

RHYTHMS OF LIFE
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PUGET SOUND
CONCERT BAND
AND
WIND ENSEMBLE



UNIVERSITY of
**PUGET
SOUND**

School of Music

PROGRAM
DEC. 2, 2022

Concert Band

Minna Stelzner, conductor

- Rhythm Stand (2004).....Jennifer Higdon (b. 1962)
- Simple Song (2003).....Ralph Hultgren (b. 1953)
- Song of the Tides (2006).....Derek Charke (b. 1974)
I. Low Tide
II. High Tide
- Linden Lea (1902).....Ralph Vaughan Williams (1872–1958)
arr. Stout
- Unraveling (2006).....Andrew Boysen, Jr. (b. 1968)

INTERMISSION

Wind Ensemble

Minna Stelzner, conductor

- Selections from *The Danserye* (1551).....Tielman Susato (1510/15–c. 1570)
I. La Morisque arr. Dunnigan
II. Bergerette
III. Les quatres branles
IX. Pavane: La Bataille
- Dusk (2004).....Steven Bryant (b. 1972)
Miguel Ledezma, graduate conductor
- Love the Adventure (2020).....Darryl Johnson II (b. 1984)
Miguel Ledezma, graduate conductor
- Fantasy Variations for Euphonium and Band (2004).....Yasuhide Ito (b. 1960)
William Lum, euphonium
- Danzón No. 2 (1998).....Arturo Márquez (b. 1950)
trans. Nickel

PROGRAM NOTES

Compiled and edited by Minna Stelzner

Rhythm Stand (2004)

Jennifer Higdon (b. 1962)

Rhythm Stand pays tribute to the constant presence of rhythm in our lives, from the pulse of a heart beating to the rhythmic sounds of the world around us. Celebrating the "regular order" we all experience, Jennifer Higdon incorporates traditional and non-traditional sound within a 4/4 meter American style swing to heighten student awareness and enhance their creativity. Organized in unique compositional and rhythmic patterns, this work invites students to explore multiple ways of organizing sounds and making music.

In the composer's own words:

"Since rhythm is everywhere, not just in music (ever listened to the tires of a car running across pavement, or a train on railroad tracks?), I've incorporated sounds that come not from the instruments that you might find in a band, but from 'objects' that sit nearby ... music stands and pencils! Music stands are played with pencils, which are both 'objects' at hand. Not only that, but some of the performers in this piece get even more basic ... they snap their fingers. Because music can be any kind of sound arranged into an interesting pattern, I decided to add sounds that you wouldn't normally hear coming from band instruments, sounds which are created out of ordinary things that might be sitting nearby. Composing is merely the job of combining interesting sounds into interesting patterns. And interesting patterns create cool rhythms. So ... I'm making a STAND FOR RHYTHM!"

Simple Song (2003)

Ralph Hultgren (b. 1953)

The composer writes:

"Why aren't there more slow pieces in three-four time?" Why indeed? My colleague, Peter Francis, conductor of the Queensland Youth Orchestra Wind Symphony, posed that question at a music teachers' conference along with the challenge to me to write such a piece. I did -- the next morning! The music is slow and singing in style. It is plaintive and evocative in nature and it is simple.

Song of the Tides (2006)

Derek Charke (b. 1974)

Song of the Tides was written for concert band and a prerecorded audio track, featuring sounds from the Bay of Fundy and Nova Scotia's South Shore. The work is in two movements: Low Tide and High Tide. The audio track includes wind, water, foghorns, seagulls, and the sound of the tide roaring through the entrance of the Minas Basin at the tip of Cape Split, Nova Scotia. Students are introduced to soundscapes, electroacoustic composition, graphic notation, and improvisation. This allows the ensemble

to explore the use of 'traditional' band writing in conjunction with deeper listening soundscapes.

In the first movement, *Low Tide*, a select group of soloists improvises over the audio track. They are asked to listen to the provided soundtrack that accompanies this movement and discover ways in which to imitate these sounds on their instruments. This component of the composition will be different every time it is performed and allows the ensemble some ownership of the score! Movement 2, *High Tide*, is fully composed and introduces extended techniques including glissandos, aeolian (air and breath) sounds, aleatoric notations and tapping on the bell of the instrument. A prerecorded audio track plays only periodically during this movement.

Linden Lea (1902)

Ralph Vaughan Williams (1872–1958)
arr. Stout

Linden Lea is a straightforward adaptation of the famous song by Ralph Vaughan Williams. The song is especially familiar in Britain, where the melody is known in virtually every household. Varied instrumental color and slight tempo changes are utilized to heighten the emotional appeal of this attractive melody.

