

PUGET SOUND'S
WIND ENSEMBLE &
SYMPHONY ORCHESTRA

CELEBRATE AMERICAN
FOLK MUSIC

FROM THE 1930s AND MORE!

THURSDAY, OCT. 13, 2022

**CONDUCTED BY MINNA STELZNER
& ANNA WITTSTRUCK**



UNIVERSITY of
**PUGET
SOUND**

School of Music

LAND ACKNOWLEDGEMENT

We begin by acknowledging 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.

PROGRAM

Wind Ensemble

Minna Stelzner, conductor

- Flourish for Wind Band (1939).....Ralph Vaughan Williams
(1872–1958)
- City Rain (2002).....Judith Lang Zaimont
(b. 1945)
- Simple Gifts: Four Shaker Songs (2002).....Frank Ticheli
I. In Yonder Valley (b. 1958)
II. Dance
III. Here Take This Lovely Flower
IV. Simple Gifts
- American Guernica (1982).....Adolphus Hailstork
(b. 1941)
- A Hymn for Peace (2017).....Kevin Day
(b. 1996)

INTERMISSION

Symphony Orchestra

Anna Wittstruck, conductor

- Rissolty Rossolty* (1939).....Ruth Crawford Seeger
(1901–1953)
- Afro-American Symphony* (1930).....William Grant Still
I. Longing (Adagio) (1895–1978)
II. Sorrow (Moderato assai)
III. Humor (Animato)
IV. Aspiration (Lento–Vivace)

WIND ENSEMBLE PROGRAM NOTES

Compiled and edited by Minna Stelzner

Flourish for Wind Band (1939)

Ralph Vaughan Williams (1872–1958)

British composer Ralph Vaughan Williams (1872–1958) studied music at the Royal College of Music, then, obtained his degree from Cambridge. He then visited Germany, where he heard Wagnerian music dramas and stayed to study with fellow composer Max Bruch. He returned to England to receive a doctorate in music at Cambridge. With his friend, Gustav Holst, Vaughan Williams began to break away from German and Italian musical traditions and instead embrace English folk music. Vaughan Williams was prolific across several genres, having composed 11 works for wind band and brass band, nine symphonies, five operas, chamber music, music for film and stage, along with several song cycles and church music.

Flourish for Wind Band (1939) was written as an overture to the pageant “Music and the People” performed in the Royal Albert Hall in 1939. The aim of the pageant was to bolster the spirit of the English people in the tense times preceding the start of World War II. This short work, originally scored for military band, opens with a strong antiphonal fanfare from the brass. This confident introduction gives way to a lyrical and appealing melody before the fanfare returns to conclude the work.

City Rain (2002)

Judith Lang Zaimont (b. 1945)

Judith Lang Zaimont, born in Memphis, Tenn. and reared in New York City, began her musical life as a piano student when she was 5-years old. She flourished as a young musician and was soon performing regularly, including on television shows. She began to compose at the age of 12, winning several competitions and prizes. Composition studies include work at Queens College, City University of New York, Columbia University, and private study in Paris with composer André Jolivet.

In City Rain, Zaimont captures the spirit and vitality of a sudden summer shower as it falls on a busy city street. Written as a miniature tone poem, the music paints a picture of raindrops dancing on the sizzling pavement, on metal awnings, and even on surprised pedestrians who run to safety. The piece continuously unfolds, unified by the jazz-like rhythmic motive based on the syncopated pattern of the title words, “ci-ty rain”. The storm continues until a new theme in triple meter announces that the sun is breaking through again. The musical storm decreases, ending with a few final drops, and the city returns to work refreshed by the welcome interruption of the rain.

Simple Gifts: Four Shaker Songs (2002)

Frank Ticheli (b. 1958)

The Shakers were a religious sect who splintered from a Quaker community in the mid-1700s in Manchester, England. Known then derisively as “Shaking Quakers” because of the passionate shaking that would occur during their religious services, they were viewed as radicals, and their members were sometimes harassed and even imprisoned by the English. The Shakers were pacifists who kept a very low profile and who practiced intense simplicity and celibacy. They were known for their architecture, crafts, furniture, and perhaps most notably, their songs. Traditionally, Shaker songs were sung in unison without instrumental accompaniment. Singing and dancing were vital components of Shaker worship and everyday life.

