

**Joshua Gardner, clarinet**  
**Stefanie Gardner, bass clarinet | Gail Novak, piano**  
**Robert Spring, clarinet | Tiffany Pan, oboe**  
**Patrick Murphy, alto saxophone | Joseph Kluesener, bassoon**

Faculty Artist Series

Katzin Concert Hall | September 10, 2023 | 2:30 p.m.

**Program**

*Paradox* (2023) ^ Theresa Martin (b. 1979)

*A Million Ways* for clarinet, bass clarinet, and piano (2023)^ Alyssa Morris (b. 1984)

- I. Butterflies
- II. In Dreams
- III. Longing
- IV. Singing Skyward

Gail Novak, piano

*ambos* (2023)^ Gabriel José Bolaños Chamorro (b. 1984)

**Égide Duo**

Joshua Gardner, clarinet/bass clarinet  
Stefanie Gardner, bass clarinet

*Intermission*

*Zoetrope* (2000/2023) Boards of Canada, arr. Jeff Anderle

Stefanie Gardner, clarinet  
Robert Spring, clarinet

*Thaw* (2018) Becky Turro (b. 1997)

- I. Hyperborea
- II. Echo Lake
- III. Kaleidoscope Cove

*Contrasts for Five Woodwinds* (2020)^ Don Owens (b. 1942)

- I. Introduction: Cadenzas
- II. "Chorale" - Somber
- III. Mischievous Polyphony

**Paradise Winds Reed Quintet**

^commissioned by Joshua Gardner/Égide Duo/Paradise Winds

## Program Notes:

### *Paradox* by [Theresa Martin](#)

“A paradox is a contrast, and not a contradiction.” -Cardinal Ratzinger

Because a paradox is both reasonable and beyond our reach, it creates tension. In between the tension lies the truth.

In this piece, I explored the bond between spouses, and the complementarity of their contrasting qualities. *Paradox* was composed for my dear friends Joshua and Stefanie Gardner, a “pair of docs.” They are both incredibly talented leaders, performers, and educators, and also down-to-earth, generous, and kind. I am honored to have them premiere *Paradox* at the ICA ClarinetFest 2023 in Denver.

-Theresa Martin

### *A Million Ways* by [Alyssa Morris](#)

*A Million Ways* is a trio for clarinet, bass clarinet, and piano based on poetry by Cheryl Seely Savage (a living woman poet and a dear friend of mine.) Each of the poems that are the framework for these movements come from Ms. Savage’s third beautiful edition of poetry titled “We Have Time.” The first poem of the collection is *A Million Ways*.

#### *A Million Ways*

I have learned a million ways  
To love you and  
Found a million ways  
To show you and  
Amongst these galaxies of wonder are  
A million reasons I adore you  
Let me count them  
One by one (by one by one)

#### We Have Time

This trio is a celebration of love in its many stages: new love, the love one dreams of and hopes for, luscious love, and reflections on a life full of love. I would like to express my appreciation to clarinetists Stefanie and Joshua Gardner, the commissioners of this trio, for the opportunity to write for two truly exceptional and absolutely inspiring musicians!

I. *Butterflies*: This movement is an homage to a first love. In fact, the movement’s title comes from Ms. Savage’s poem, *First Love*, and the first several lines of the poem are as follows:

So familiar, it begins with the first look and then  
you’re hooked and you can’t stop looking  
again and again and again across the  
band room, butterflies erupting when he  
catches you staring at him until you are

brave enough not to look away and he smiles  
at how red your face becomes—

II. *In Dreams* paints a picture of a love dreamt of and wished for.

*In Dreams*

Before you kissed me  
I had dreamt it  
In blues and grays  
Vignettes fading before  
Sunrise  
I would long for sleep to  
Seek your face, your embrace  
Strain through the shadows and  
Dissipating mist-  
I knew the curve of your smile  
I knew the warmth of your gaze  
And when you kissed me  
It was fulfillment, all  
Ethereal

III. *Longing* is a slow jazz waltz based on the following poem:

*Longing*

If I could kiss you  
All my gathered questions would  
Answer to your touch

IV. *Singing Skyward* is a reflection of a life spent loving someone, and continuing to love that someone beyond this earthly life, into forever. The words “sing skyward” come from Ms. Savage’s poem *I Gave My Life to Love*.