—John W. Stout, arranger

Unraveling (2006)

Andrew Boysen, Jr. (b. 1968)

The composer writes:

In June of 2003, my good friend Randy Atkinson asked if I might be willing to conduct and compose a piece for the 2005 All-Iowa Middle School Honor Band. Randy and I have known each other for many years, and the opportunity to write a piece for him and also return to the state of Iowa was too tempting to bypass. I wanted to write a piece that would be exciting and challenging for the students, but attainable in the limited rehearsal time of only three and a half hours, so my concept was to use a rather difficult melody, but repeat that melody throughout the work so that I only had to teach it once to the whole ensemble. The melodic line is based on the octatonic scale and the piece uses other techniques such as singing and buzzing on mouthpieces. The work is intended to become progressively faster, with a sense of increasing momentum and intensity. In a sense, the piece “unravels” in front of the listener. The title has dual meaning, though, as the concept of a repeating melodic line that gradually grows in intensity owes a great deal to Maurice Ravel’s famous orchestral work, *Bolero* (hence Un-“ravel”-ing).

**Selections from *The Danserye* (1551) Tielman Susato (1510/15–c. 1570)
arr. Dunnigan**

Tielman Susato began his career as a practicing trumpeter in Antwerp, but he is remembered best today as a music publisher and entrepreneur. He possessed a longtime interest in calligraphy and typesetting, and is credited with raising the standards of published music during his life. His numerous publications consisted mainly of anthologies of various vocal works, although some editions were devoted to single composers. Susato was also widely known as a composer having published, among others, his own collection of chansons.

The Danserye is a set of instrumental dances based on popular tunes of the time, arranged by Susato and published in 1551 as *Het derde musyck boexken*. With over 50 individual dances in a variety of forms, the collection is notable for its simple textures and strict homophony. Specific instrumentation is not indicated, thus suggesting that the tunes were performed by whatever combination of winds and strings were available. *Selections from The Danserye* is a new setting for wind band consisting of nine dances fashioned into an extended “symphonic suite”. The arrangement utilizes the full resources of the modern wind band featuring various sections (or consorts of instruments) in alternation with powerful tutti passages. While the wind parts remain faithful to the original material, the dances are energized with a healthy dose of contemporary percussion effects. This blend of sound generates a “new, but familiar” element thus making something very modern out of music that is over 450 years old.

Dusk (2004)

Steven Bryant (b. 1972)

The composer writes:

This simple, chorale-like work captures the reflective calm of dusk, paradoxically illuminated by the fiery hues of sunset. I’m always struck by the dual nature of this experience, as if witnessing an event of epic proportions silently occurring in slow motion. *Dusk* is intended as a short, passionate evocation of this moment of dramatic stillness.

Love the Adventure (2020)

Darryl Johnson II (b. 1984)

The composer writes:

Love the Adventure is a musical epic bursting with the dynamism of a 21st-century harmonic affect. Written for the students of Vincent Massey High School in Manitoba, Canada, it thrives on a driving vigor meant to illustrate the wild ride that is life. The piece is a product of adventure in and of itself having been written throughout an international excursion across multiple locations including Bangkok, Singapore, Kuala Lumpur, Taipei, Vancouver, and Los Angeles.

Life will send triumphs and tragedies, banalities and mysteries, fear and excitement – but wherever the road leads, face it with a courageous resilience, embrace the uncertainty, and love the adventure.

**Fantasy Variations for
Euphonium and Band (2004)**

Yasuhide Ito (b.1960)

Fantasy Variations was commissioned and premiered by Toru Miura, an internationally-acclaimed euphonium player and a member of the Tokyo Kosei Wind Orchestra. The work is based on a 'yaisamanina' (love song) from the folk music of the Ainu people, the indigenous people of the lands surrounding the Sea of Okhotsk, including Hokkaido, Sakhalin, and the Kuril Islands. Interestingly, the full statement of the love song theme does not appear until the middle of the piece, when it is presented by the French horn. Ito utilizes European classical idioms and forms such as variations, chaconne, rondo, and fugue to present various iterations of the Japanese melody.

Danzón No. 2 (1998)

**Arturo Márquez (b. 1950)
trans. Nickel**

The composer writes:

The idea of writing the *Danzón No. 2* originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the danzón, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the danzón's rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent lightness of the danzón is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the state of Veracruz and in the dance parlors of Mexico City.

The *Danzón No. 2* is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music. *Danzón No. 2* was written on a commission by the Department of Musical Activities at Mexico's National Autonomous University and is dedicated to my daughter Lily.