This work is built from four Shaker melodies – a sensuous nature song, a lively dance tune, a tender lullaby, and most famously, “Simple Gifts,” the hymn that celebrates the Shakers’ love of simplicity and humility. The texts for each song are as follows:

In Yonder Valley

In yonder valley there flows sweet union;
Let us arise and drink our fill.
The winter’s past and the spring appears;
The turtle dove is in our land.
In yonder valley there flows sweet union;
Let us arise, and drink our fill.

Dance

Virgins cloth’d in a clean white garment,
How they move in a band of love,
Comforts flow in a mighty current,
We shall drink at the fountains above.
Yea, we will rejoice with freedom,
In this straight little narrow way,
Here is the fold and the lambs all feeding,
On this green we’ll skip and play.

Here Take This Lovely Flower

Here take this lovely flower
Thy mother sent to thee,
Cull’d from her lovely bower
Of sweet simplicity.
O place it near thy bosom
And keep it pure and bright,
For in such lovely flowers
The angels take delight.

Simple Gifts

'Tis the gift to be simple, 'tis the gift to be free;
'Tis the gift to come down where we ought to be;
And when we find ourselves in the place just right,
'Twill be in the valley of love and delight.
When true simplicity is gained,
To bow and to bend we shan't be ashamed
To turn, turn will be our delight,
'Til by turning, turning we come round right.

American Guernica (1982)

Adolphus Hailstork (b. 1941)

Adolphus Hailstork received his doctorate in composition from Michigan State University, where he was a student of H. Owen Reed. He completed earlier studies at the Manhattan School of Music under Vittorio Giannini and David Diamond, at the American Institute at Fontainebleau with Nadia Boulanger, and at Howard University with Mark Fax. Hailstork has written numerous works for chorus, solo voice, piano, organ, various chamber ensembles, band, orchestra, and opera.

On Sept. 15, 1963, four members of a local Ku Klux Klan chapter planted and detonated 19 sticks of dynamite beneath the steps of the 16th Street Baptist Church in Birmingham, Ala. The explosion killed four defenseless little girls and injured between 14 and 22 others. This work is dedicated to the four victims of the bombing: Carole Robertson, 14; Addie Mae Collins, 14; Cynthia Wesley, 14; and Denise McNair, 11. This work is also influenced by Pablo Picasso's famous work Guernica, a 1937 oil painting crafted in response to the Fascist bombing of Guernica, Spain. Historians believe that between 200-250 defenseless civilians were killed in the attack, mostly women and children.

A Hymn for Peace (2017)

Kevin Day (b. 1996)

A Hymn for Peace was composed in 2017 and is based on my piano composition, Breathe. I wrote the composition during a very difficult time in my life. I was battling severe mental health issues, was struggling in university, and at that time, my life seemed like it had no direction and I was losing myself. However, two individuals who were there to give me hope were Debbie and Mark Alenius. Through many different instances, they helped me gain a sense of belonging and hope, and truly have been a blessing to me. This is why I have chosen to dedicate the piece to them. A Hymn for Peace is literally what the title portrays. For anyone going through a difficult time, I hope that this work gives you the strength to continue and ultimately, give you peace. There is light at the end of the tunnel.

—Kevin Day, composer

SYMPHONY ORCHESTRA PROGRAM NOTES

Written by Anna Wittstruck

Rissolty Rossolty (1939)

Ruth Crawford Seeger (1901–1953)

The boldness and creativity with which Ruth Crawford put forward ultra-modernist ideas in her music from the 1920s and 30s was unparalleled; most (predominantly male) composers would not match her use of serial procedures for decades to come. Eschewing tonality and the populism adopted by leading American composers, Crawford and her music remained – at the time – on the outskirts of concert life. Her compositional output was also curtailed by her ethnographic work as a folk-music revivalist, her time spent parenting five children (including stepson Pete Seeger), and her early death from cancer. Works like her *String Quartet 1931*, which serializes pitches, dynamics, rhythm, and timbre, while integrating call-and-response, were not widely received, acknowledged, or recorded by peer musicians until after her death. Even after the Second World War, Milton Babbitt refused to credit Crawford's influence on his own formalism, nor link his work to pre-war American experimentalism. Through the advocacy of George Perle, and later the Composer's Quartet (who recorded her quartet in 1973, alongside music by Babbitt and Perle), Crawford has gradually gained more recognition for her pioneering compositional activities.

