

The background of the entire poster is black, scattered with numerous red feathers of various sizes and orientations, creating a sense of movement and texture.

2019 FALL CONCERT

WIND ENSEMBLE

GERARD MORRIS, CONDUCTOR

SYMPHONY ORCHESTRA

ANNA WITTSTRUCK, CONDUCTOR

THURSDAY, OCT. 17

7:30 P.M.

SCHNEEBECK CONCERT HALL

FREE ADMISSION



As a courtesy to the performers and fellow audience members,
please take a moment to turn off or silence all mobile devices.

Flash photography is not permitted during the performance.

Thank you.

PROGRAM

Wind Ensemble

This Day; presence and personal awareness
Gerard Morris, conductor

The Promise of Living from The Tender Land (1954).....Aaron Copland
(1900–1990)
arr., Singleton

PREMIERE

Sweet Chariot (2019).....Carlos Simon
(b. 1986)

Give Us This Day (2007).....David Maslanka
(1943–2017)

INTERMISSION

Symphony Orchestra

Anna Wittstruck, conductor

D'un matin de printemps (1918).....Marie-Juliette "Lili" Boulanger
(1893–1918)

The Firebird Suite (1910/1919).....Igor Stravinsky
(1882–1971)

- I. Introduction – The Firebird and Her Dance – Firebird Variation
- II. Round Dance of the Princesses
- III. Infernal Dance of King Kastchei
- IV. Berceuse (Lullaby)
- V. Finale

ENSEMBLE PERSONNEL

Wind Ensemble

Gerard Morris, conductor
Tauvia Eggebroten, librarian

Flute/Piccolo

E-Paul Chan '22
Tauvia Eggebroten '20*
Jasmine Mikesell '22
Drew Shipman '21
Bailey Ulrich '22

Oboe/English horn

Madeleine Scypinski '20*
Katie Grainger '20

Bassoon

Aric MacDavid '20
Ethan Markowitz '20

Clarinet

Sarah Dormer '23
Lucas Gover '23
Christina Gruenhagen '22
Jordan Loucks '20*
Manya Mutschler-Aldine '21
Reed Smith '20
Brandon Yoo '22

Bass Clarinet/Contra-Alto Clarinet

Jordan Loucks '20
Grace Low '23

Alto Saxophone

Michael Cook '20*
Jonathan Lee, Rogers High
School
Bryce Ulrich '20

Tenor Saxophone

Michael Cook '20
Bryce Ulrich '20

Baritone Saxophone

Soren Hamm, guest artist

Trumpet

Ido Baruch '21*
Olivia Fross '23
Elliot Grahn '21
Nathan Schultz '23

Horn

Nalin Richardson '20
Harrison Schatz '20
Savannah Schaumburg '20*

Trombone

James Harvey '22
Sam Kaufman '22
David Imholz '20*
Kellen Reese '23

Bass Trombone

Connor Steen '20*

Euphonium

William Lum '23*

Tuba

Michael Fukuda '20*
Matthew Watanabe '23

String Bass

Sydney Morgan '22*

Piano

Jane Heyer '21*

Percussion

Rutie Mackenzie-Margulies '20
Austin Mangle '22*
Hunter Nakama '22
Dylan Petersen '23
Seth Ruud '20

*denotes section leader

Symphony Orchestra

Anna Wittstruck, conductor
Jules Tan '23', orchestra manager

Violin I

Kaitlyn Seitz '21*
Ise Yoshimoto '20
Eli Chenevert '22
Emily Chu '21
Maura Lake '23
Jules Tan '23
Alonso Tirado '20
Christina Nguyen '23

Violin II

Dana Levy '21*
Eva Baylin '21
Abby Carlson '22
Holland Mueller '23
Brian Kim '21
John Obbard '23
Nicolas Casey '20
Mackenzie Johnson '22

Viola

Michelle Lefton '21*
Lucy Prichard '21
David Wetzel '21
Evelyn Martin '22
Anna Mondschean '21
Ellie Hedt '22
Anny Schmidt '21

Cello

Eliott Wells '21*
Sophie Paul '22
Jordan Anderson '22
Annamarie Wright '21
Olivia Katz '19
Zara Bagasol '20
Sam Crosby-Schmidt '22
Pierce Harken '21

Bass

Abe Golding '20*
Jack Danner '20
Sydney Morgan '22
Christopher East '23
Lex Pfeifle '23

Flute

Tauvia Eggebroten '20
Emma Lenderink '20*
Drew Shipman '21

Piccolo

Tauvia Eggebroten '20

Oboe

Christopher Andersen '20
Katie Grainger '20
Madeleine Scypinski '20*

English horn

Christopher Andersen '20

Clarinet

Jordan Loucks '20*
Reed Smith '20
Brandon Yoo '22

Bass clarinet

Jordan Loucks '20

Bassoon

Aric MacDavid '20
Chrissy Fritschen '22
Rosie Rogers '20*

Horn

Lindsey Kells '22
Nalin Richardson '20
Harrison Schatz '20
Savannah Schaumburg '20*