*I Gave My Life to Love*

I gave my youth to love  
A daring prospect, a promise facing  
Mountains — but  
Our love existed before  
Long before  
Before our hearts pooled  
With life-blood  
Before the ethereal echo of music  
Formed us into an eternal embrace...  
Our love Ambrosia clarity encased by  
Purposeful passionate calm  
I gave my middle-age to love  
A constant tether  
How wildly ferocious Life

Pulled forward, held back —  
Our love continued  
Foraging along pathways unkempt,  
Unexplored; grand forests, glass-encased  
Streams seeping down crags  
Cliff-face clouds applauding as

Our love continued  
It caught us dancing with the wind  
Sobbing into the night, admiring  
Our determined desire to capture  
Starlight embracing the dawn...  
And we kept on  
I gave my last years to love  
Hand holding hand, the remnants  
Of life well-lived, well-loved slipping away  
And still our love never dies  
Love never dies  
Never dies  
It pulsates in every whisper  
Groans within the blazing sun  
Rides upon torrential rain — can  
You feel it? I study the mercy of  
My heart, the tenderness of my God  
And I feel the sigh of love  
I hear the sound of love  
I taste the fruit of love  
And beckon, once more, for glorious  
Laughter to dance from my memory  
And sing skyward, toward you

More information on Cheryl Seely Savage's complete collection can be found here:  
<https://www.goodreads.com/book/show/103433044-we-have-time>

-Alyssa Morris

***Ambos* by for two bass clarinets by [Gabriel José Bolaños Chamorro](#)**

*ambos* was commissioned by Égide Duo for the 2023 ICA Low Clarinet Festival, and is warmly dedicated to Joshua and Stefanie Gardner. In this piece, I wanted to explore timbral ambiguity and unrecognizability through multiphonics and microtonality. The raw materials for this piece were developed in close collaboration with Joshua and Stefanie.

### ***Zoetrope* by Boards of Canada arr. [Jeff Anderle](#)**

Boards of Canada are a Scottish electronic music duo consisting of the brothers Michael Sandison and Marcus Eoin, formed initially as a group in 1986 before becoming a duo in the 1990s. Signing first to Skam followed by Warp Records in the 1990s, the duo received recognition following the release of their debut album *Music Has the Right to Children* on Warp in 1998. They followed with the critically acclaimed albums *Geogaddi* (2002), *The Campfire Headphase* (2005) and *Tomorrow's Harvest* (2013).

The duo's work, largely influenced by outdated media and electronic music from the 1970s, incorporates vintage synthesizer tones, samples, analog equipment, and hip hop-inspired beats. It has been described by critics as exploring themes related to nostalgia, as well as childhood memory, science, environmental concerns and esoteric subjects. In 2012, Fact described them as "one of the best-known and best-loved electronic acts of the last two decades."

### ***Thaw* by [Becky Turro](#)**

*Thaw* is inspired by a trip Becky and her girlfriend took to Acadia National Park, Maine in early March. Each movement is about a specific part of Acadia they encountered during their time in the national park. The first movement, "Hyperborea," was inspired by Cadillac Mountain, seen in the aftermath of a snowstorm that arrived on their first day there. The second movement is titled "Echo Lake," which is also a place within Acadia. This movement begins with a smooth, frozen texture that slowly thaws and melts away as the sun comes out. The third movement, titled "Kaleidoscope Cove," is the most flowing and bright, and characterizes the ocean dancing and crashing against the orange cliffs. Chronologically, the movements move from frozen to melted, thawing into the arrival of spring. *Thaw* was commissioned for Akropolis by Connecticut Summerfest in 2018.

-Becky Turro

### ***Contrasts for Five Woodwinds* by [Don Owens](#)**

*Contrasts for Reed Quintet* was commissioned by the Paradise Winds, an extraordinary ensemble of virtuosity and musical expression. My profound appreciation to Tiffany Pan, oboe, Joshua Gardner, clarinet, Patrick Murphy, alto saxophone, Joseph Kluesener, bassoon, and Stefanie Gardner, bass clarinet, for their excellence and creativity, and of course, for their interest and support of my music. It is an honor to work with such fine musicians!