Most commentary about *Rissolty Rossolty* distinguishes it from Crawford's oeuvre as an anomaly: a symphonic arrangement of a catchy folk tune. *Rissolty Rossolty*, which transparently sources from American vernacular music, tracks chronologically with – and can be heard as emblematic of – her shifting of professional and personal priorities from composing original (esoteric) music to collecting and disseminating (accessible) folk music. It's tempting to hear *Rissolty Rossolty*, with its appealing orchestration of song verses and fiddle looping, as Crawford abandoning her modernism for something more mainstream. However, this short, exhilarating work is a dialectic: a synthesis of song-collection and compositional craft. Crawford's virtuosic, tightly knit writing for chamber orchestra weaves solo fragments together in a complex but coherent fashion. Building through prolonged tonal and metric dissonance, the main melody of *Rissolty Rossolty* bursts forth. This orchestral apotheosis recalls the adrenaline and texture of Maurice Ravel's ending to *Daphnis et Chloé*, but Crawford's ends with a smile, or question mark.

Afro-American Symphony (1930)

William Grant Still (1895–1978)

As a Black American navigating predominantly white musical institutions and spaces, William Grant Still was a person of firsts. When the Rochester Philharmonic Orchestra premiered his *Afro-American Symphony* in 1931

under the direction of Howard Hanson, Still made history: he became the first Black composer to have his music performed by a major American orchestra. This watershed moment was significant but not exceptional within Still's career; other breakthroughs – as a composer and conductor – would follow. Throughout his life, he continued to receive commissions to write symphonies and to have them performed, and became the first Black conductor to lead a white orchestra in the American South. That his opera, *Troubled Island*, was premiered by New York City Opera in 1949 is particularly poignant and remarkable, considering it would take until 2021 for the neighboring Metropolitan Opera to perform a work by a Black composer (Terence Blanchard's *Fire Shut Up in My Bones*).

Afro-American Symphony sonically navigates dual musical and cultural tensions: between Still's modernism and traditionalism (he studied with Edgard Varèse, as well as George Chadwick), and between affirmation of Black cultural sound and identity and ingress into what music theorist Philip Ewell calls the white-racial frame of classical music. Supported by the intellectual framework and aspirations of the Harlem Renaissance, Still's music speaks to a broader cultural project from his time to reclaim and celebrate Black art. The symphony's first movement – structured episodically in resistance to standard sonata form – includes the 12-bar blues, jazz-trumpet and clarinet solos, and a second theme reminiscent of an African American spiritual (though Still claimed to have avoided using spirituals). The third movement, which adds banjo, includes frequent refrain of the melody known from George Gershwin's song, "I Got Rhythm" – not as a quotation, but as a proprietary redress. Eyewitness sources have suggested that this riff was originally composed by Still, who played it regularly from the pit of the Broadway production *Shuffle Along*, which Gershwin frequently attended. In the context of *Afro-American Symphony*, "I Got Rhythm" is neither wink nor signification: it is the sound of a Black musician reclaiming what a white musician had taken from him.

Yet Still's willingness to fully embrace programmatic or socio-political gestures had limits. Though the composer selected passages from four dialect poems by Paul Laurence Dunbar to describe each symphonic movement, he used Dunbar's titles ("Longing," "Sorry," "Humor," and "Aspiration") only in manuscript, not publication. The symphony, though predominantly tonal, nods to Still's modernist sensibilities and stylistic versatility – particularly evinced in his eerie and protractedly somber final movement. What transpires are multitudes of narrative, meticulously orchestrated and concisely wrought.