Trumpet

Ido Baruch '21*
Olivia Fross '23
Nathan Schultz '23

Trombone

James Harvey '22
Sawyer Huss '23
David Imholz '20*

Bass Trombone

Miguel Ledezma '23

Tuba

Michael Fukuda '20*

Percussion

Austin Mangle '22*
Hunter Nakama '22
Dylan Petersen '23
Brenda Robles '22

Celeste

Harrison Hanner-Zhang '21

Piano

Drew Shipman '21

Harp

Augusta Grassl '22

*denotes section leader



COMPOSER BIOGRAPHY

Carlos Simon is a native of Atlanta, Georgia whose music ranges from concert music for large and small ensembles to film scores with influences of jazz, gospel, and neo-romanticism. Simon's latest album, *MY ANCESTOR'S GIFT*, was released on the Navona Records label in April 2018. Described as an "overall driving force" (Review Graveyard) and featured on Apple Music's "Albums to Watch", *MY ANCESTOR'S GIFT* incorporates spoken word and historic recordings to craft a multifaceted program of musical works that are inspired as much by the past as they are the present.

As a part of the Sundance Institute, Simon was named as a Sundance Composer Fellow in 2018, which was held at the historic Skywalker Ranch. His string quartet, *Elegy*, honoring the lives of Trayvon Martin, Michael Brown and Eric Garner was recently performed at the Kennedy Center for the Mason Bates JFK Jukebox Series. With support from the US Embassy in Tokyo and US/Japan Foundation, Simon traveled with the Asia/America New Music Institute (AANMI) on a two-week tour of Japan in 2018 performing concerts in some of the most sacred temples and concert spaces in Japan including Suntory Hall in Tokyo, Japan.

Simon earned his doctorate degree at the University of Michigan, where he studied with Michael Daugherty and Evan Chambers. He has also received degrees from Georgia State University and Morehouse College. Additionally, he studied in Baden, Austria at the Hollywood Music Workshop with Conrad Pope and at New York University's Film Scoring Summer Workshop.

CONDUCTORS

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.

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 and as the 2017 and 2018 Conducting Fellow with 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 Liza Alfonso Dance Cuba and the Chamber Orchestra of Havana. In December 2013 she conducted the first-ever symphonic concert on Catalina Island: "Sounds of America," featuring Copland's *Appalachian Spring* and returned with her touring ensemble the following three seasons. 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," and with the Stanford Symphony Orchestra.

Wittstruck appears regularly as a judge and clinician for WorldStrides Heritage Festival. She served on the jury of the 2014 Alice and Eleonore Schoenfeld International String Competition in Harbin, China.

She received her Bachelor of Arts in Music from Princeton University with certificates in orchestral conducting and creative writing, and her PhD in musicology from Stanford University. While a graduate student, she conducted the Summer Stanford Symphony Orchestra for six consecutive seasons, served as assistant conductor of Stanford's orchestral studies program, 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.

Gerard Morris joined University of Puget Sound School of Music faculty in fall 2009, and currently serves as interim director, director of bands, and department chair for winds and percussion. In 2016 he became an associate professor and was honored as the recipient of the President's Excellence in Teaching Award.

In addition to his recent appointment as conductor of the esteemed Tacoma Concert Band, Morris's conducting credits include appearances at The Midwest Clinic, College Band Directors National Association Western/Northwestern Divisional Conference, Washington Music Educators Association State Conference, California Music Educators Association Bay Section Conference, University of Georgia JanFest, Colorado Music Festival at Chautauqua, Steamboat Strings Music in the Mountains Summer Music Festival, Heartland Marimba Festival, West Valley Winds Workshop (Canmore, Alberta), Calgary Summer Band Workshop, and as featured conductor on composer Neil Thornock's compact disc recording *Between the Lines*, a project that Morris also co-produced. Morris has appeared as guest clinician/lecturer at CBDNA National Conference, WMEA State Conference, CMEA Bay Section Conference, University of North Carolina at Greensboro New Music Festival, Northwestern University Conducting and Wind Symposium, University of British Columbia Wind Conducting Symposium, and guest artist in residence at American Community School (Abu Dhabi/Dubai, United Arab Emirates), Iowa State University, Xavier University, California State Polytechnic University (Pomona), and St. George's School (Vancouver, British Columbia).

WIND ENSEMBLE PROGRAM NOTES

Welcome to the Puget Sound Wind Ensemble's first concert of the academic year. Our four concerts this season will explore themes centered around our daily lives, titled "This Day." The specific concert themes are as follows:

October 17: This Day; presence and personal awareness
December 5: This Day; our planet's environment
March 18: This Day; friendships and mentorships
April 17: This Day; racism and hate crime

Our thoughtful thematic programming is not meant to be prescriptive, rather our intent is to ask questions and raise both the ensemble and audience members' awareness of what is happening within our communities and on our planet; the place we call home.