*Contrasts for 5 Woodwinds* is a three movement composition for oboe, clarinet, alto saxophone, bassoon, and bass clarinet. Paradise Winds commissioned the work in the spring of 2018. The first movement, Introduction; Cadenzas, is a series of solo episodes for each performer, in the following order: clarinet, alto saxophone, bass clarinet, oboe, and bassoon. There are several rounds of individual cadenzas, each featuring the virtuosity and musical interpretation of the players. A trio cadenza featuring clarinet, alto saxophone, and bass clarinet precedes an extended 5 - part tutti (all players) cadenza which eventually dwindles down to a solitary bass clarinet staccato note, ending with a somewhat "spooky" final chord.

The second movement, “Chorale” - Somber is exactly that...a slow, chordal movement with homophonic sections followed by more contrapuntal harmonic lines. The music is soft throughout, changing harmonic textures, sometimes very dense, at other times more consonant. While the overall sound of the music is harmonically complex, the movement ends on a hopefully sweeter open fifth chord.

The final movement, Mischievous Polyphony, opens with agitated combating musical lines struggling for dominance. A contrasting, brief slow duet in the clarinets follows, then a fast paced canon sounds. This section eventually fades in the bass clarinet, before a sudden loud rhythmic chordal gesture. Another brief slow, quiet section, this time in all the voices recaps a phrase of music heard in the first movement. Next comes a fun unison, virtuosic segment. (At least fun for the composer.) And yet again, a final soft clarinet duet statement precedes a final agitated free treatment of the movement’s opening measures.

-Don Owens

## Performer Bios:

**Dr. Joshua Gardner** is clinical associate professor of music and director of the Performance Physiology Research Laboratory at Arizona State University, where he has taught since 2011. He maintains an active performance career, performing with several ensembles, including the internationally recognized Paradise Winds and Égide Duo, and is a frequent soloist with high school and college bands. He has performed and lectured at conferences for the International Clarinet Association, European Clarinet Association, International Double Reed Society, and North American Saxophone Alliance and has been featured on American Public Radio’s Performance Today. In addition to performing and teaching, Gardner has a strong interest in woodwind pedagogy and research. He won first prize at the International Clarinet Association Research Competition in 2008 and has presented lectures on tongue motion during clarinet performance throughout the US, often accompanied by live tongue imaging. He is currently exploring the use of ultrasound for quantified research and performance diagnostics. As part of the PPR Lab, Gardner often mentors student research initiatives ranging from examining embouchure force dynamics using thin-film force transducers to exploring non-articulatory tongue motion during saxophone performance using ultrasound imaging.

Gardner’s performance interests lie primarily in chamber music. He is the soprano clarinetist for the [Paradise Winds Reed Quintet](#) based in Phoenix, AZ. Recently, they released *Live Beneath Stained Glass* (2016), a Blues/Funk collaboration with the Jackie Myers Band. *Journey on a Comet’s Tail*, an album of entirely original commissioned works for reed quintet, will be released in late 2017. Advocates of original repertoire, the Paradise Winds have commissioned works by James Cohn, Deborah Kavasch, John Marvin, Robbie McCarthy, Kurt Mehlenbacher, Alyssa Morris, Tom Peterson, Kincaid Rabb, and premiered the first North American concerto grosso for reed quintet and orchestra by Graham Cohen. Paradise Winds actively tours, records, and holds residencies across the globe.

As agents of new repertoire, Égide Duo’s mission is to encourage music that addresses social change, including issues involving the environment/climate, animal and human rights, and equality. They aim to provide clear and pointed musical commentary on issues that affect our society today and tomorrow in an effort to draw attention to and encourage active public engagement on such issues. Joshua and Stefanie Gardner have commissioned works by Eric

Mandat, Kurt Mehlenbacher, Jon Russell, John Steinmetz, and others dedicated to affecting social change through music.

Professor Gardner received bachelor's degrees in music education and clarinet performance from the University of Kentucky and the doctorate from Arizona State University. Gardner is a Silverstein Pro Team Artist, a Henri Selmer Paris/Conn-Selmer Artist playing Privilege clarinets, and uses Vandoren mouthpieces.