PUGET SOUND WIND ENSEMBLE

Minna Stelzner, conductor

Miguel Ledezma '22, MAT '23; graduate assistant

Precious Wilson '26, band librarian

Flute/Piccolo

Sam Hardwick '26

Eliza Koch '24

Alex Westervelt '25*

Oboe

Viviana DePinto '26

Ayla Murphy '26*

Bassoon/Contrabassoon

Alex Kirner '26

Sara Ponsioen '26

Levi Walsh '24*

Baritone Saxophone

Quinn Fafard '26

Trumpet

Maia Connelly '26*

Abbey Hansen '24

Jack Kuntz '26

Wyatt Logan '25

Euphonium

William Lum '23*

Tuba

Ian Dunlap '24*

Aidan Sjothun '25

String Bass

Chris East '23

Clarinet/Bass Clarinet

Jane Beacock '24*

Madeline Johnson '25

Hailey Matas '25

Natalee Philbrick '26

Mireia Pujol '26

Mia Stenberg '24

Alto Saxophone

Rae Kertzner '26*

Jael Rodas '25

Tenor Saxophone

Precious Wilson '26

Horn

Rosa Dale-Moore, guest artist

Iraníel González Molina, '25*

Nalin Richardson, guest artist

Liz Ward, guest artist

Trombone

Miguel Ledezma '22, MAT '23

Brock Salatino '25*

Elias Thiemann '23

Piano/Celesta

Bennett Baynham '23

Ivan Tarasenkov '23

Percussion

Sarah Beacock '26

Skyler Hedblom '25*

Noah Hornecker '26

Freyja Lundquist '26

* denotes section leader

PUGET SOUND SYMPHONY ORCHESTRA

Anna Wittstruck, conductor

Miguel Ledezma '22, MAT '23; assistant conductor

Violin 1

Jules Tan '23, concertmaster
Paige Franklin '26
Madison Hening '26
Silvana Byram '25
E Chythlook '26
Katie Hayhurst '24
Maura Lake '23
Walter Stackler '26
Else Mayo '24
Ruby Gunter '26

Viola

Keola Tabisola, co-principal
Charlotte Saric '23, co-principal
Ryan Chernyavsky '25
Deniz Kelemet '24
Alex Bude '26
Amelia Calderon Henes '26
Kianna Davis '25
Jadyn Barrio '26

Cello

Connor Adams '25, principal
Avi Graf '25
Liam Kimball '24
Isabella Brady '24
Seren Hawtrey '24
Liam Abbott '26
Mandy Ausman '24
Jordan Verkh-Haskell '25
Angela Ronces-Cortes '24
Phoenix Stoker-Graham '24
Aiden Higgins '24

Bass

Chris East '23, principal

Harp

Margaret Betts, faculty

Violin 2

Eli Connolly, co-principal '25
Ela Escobar, co-principal '24
Hailey Yang '26
Nikki Hindman '25
Ayli Horvath '26
Jackson Jay '26
Ashlyne Collado '26
Liv Hauge '25
Christina Nguyen '23
Ashley Garman '26
Holland Mueller '23

Flute

Jonah Kembel '26
Julia Vahey '24
Alex Westervelt '25

Piccolo

Jonah Kembel '26

Oboe

Clara Gibbs '25
Athena Schaefer '26

English horn

Mariah Canton '24

Clarinet

Jenna Hlavaty '24
Hailey Matas '25
Mireia Pujol '26
Levi Walsh '24

Bass Clarinet

Mireia Pujol '26

Bassoon

Sahaj Oliver '26
Sara Ponsioen '26

Horn

Rosa Dale-Moore, alumnus
Nalin Richardson, alumnus
Sam Sherwood, community
member
Liz Ward, community member

Trumpet

Olivia Fross '23
Abbey Hansen '24
Alyssa Shane '25
Mya Woods '25

Trombone

Maia Nilsson '24
Miguel Ledezma MAT '23

Bass Trombone

Elias Thiemann '24

Euphonium

William Lum '23

Tuba

Ian Dunlap '24

Timpani and Percussion

Ray Carlsen '25
Skyler Hedblom '25
Freyja Lundquist '25
Dylan Petersen '23
Abby Pierson '24

Celeste

Jordan Verkh-Haskell '25

BIOGRAPHIES

MINNA STELZNER serves as the interim director of bands at the University of Puget Sound. With a passion for providing opportunities and access to quality music education for young musicians, she 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. In addition to her studies, she has participated in conducting symposia with Mallory Thompson, Jerry Junkin, Kenneth Kiesler, Craig Kirchhoff, Gillian MacKay, Travis Cross, and Rodney Dorsey.