UNIVERSITY OF PUGET SOUND CONCERT BAND

Minna Stelzner, conductor
Megan Smith, graduate assistant
Precious Wilson, band librarian

Flute

Sam Hardwick '26
Paige Saller '23*
Cecilia Turetzky '26
Wen Yan Zheng '25

Oboe

Athena Schaefer '26*
John Salmon, guest artist

Bassoon

Alex Kirner '26*

Clarinet/Bass Clarinet

Sarah Dormer '23*
Layne Jacobson '25
Chloe Montoya '24
Ben Pelandini, guest artist
Sid Whaley, guest artist

Alto Saxophone

Athena Munguia '26
Jael Rodas '25
Tenley Thompson '25*
Precious Wilson '26

Tenor Saxophone

Rae Kertzner '26
Ella Slattery '25

Trumpet

Jack Kuntz '26
Charlie Latkowski '25*
Wyatt E. Logan '25

Horn

Iraniel González Molina, '25*

Trombone

Sam Dossa '25*
Miguel Ledezma, MAT'23
Coda Scott '25

Euphonium

Megan Smith, MAT'23

Tuba

Gemma Bertain '25
Sam Snow '24*

Percussion

Sarah Beacock '26*
Sophia Kauder '26
Abby Pierson '24

*denotes section leader

UNIVERSITY OF PUGET SOUND WIND ENSEMBLE

Minna Stelzner, conductor
Miguel Ledezma, graduate assistant
Precious Wilson, 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*

Clarinet/Bass Clarinet

Jane Beacock '24**
Madeline Johnson '25
Hailey Matas '25
Natalee Philbrick '26
Mireia Pujol '26
Mia Stenberg '24**

Alto Saxophone

Quinn Fafard '26
Rae Kertzner '26*

Tenor Saxophone

Precious Wilson '26

Baritone Saxophone

Jael Rodas '25

Trumpet

Maia Connelly '26*
Abbey Hansen '24
Jack Kuntz '26
Wyatt E. Logan '25

Horn

Rosa Dale-Moore, guest artist
Iraniel González Molina '25*
Nalin Richardson, guest artist
Liz Ward, guest artist

Trombone

Miguel Ledezma, MAT'23
Brock Salatino '25*
Coda Scott '25
Elias Thiemann '23

Euphonium

William Lum '23*

Tuba

Ian Dunlap '24*
Aidan Sjothun '25
Sam Snow '24

String Bass

Chris East '23

Piano

Ivan Tarasenkov '23

Percussion

Sarah Beacock '26
Roman Friend, guest artist
Skyler Hedblom '25*
Noah Hornecker '26
Freyja Lundquist '26

*denotes section leader

**denotes co-section leader

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.

MIGUEL LEDEZMA is a Master of Arts in Teaching candidate pursuing a teaching credential in music education. Ledezma graduated with a Bachelor of Music in music education from the University of Puget Sound in 2022. During his undergraduate work, he studied trombone under Dr. David Krosschell and through his practice became the trombone section leader in Wind Ensemble, directed by Dr. Gerard Morris, principal trombonist of the Symphony Orchestra, directed by Dr. Anna Wittstruck, and a member of the Puget Sound Jazz Orchestra, directed by Tracy Knoop. Outside of the university, Ledezma has been the acting principal trombonist for the Seattle Philharmonic Orchestra performing and premiering works at Benaroya Hall. Ledezma is also the trombone coach for the Bellevue Youth Symphony and is the assistant conductor of the Rainier Symphony, under the direction of Professor Jeff Lund.

Ledezma was the former president of the University of Puget Sound's chapter of the Collegiate Washington Music Educators Association, a member of the Music Student Advisory Committee, worked for the Department of Music Education and is the current conducting assistant for the Symphony Orchestra and Wind Ensemble.

WILLIAM LUM is a euphonium artist studying with Ryan Schultz at the University of Puget Sound. He is the principal euphonium player of the university's Wind Ensemble and is a member of the Tacoma Concert Band and Puget Brass. He has also performed as the principal euphonium player of the Western International Band Clinic Intercollegiate Honor Band. As a soloist, William was named the only undergraduate finalist in the Frances Walton Competition, a finalist in the Bushell Concerto Competition, runner-up and alternate in the University of Puget Sound Concerto-Aria Competition, 1st place euphonium in the King's Peak International Music Competition, 1st place winner in the West Midlands Brass Band Association Solo Contest, winner of the University of Puget Sound Honors Recital Competition, and a national finalist in the MTNA Solo Competition. He plans on taking military band auditions and pursuing graduate studies in euphonium performance.

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise. Most performances are broadcast at
PUGETSOUND.EDU/SCHNEEBECKLIVE

SATURDAY, DEC. 3

Adelphian Concert Choir: *WinterFest I*

Steven Zopfi, conductor; Rev. David Wright '96, narrator
Kilworth Memorial Chapel, 7:30 p.m. | *tickets.pugetsound.edu*

SUNDAY, DEC. 4

Adelphian Concert Choir: *WinterFest II*

Steven Zopfi, conductor; Rev. David Wright '96, narrator
Kilworth Memorial Chapel, 2 p.m. | *tickets.pugetsound.edu*

MONDAY, DEC. 5

Puget Sound Percussion Ensemble

Jeff Lund, director
Schneebeck Concert Hall, 7:30 p.m.

TUESDAY, DEC. 6

Chorale and Dorian Singers: *Winter of Life, Joy and Celebration*

Jonah Heinen, conductor
Kilworth Memorial Chapel, 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*.

LAND ACKNOWLEDGEMENT

We acknowledge 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.

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