**Dr. Stefanie Harger Gardner** teaches clarinet, chamber music, and music theory at Glendale Community College and Ottawa University. Previously she served on the faculty at Northern Arizona University. Gardner maintains an active performance career, performing with Arizona Opera, the Phoenix Symphony, Red Rocks Chamber Music Festival, Seventh Roadrunner, the internationally recognized Paradise Winds, and grant-winning Égide Duo, whose mission is to commission, record, and perform music inspiring social change. She has performed in conferences for the International Clarinet Association, the International Double Reed Society, the North American Saxophone Alliance, and the International Viola Congress. Gardner has performed in concert with PitBull, Ceelo, Tony Orlando, Reba McEntire, Michael Bolton, David and Katherine McPhee Foster, Jordin Sparks, Weird Al Yankovic, and Hanson. During her time as chair of the International Clarinet Association New Music Committee Stefanie has founded the ICA Low Clarinet Festival and the ICA New Music Weekend.

Gardner's chamber music albums are recorded on the Soundset label and can be heard on iTunes, Spotify, and YouTube. In addition to performing and teaching, Gardner has a strong interest in woodwind pedagogy. In 2012, Gardner won first prize at the International Clarinet Association Research Competition with her study, "An Investigation of Finger Motion and Hand Posture during Clarinet Performance," where she collaborated with the Center for Cognitive Ubiquitous Computing at ASU to study hand posture and finger motion during clarinet performance using CyberGloves®. Recently, she was awarded "Outstanding Contributions in Private Teaching" by Arizona State University, and has been hired by Norton Publishing Company to review theory and aural skills textbooks. Dr. Gardner received Bachelor, Master, and Doctor of Musical Arts degrees in Clarinet Performance from Arizona State University studying with Robert Spring. Gardner is a Henri Selmer Paris/Conn-Selmer Performing Artist playing Privilege clarinets, a Silverstein Pro Team Artist, and uses Selmer mouthpieces.

**Gail Novak** has played at many ClarinetFests including Belgium, Japan, California, and Kansas to name a few. A resident of Mesa, Arizona, Gail does freelance work at Arizona State University for faculty, students, and guest artists. Mrs. Novak is the pianist for the Mesa Community College Concert choir as well as teaching a private piano studio. A featured collaborator at the Oklahoma Clarinet Symposium for years, Gail can be heard on many recordings for clarinet and other winds.

**Robert Spring** has been described as "one of this country's most sensitive and talented clarinetists," Arizona Republic, "dazzled his audience...flawless technique," The Clarinet Magazine, and "a formidable soloist...played with great emotional life" Copenhagen, Denmark, Politiken. Spring's recording of Grawemeier Award winning composer Joan Tower's works for clarinet was described by The Clarinet Magazine as "truly outstanding....one would be hard pressed to find better performances of contemporary music...first rate music performed with the highest professional standards." The Instrumentalist Magazine says of his recording, "Dragon's Tongue", a CD of virtuoso music for clarinet and wind band, "His musicality and technique make this recording a must for every CD collection." Fanfare Magazine says of the CD, "Tarantelle", music that the famous violinist Jascha Heifetz recorded on violin, being performed on clarinet, "This recording was meant to amaze and, man, it succeeds."

The America Record Guide writes about his recent recording of the Copland Clarinet Concerto, “Spring is fabulous in the Copland. His phrasing is elegant swing tailored with great flow and a spread of tone colors and expressive subtleties. His low- and mid-range are especially warm, rich, and embracing and highly effective in the introduction and in the bridge to the jazzy finale. And boy what a finale! The pace is neatly judged to pick up at critical junctures so that, by the end, it feels like an improvised jam session.”

Spring attended the University of Michigan where he was awarded three degrees, including the Doctor of Musical Arts degree. He was recently awarded the “Citation of Merit Award” from the School of Music Alumni Society. His teachers included John Mohler, David Shifrin and Paul Shaller. Spring has performed as a recitalist or soloist with symphony orchestras and wind bands in the United States, Canada, Europe, Asia and South America, and has been heard in the United States on National Public Radio’s, Performance Today. He frequently serves as clinician and adjudicator and teaches on the faculties of several summer music festivals. He has published numerous articles on multiple articulation and other contemporary clarinet techniques.

Spring was president of the International Clarinet Association from 1998-2000 and has performed for numerous International Clarinet Association conventions. He hosted the 1995 International Clarinet Association ClarinetFest at Arizona State University where he is presently professor of music in clarinet. Spring is also a guest professor at the Beijing Central Conservatory of Music. He is a Henri Selmer Paris Artist and performs on the Privilège clarinet.