ANNA WITTSTRUCK joined the University of Puget Sound School of Music in 2017 as assistant professor, director of orchestra. Before that, she spent two years at Stanford University as acting assistant professor, serving as interim music director and conductor of the Stanford Symphony Orchestra and Stanford Philharmonia. In 2019, she was appointed music director of the West Seattle Symphony Orchestra, and currently conducts the Federal Way Youth Symphonies.

Wittstruck has conducted concerts across the United States, in Latin America, Europe and in Asia. She has served as a guest conductor with the Harbin Symphony in China, the Northwest Sinfonietta, and the Eastern Sierra Symphony. She conducted concerts at Palacio de Bellas Artes in Mexico City and Teatro Nacional de Cuba in Havana, where she performed with Litz Alfonso Dance Cuba and the Chamber Orchestra of Havana. She has conducted concerts at the Rudolfinum in Prague and the Musikzentrum Augarten (home of the Vienna Boys' Choir) in Vienna, as well as concerts in Berlin, Bad Elster, and Teplice.

Wittstruck is also an active orchestral musician whose performances as a cellist span from the Beijing Modern Music Festival to the 2011 YouTube Symphony Orchestra under the direction of Michael Tilson Thomas. Her

string quartet gave a concert tour of Thailand sponsored by the Yonok and American-Thai Foundations, in honor of HRH Princess Maha Chakri Sirindhorn's sixtieth birthday celebrations. She won a blind audition at the age of fourteen to become the youngest contracted member of the Asheville Symphony Orchestra, and has participated in orchestra festivals such as Tanglewood, Round Top, and the National Symphony/Kennedy Center Institute. She has appeared as a soloist with the Charlotte and Hendersonville Symphonies, on the Public Radio International show, "From the Top."

She received her Bachelor of Arts in music from Princeton University with certificates in orchestral conducting and creative writing, and her Ph.D. in musicology from Stanford University. While a graduate student, she conducted the Summer Stanford Symphony Orchestra and directed the Stanford Wind Symphony, the Stanford New Ensemble, and the Stanford Chinese Ensemble. She also helped create the Stanford Youth Orchestra, an international program for advanced high school students, and taught courses through Stanford Pre-Collegiate Studies. At Princeton, she spent two years as assistant conductor of the Princeton University Orchestra and as associate conductor of the Princeton Sinfonia.

Wittstruck has attended the Pierre Monteux School of Conducting in Hancock, Maine, where she studied with Michael Jinbo, and the Conductor's Retreat at Medomak, where she studied with Kenneth Kiesler. Other conducting teachers include Michael Pratt, Ruth Ochs, Stephen Sano, Jindong Cai, and Edwin Outwater.

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise. Proof of vaccination or negative COVID test required for in-person attendance. Most performances are broadcast at [PUGETSOUND.EDU/SCHNEEBECKLIVE](https://pugetsound.edu/schneebecklive)

FRIDAY, OCT. 21

Jacobsen Series: Dawn Padula, mezzo-soprano, and guests

Schneebeck Concert Hall, 7:30 p.m. | tickets.pugetsound.edu

FRIDAY, OCT. 28

Jacobsen Series: Maria Sampen, violin and Xiaohui Yang, piano

Schneebeck Concert Hall, 7:30 p.m. | tickets.pugetsound.edu

SUNDAY, OCT. 30

Adelphian 90th Anniversary Concert

Steven Zopfi, conductor

Schneebeck Concert Hall, 4 p.m.

FRIDAY, NOV. 4

Jacobsen Series: Ronaldo Rolim, piano

Schneebeck Concert Hall, 7:30 p.m. | tickets.pugetsound.edu

SUNDAY, NOV. 6

Jacobsen Series: Diverse Voices for Woodwind Quintet

Rodger Burnett, horn; Jennifer Nelson, clarinet; Francine Peterson, bassoon;

Wendy Wilhelmi, flute; and Dan Williams, oboe

Schneebeck Concert Hall, 2 p.m. | tickets.pugetsound.edu

FRIDAY, NOV. 11

Music Day, School of Music Open House

School of Music Building, 1–5 p.m. | Registration required

FRIDAY, NOV. 11

Puget Sound Jazz Orchestra

Tracy Knoop, conductor

Schneebeck Concert Hall, 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.

Puget Sound is committed to being accessible to all people. If you have questions about event accessibility, please contact 25Live@pugetsound.edu, or visit pugetsound.edu/accessibility.

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 | 253.879.3575



