.

Schneebeck Concert Hall

**Tarot**

Petals of Fire (2017) . . . . .Zhou Tian (b. 1981)

“The King of Cups” from Tarot (2021) . . . . . Lindsay Bronnenkant (b. 1988)

American Guernica (1982/2021) . . . . . Adolphus Hailstork (b. 1941)  
Brent Levine, ed.

**Brent Levine**, conductor

<3 (2020/2022) . . . . . Julie Zhu (b. 1990)

Dionysiaques (1913/2012) . . . . . Florent Schmitt (1870–1958)  
Felix Hauswirth, ed.





## ARIZONA STATE UNIVERSITY CHAMBER WINDS

Jason Caslor, conductor  
Jamal Duncan, conductor

Saturday, March 19, 11:00am  
Schneebeck Concert Hall

featuring



Jason Caslor



Jamal Duncan

### Washington Premiere

Overture from *L'Amant Anonyme* (1780/2021) . . . . . Joseph Bologne (1745–99)  
Chevalier de Saint-Georges  
Richard Frey, arr.

### World Premiere

Scena from *Ernestine* (1777/2022) . . . . . Joseph Bologne  
Richard Frey, arr.

Little (Chamber) Symphony No.5, Op.75 (1922) . . . . .Darius Milhaud (1892–1974)  
I. Rude  
II. Lent  
III. Violent

Serenade in Eb Major, K. 375 (1782) . . . . .Wolfgang Amadeus Mozart (1756–91)  
I. Allegro maestoso  
II. Menuetto  
III. Adagio  
IV. Menuetto  
V. Allegro

Libertango (1974/2012). . . . .Astor Piazzolla (1921-1992)  
Jeff Scott, arr.



Audrey Cullen, flute/piccolo  
Mikaela Hannon, flute  
Kelsey Maes, oboe/English horn  
Curtis Sellers, oboe  
Hsuan-Yi Yao, bassoon  
Ben Kearns, bassoon  
Brennan Coffey, clarinet  
Dahré Miller, clarinet/bass clarinet  
Kenzie Kimble, horn  
Fiona Stout, horn

featuring



Paula Holcomb

**CBDNA WESTERN/NORTHWESTERN DIVISION  
INTERCOLLEGIATE BAND**

Paula Holcomb, conductor

Saturday, March 19, 1:30 p.m.  
Schneebeck Concert Hall

- Duke of Marlborough Fanfare (1939/1995) . . . . .Percy Grainger (1882–1961)  
Chalon Ragsdale, arr.
- Immovable Do (1940/2006) . . . . .Percy Grainger  
Joseph Kreines, ed.
- The Promise of Living (1954/2002) . . . . .Aaron Copland (1900–90)  
Kenneth Singleton, trans.
- Symphonic Dances from West Side Story (1960/2008) . . .Leonard Bernstein (1918–90)  
Paul Lavender, arr.





## PUGET SOUND CAMPUS

The Diner \$  
(cafeteria in Wheelock Student Center)  
*Variety of cuisine, including gluten-free, vegetarian, and vegan fare*

Diversions Café  
(Wheelock Student Center)  
*Coffee and pastries*

## SILVER CLOUD HOTEL at Point Ruston Waterfront

Copper & Salt Northwest Kitchen \$\$  
*Hand crafted cocktails, locally sourced produce and fresh ingredient cuisine*