**Dr. Joseph Kluesener** is founder and bassoonist of the Paradise Winds, a touring reed quintet emphasizing higher education and new music content in operation since 2009. A new album due out in 2021 (working title *All Things Bright and Beautiful*), listeners of Paradise Winds also enjoy a hybrid of blues and jazz styles with Jackie Myers Band on *Beneath Stained Glass* (2015) and “new classical” chamber music on *Journey on a Comet’s Tail* (2017).

Currently working in client strategy and consult with supply chain emphasis for a global real estate firm, Kluesener took the traditional path through higher education and field experience to become a professional bassoonist, music educator, and concert curator.

As a performer, Kluesener became a Qualified Musician with U.S.A.F. at age 22. And after a government hiring freeze, continued studies at Arizona State University (ASU) while completing music education studies. Also earning degrees *cum laude* from the University of Cincinnati College-Conservatory of Music (CCM) prior to Master and Doctor of Music degrees from ASU.

In 2009 within the doctoral program at ASU, developed Paradise Winds to engage in professional performance across the local and conference community. Paradise Winds have appeared numerous times on American Public Media’s *Performance Today* and local Classical Arizona PBS. This led to curating concert series for ASU Herberger Institute (2009-2012), founding the alt Classical Revolution PHX movement (2010-2014), and being appointed Artistic Director of Fountain Hills Chamber Players (2014-2017).

From 2013-2019, Kluesener was Second Bassoon and Faculty with Wintergreen Summer Music Festival (VA), and has appeared with professional organizations in Cincinnati and Phoenix. Abroad, Kluesener has performed and taught in Portugal, Germany, Spain, and Tokyo, as well as toured universities and schools nationally with Paradise Winds.

Since 2008, Kluesener has been Adjunct Faculty teaching Bassoon and Rock Music & Culture at Chandler-Gilbert Community College, and maintains a private bassoon studio. He has also



appeared in numerous conferences celebrating woodwinds with N.A.S.A., I.C.A., and I.D.R.S. since 2011. His primary bassoon mentors include Cynthia Cioffari, Martin James, William Winstead, Jeffrey Lyman, and Albie Micklich.

Kluesener is a serious cook and baker, pickleball player, fitness wanna-be, and resides in Chandler, Arizona with his beautiful spouse and two French bulldogs.

**Dr. Patrick Murphy** is currently the Theater Manager at the ground-breaking Musical Instrument Museum in Phoenix, AZ. Previously, he served on the faculty of the Crane School of Music, State University of New York, College at Potsdam. He completed his doctorate from Arizona State University in 2013, and holds degrees from The University of Michigan, and the Crane School of Music. He has studied saxophone with Timothy McAllister, Donald Sinta, and Eric Lau and composition with David Heinick. He has performed throughout North and South America with tours spanning Michigan, Illinois, Tennessee, Arizona, Ecuador and Peru. He was the last saxophonist to perform with the New World Symphony in The Lincoln Theater, and the first saxophonist to perform in the Frank Gehry-designed New World Center. Most recently, he performed with the Chicago Symphony in their presentation of Charlie Chaplin's *City Lights*.

**Tiffany Pan** is oboist of Paradise Winds, a reed quintet that is passionate about exploring and expanding repertoire as well as educational outreach and performances. An active performer, Pan plays with many groups in Arizona including the Phoenix Symphony, Tucson Symphony, West Valley Symphony, Musica Nova Orchestra, Phoenix Theater, Phoenix Boys Choir, and Cactus Chamber Musicians. She has performed in conferences for the International Double Reed Society, International Clarinet Association, and North American Saxophone Alliance. An enthusiastic teacher, Pan maintains a studio of private students and coaches youth orchestras and bands in the valley.

Pan is an oboe specialist at Hannah's Oboes where she helps manage the business, adjusts instruments, as well as assists clients select the best-suited instrument for the players. She and the owner, Hannah, bring their inventory to the annual International Double Reed Society conferences and discuss new developments on the instruments with makers from around the world.

A Native of Taiwan, Tiffany Pan received her Master's degree from Arizona State University and holds a Bachelor's degree from the University of Illinois at Urbana-Champaign.

Wanna hear more? Follow Égide Duo and Paradise Winds on major streaming platforms like Spotify and YouTube and keep up with our live concerts and recording releases on Instagram, and Facebook!