The Promise of Living from *The Tender Land* (1954)

**Aaron Copland/
Singleton, arr.**

O let us sing our song, and let our song be heard.
Let's sing our song with our hearts, and find a promise in that song.
The promise of living.
The promise of growing.
The promise of ending is labor and sharing our loving.

Aaron Copland's only full-length opera, *The Tender Land*, was begun in 1952 and completed in 1954, with a libretto by Erik Johns (using the pen name Horace Everett.) Although containing some of Copland's most lyrical and heart-felt music, the opera took time establishing its place in the repertory. In 1958 Copland extracted a three-movement orchestral suite, conducting the first performance in April 1959 with the Boston Symphony Orchestra. He later recalled, "The reviews for the suite were far better than they had been for the opera."

The final movement of the suite, *The Promise of Living*, is based largely on the folk song "Zion's Walls" and epitomizes Copland at his most lyrical and direct. The entire movement is cast in F major, with no chromatically altered pitches. The present transcription retains Copland's original key, much of his orchestration, and attempts to preserve the composer's exquisite timbres and balances.

PREMIERE

Sweet Chariot (2019)

Carlos Simon

Program note by the composer

Swing Low, Sweet Chariot is perhaps one of the most well-known African American spirituals. As beautiful and rapturing as its melody is, it should be. However, its beauty and popularity is often overlooked by the song's true meaning about death. I have taken fragments of the melody and combined it with the Gregorian chant from the Latin mass for the dead, In Paradisum. Its text is as follows: "May the angels lead you into paradise; may the martyrs receive you at your arrival and lead you to the holy city Jerusalem. May choirs of angels receive you and with Lazarus, once (a) poor (man), may you have eternal rest."

Give Us This Day (2007)

David Maslanka

Program note by the composer

The words "Give us this day" are, of course, from the Lord's Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh (pronounced "Tick Not Hahn") entitled For a Future to be Possible. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness

Music makes the connection to reality, and by reality I mean a true awakensness and awareness. Give Us This Day gives us this very moment of awakensness and aware aliveness so that we can build a future in the face of a most dangerous and difficult time.

I chose the subtitle "Short Symphony for Wind Ensemble" because the music isn't programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the choral melody Vater Unser in Himmelreich (Our Father in Heaven), no. 110 from the 371 Four-part chorales by Johann Sebastian Bach.

SYMPHONY ORCHESTRA PROGRAM NOTES

This year, on every concert program, the Symphony Orchestra is featuring a piece of music by a female composer, as well as repertoire that highlights strong female characters and story telling. This project is based on students' requests that their musical programming reflect broader goals of diversity and inclusion. It is also based on something quite personal: the birth of my daughter, Esther Henrietta ("Essie"), last June, who is small but intensely strong, and for whom I wish a world that celebrates the intellectual and artistic contributions of women.

We open our half of tonight's concert with Lili Boulanger's *D'un matin de printemps* (2018). Boulanger has been appearing more frequently on concert programs in recent years, but remains a relatively unknown figure in music history. Her obscurity may be attributed in part to her untimely death at the age of twenty-four, but also to the large shadow cast by her older sister, Nadia, one of the most important composition pedagogues of the twentieth century. In her short lifetime Lili Boulanger was not lacking for musical training or professional access; she was born into a family whose musical ties went back generations. She was deemed a prodigy by her teacher, Gabriel Fauré, a family friend. In 1913 she became the first woman to win the Prix de Rome for her cantata, *Faust et Hélène*, joining an elite roster so prestigious it excluded Maurice Ravel (Ravel famously made five attempts at the prize and five times went home empty-handed). As her virtuosic orchestrational abilities and wide-ranging compositional output show, this was not a woman limited to home-based music-making or writing for a particular genre. That her working environment was so musically and intellectually encouraging makes her omission from the musical canon all the more vexing.

Boulanger wrote *D'un matin de printemps* for a variety of chamber ensembles (originally violin and piano, then piano trio and flute-piano duet) before creating this version for full orchestra in 2018: it was the last orchestral piece she wrote before she died. Elements of intimacy and dialogue from the work's chamber music origins pervade, with solo writing passed among string principals, woodwinds, horn, and trumpet. Short and joyous, the piece sparkles with the atmospheric, modal sonorities of the composer's musical impressionism. Incorporating twentieth-century dissonances and deploying large orchestral forces, Boulanger produces a richly realized orchestration with an essentially charming affect. —*Anna Wittstruck*

In the fall of 1909, the ballet impresario Sergei Diaghilev – director of the fledgling Parisian company the Ballets Russes – was in search of a composer for his latest project, a new ballet based on the Russian folk legend of the Firebird. Unable to persuade either of his top two choices, Diaghilev decided to go with a relative unknown, a young musician named Igor Stravinsky. The rapturous reception of *The Firebird* at its Paris premiere in 1910 propelled both the Ballets Russes and

Stravinsky to worldwide fame. As the dancer of the title role, Tamara Karsavina, famously remarked, "with every performance, success went *crescendo*."