## POINT RUSTON WATERFRONT

Jewel Box Cafe \$  
*Coffee and pastries*

Anthem Coffee & Tea \$  
*Coffee and pastries*

Ice Cream Social \$  
*Find Rob Taylor here*

WildFin American Grill \$\$  
*American cuisine*

Stack 571 Burger and Whiskey Bar \$\$  
*American cuisine*

Mio Sushi \$\$  
*Japanese cuisine*

Taco Street \$\$  
*Mexican cuisine*

Farrelli's Pizza \$\$  
*Italian-American pizza joint*

Twisted Fork Salon \$\$  
*Pub fare*

Coles Bar & Grill \$\$  
*Local stop for burgers and beers*

Macaluso's Italian Restaurant \$\$  
*Italian cuisine*

Antique Sandwich Company \$\$  
*Casual breakfast and lunch sandwiches*

## RUSTON WAY WATERFRONT

Anthony's at Point Defiance \$\$\$  
*Seafood and American cuisine*

Harbor Lights \$\$  
*Northwest seafood*

Lobster Shop \$\$\$  
*Northwest seafood*

Duke's Seafood \$\$  
*Northwest seafood*

Katie Downs Waterfront Tavern \$\$  
*Tavern fare*

Ram Restaurant and Brewery \$\$  
*Brewpub fare*

Boathouse 19 \$\$  
*Northwest seafood and American fare*

## PROCTOR DISTRICT

Metropolitan Market  
*Local market with hot/cold meal counter*

Cactus Proctor \$\$  
*Southwest cuisine*

Viva Tacoma \$\$  
*Vegetarian and vegan cuisine*

Pomodoro Italian Eatery \$\$  
*Italian cuisine*

Europa Bistro \$\$  
*Italian cuisine*

East and West Proctor \$\$  
*Asian cuisine*

Cooks Tavern \$\$  
*American cuisine*

Brewers Row \$\$  
*Mexican cuisine*

Rosewood Café \$\$  
*American cuisine*

## 6TH AVE.

The Red Hot \$  
*Creative hot dogs and craft beer*

Asado \$\$\$  
*Argentinian cuisine*

Silk Thai Café \$\$  
*Thai cuisine*

Engine House No. 9 Brewpub \$\$  
*Brewpub fare*

Wild Orchid \$\$  
*Thai cuisine*

Farrelli's Pizza \$\$  
*Italian cuisine*

Dirty Oscar's Annex \$\$  
*Pub fare*

Primo Grill \$\$\$  
*American cuisine*

MSM Deli (Magical Sandwich Makers, take out) \$  
*Best sandwiches in town*

## DOWNTOWN

ALMA Lounge \$\$  
*Hipster joint; small and large plates and hand crafted cocktails*

The Matador \$\$  
*Mexican cuisine*

Wooden City \$\$\$  
*Hipster joint; American cuisine*

The Old Spaghetti Factory \$\$  
*Italian cuisine*

Indochine Asian Dining Lounge \$\$  
*Thai cuisine*

Thai Pepper \$\$  
*Thai cuisine*

Harmon Restaurant \$\$  
*Brewpub fare*

Thekoi Japanese Cuisine \$\$  
*Japanese cuisine*

Fujiya Japanese Restaurant \$\$  
*Japanese cuisine*

## Acknowledgments

---

### UNIVERSITY OF PUGET SOUND

Isiaah Crawford, president  
Laura Behling, provost  
Tracy Doyle, school of music director  
Emily Johnson, school of music officer manager  
Pam Taylor, outreach and events coordinator  
Charis Hensley, communications graphic designer  
Greg Hearn, concert hall manager and technical director  
Fred Winkler, affiliate artist  
Stephen Abeshima, recording and technical engineer  
Phillip Wells, event and catering services director  
Sabrina Shepherd, scheduling and events manager  
Rebecca Lewis, catering coordinator  
*...and ALL of the amazing students who made this possible*



### CBDNA NATIONAL BOARD

Mark Spede, president  
Glen Adsit, president-elect  
Richard Clary, immediate past president  
Patrick Dunnigan, past president  
Michael Votta Jr., vice president  
Thomas Verrier, secretary  
Douglas Stotter, treasurer

### CBDNA WESTERN DIVISION

Emily Moss, president  
Paul Cummings, president-elect  
Andy Collinsworth, past president  
Reed Chamberlin, vice president

### CBDNA NORTHWESTERN DIVISION

Diane Soelberg, president  
James Smart, president-elect  
Robert Belser, past president  
Robert Taylor, vice president

### CBDNA WESTERN/NORTHWESTERN DIVISION STATE CHAIRS

Alaska: Mark Wolbers  
Arizona: Jason Caslor  
California (north): David Vickerman  
California (south): Rickey Badua  
Hawai'i: Jeffrey Boeckman  
Idaho: Marcellus Brown  
Montana: Kevin Griggs  
Nevada: Reed Chamberlin  
Oregon: Erik Leung  
Utah: Thomas Keck  
Washington: Gerard Morris  
Wyoming: Joe Carver

*Friends who helped bring this event to fruition*

Christopher Bianco, professor, Western Washington  
University  
Viet Cuong, 2022 Bridgeworks commission composer  
Ashley Henderson, operations coordinator, Premier  
Coaches Northwest  
Justine Kunz, Director of Sales and Marketing, Silver  
Could Hotel  
Morris Northcutt and the Tacoma Concert Band  
Joel Puckett, 2020 Bridgeworks commission composer



*Walking To Oak-Head Pond,  
And Thinking Of The Ponds I Will Visit  
In The Next Days And Weeks*

by Mary Oliver

What is so utterly invisible  
as tomorrow?

Not love,  
not the wind,

not the inside of a stone.

Not anything.

And yet, how often I'm fooled—  
I'm wading along

in the sunlight—

and I'm sure I can see the fields and the ponds shining  
days ahead—

I can see the light spilling

like a shower of meteors

into next week's trees,

and I plan to be there soon—

and, so far, I am

just that lucky,

my legs splashing

over the edge of darkness,

my heart on fire.

I don't know where

such certainty comes from—

the brave flesh

or the theater of the mind—

but if I had to guess

I would say that only

what the soul is supposed to be

could send us forth

with such cheer

as even the leaf must wear

as it unfurls

its fragrant body, and shines

against the hard possibility of stoppage—

which, day after day,

before such brisk, corpuscular belief,

shudders, and gives way.



MUSIC.ADMISSION@PUGETSOUND.EDU | 253.879.3988 | PUGETSOUND.EDU/MUSIC