Ironically, the ballet's ecstatic reception in Paris was not replicated in Russia. This may seem particularly strange in light of Diaghilev's desire to create a deliberately nationalist ballet rooted in Russian mythology and culture. Yet this irony reflects what the musicologist Richard Taruskin describes as "Stravinsky's somewhat paradoxical and ambiguous relationship to the folk traditions of his native land." Taruskin describes the *Firebird* as a set of "myths for export," designed to appeal to a Parisian audience enamored by the depiction of a mystical pagan Russia that no longer existed. Indeed, Stravinsky would later seek to distance himself from the nationalist roots of his early ballets – *The Firebird*, *Petrushka*, *The Rite of Spring* – after the Second World War, when the postwar zeitgeist seemed to demand an urbane cosmopolitanism best expressed in the twelve-tone style of Schoenberg.

Even before the Second World War, Stravinsky sought to abstract his scores from their original contexts by extracting them into suites designed for the concert hall. By excising the most explicitly programmatic parts of his ballet scores, he transformed them into autonomous musical works, freed from their associations with Russian nationalism or interdisciplinary collaboration with choreographers and directors. Nowhere is this process more clear than in the 1919 suite extracted from *The Firebird*, the version of the ballet score performed this evening. By removing the orchestral recitatives that originally represented the onstage actions of the dancers, Stravinsky reduced the original 50-minute score into a compact 20-minute suite in five movements.

The scenario of *The Firebird* blends two Russian folk legends: one describing the mystical Firebird, so-called for its glowing tail feathers, and the second describing the ogre Kastchei, who captures princesses while turning their suitors into stone. Stravinsky's score represents these supernatural beings through the mysterious interval of the tritone and an enchanting ladder of alternating thirds, while the human characters (the prince Ivan Tasarevich and the princesses) are depicted with diatonic melodies drawn from Russian folklore.

The suite opens as Prince Ivan wanders into Kastchei's magical garden: an otherworldly scene conjured through the sinister meanderings of the low strings, disconcerting interjections by the winds, and a series of otherworldly string harmonics. The elusive Firebird suddenly appears, announced by the violins outlining her supernatural tritone, and launches into a fleet-footed dance of effervescent trills and radiant orchestral colors. Although Ivan captures the Firebird, he releases her after claiming a single enchanted feather as his prize.

Wandering further through the garden, the prince encounters a group of thirteen maidens performing their traditional round dance, an exquisite work of diatonic simplicity based on the Novgorod folk melody "In the Garden." He falls in love with one of the maidens before realizing that they are Kastchei's captive princesses. Seeking to claim the maiden for his own, Prince Ivan breaks into Kastchei's palace. Discovered and captured by the ogre's guards, he remembers the magical feather and summons the Firebird. She enchants the guards and forces them to dance an "Infernal Dance," depicted in a virtuosic orchestral tour-de-force that showcases Stravinsky's extraordinary mastery of instrumental color. Kaschei and his minions then fall asleep, mesmerized by a haunting lullaby intoned by a solo bassoon and oboe. While they sleep, the Firebird shows Ivan the magical egg in which Kastchei's soul resides. The prince smashes the egg, destroying the ogre and dissolving the enchantments. The princesses gradually awaken as the music builds to a glorious fanfare, interrupted briefly by a snatch of the Firebird's music. As Ivan and his princess are betrothed, all celebrate their triumph to the sound of joyful tintinnabulation, the orchestra pealing majestically in the brilliant key of B major.

–Eric Tuan, 2017. Reproduced with permission.

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise.

Friday, Oct. 18

**Jacobsen Series: “From the Mountains to the Sea”
*The Aspen Trio at Puget Sound***

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

Wednesday, Oct. 23

Noon Recital Series

Schneebeck Concert Hall, noon

Saturday, Oct. 26

Jacobsen Series: “Cabaret!”

Dawn Padula, mezzo-soprano with faculty, student,
and alumni guests
Schneebeck Concert Hall, 7:30 p.m.
tickets.pugetsound.edu

Wednesday, Oct. 30

Noon Recital Series

Schneebeck Concert Hall, noon

Saturday, Nov. 2

Concerto-Aria Competition

Alistair MacRae, director
Schneebeck Concert Hall, 7:30 p.m.

Friday, Nov. 8

Jazz Orchestra

Tracy Knoop, director
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/arts*.

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