

PUGET SOUND SYMPHONY ORCHESTRA



Heroic Women

FEATURING:

FLORENCE PRICE'S SYMPHONY IN E MINOR
ANNA WITTSTRUCK, CONDUCTOR

PLUS: Ludwig van Beethoven's Leonore no. 3 Overture AND
Maurice Ravel's Mother Goose Suite

Schneebeck Concert Hall

FRIDAY, NOV. 22, 2019 | 7:30 P.M.



UNIVERSITY of
**PUGET
SOUND**

School of Music

PROGRAM

- Leonore Overture no. 3, Op. 72a* (1806).....Ludwig van Beethoven
(1770–1827)
- Ma mère l'Oye* (1910/1911).....Maurice Ravel
(1875–1937)
- I. Pavane de la Belle au bois dormant: Lent
 - II. Petit Poucet: Très modéré
 - III. Laideronnette, impératrice des pagodes: Mouvement de marche
 - IV. Les entretiens de la belle et de la bête: Mouvement de valse très modéré
 - V. Le jardin féerique: Lent et grave

INTERMISSION

- Symphony no. 1 in E minor* (1932).....Florence Price
(1887–1953)
- I. Allegro ma non troppo
 - II. Largo, maestoso
 - III. Juba Dance
 - IV. Finale

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.

CONDUCTOR

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 appears regularly as a judge and clinician for the 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 Ph.D. 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.

Symphony Orchestra

Anna Wittstruck, conductor
Jules Tan '23, orchestra manager

Violin I

Dana Levy '21*
Ise Yoshimoto '20*
Kaitlyn Seitz '21
Jules Tan '23
Emily Chu '21
Maura Lake '23
Brian Kim '21
Holland Mueller '23

Violin II

Alonso Tirado '20*
Eli Chenevert '22
Eva Baylin '21
Mackenzie Johnson '22
Abby Carlson '22
Christina Nguyen '23
Nicolas Casey '20

Viola

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

Cello

Olivia Katz '19*
Jordan Anderson '22
Elliott Wells '21
Zara Bagasol '20
Sophie Paul '22
Sam Crosby-Schmidt '22
Annamarie Wright '21
Pierce Harken '21
Faithlina Abeshima '16

Bass

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

Bassoon

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

Contrabassoon

Aric MacDavid '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

Harrison Hanner-Zhang '21
Austin Mangle '22*
Hunter Nakama '22
Dylan Petersen '23
Brenda Robles '22

Celeste

Drew Shipman '21

Harp

Augusta Grassl '22

*section leader

NOTE FROM THE CONDUCTOR

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.

In September, members of our string section performed Jessie Montgomery's *Starburst* (2012) on the annual School of Music "Collage" showcase. *Starburst* was commissioned by the Sphinx Organization, which supports young African American and Latinx string players. Montgomery's music, which, as noted in her biography "[...] interweaves classical music with elements of vernacular music, improvisation, language, and social justice" has been described by *The Washington Post* as "turbulent, colorful and exploding with life." She is a recipient of the Leonard Bernstein Award from the ASCAP Foundation, and was recently selected by the New York Philharmonic as one of the featured composers for Project 19 to mark the centennial of the ratification of the 19th Amendment. Jessie recently participated in a video conference with our orchestra members, answering questions and reflecting on the opportunities and experiences she has had as a composer today.

In October, we opened our program with Lili Boulanger's *D'un matin de printemps* (1918). Boulanger has been appearing more frequently on concert programs in recent years, but remains a relatively unknown figure. 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. Boulanger was born into a family whose musical ties went back generations, and 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). We paired *D'un matin de printemps* with Igor Stravinsky's *Firebird Suite* (1910/1919): a work centered around a strong female lead that – in addition to establishing Stravinsky's career and credibility as a serious composer – disrupted traditional representations of gender and sexuality in ballet. The Firebird dances in a tunic, not a tutu, and her *grand pas de deux* with the prince ends, not in marriage, but in a platonic partnership to take down the evil Koschei.

Tonight, our program is titled "Heroic Women." We open with Ludwig van Beethoven's *Leonore Overture no. 3* (1806): an orchestral distillation of his only opera, *Fidelio*. *Fidelio* chronicles a woman's journey to rescue her husband from

political prison and assassination by disguising herself as a man. Emblematic of Beethoven's "heroic style," the overture summons the key dramatic moment from the opera with an off-stage trumpet call. After an interlude into the fantasy world of Ravel's *Mother Goose Suite* (1910), we finish the concert with Florence Price's *Symphony no. 1 in E minor* (1932). While the Beethoven and Ravel are both programmatic works, the Price adheres to symphonic form, not a story. Still, Price employs musical and extramusical allusions, drawing evidently on themes from Antonin Dvořák's *New World Symphony* while signifying religious and cultural topics through her use of church bells and Juba dance.

Price's *Symphony no. 1 in E minor*, premiered by the Chicago Symphony in 1933, was the first work by a female black composer to be performed by a major American orchestra. Last week our orchestra, along with members from the Pacific Lutheran University Orchestra (who recently performed Price's *Symphony no. 3 in C minor*) heard a presentation from colleague Dr. Gwynne Brown about the cultural and biographical circumstances that led to the *Symphony no. 1* premiere. Price, who came from a relatively well-off middle-class family, grew up in Little Rock, Arkansas before attending New England Conservatory and eventually moving to Chicago. There she worked strategically to build her musical network and was supported by a unique conglomerate of women's organizations, friends, and patrons. However, these circumstances did not prevent future obstacles. The barriers Price faced are heartbreakingly evident in a letter she wrote to Serge Koussevitzky a decade later: "My dear Dr. Koussevitzky, To begin with I have two handicaps – those of sex and race. I am a woman; and I have some Negro blood in my veins." At the time, Price was trying to get her music performed by the Boston Symphony. Koussevitzky never responded to her inquiry, and it took until March 2019 for the BSO to premiere a work by Price.

Today Price's music is enjoying a kind of renaissance; many of her works were lost after her death and for over half a century remained unpublished. G. Schirmer announced its acquisition of *Symphony no. 1* as recently as November 2018, and performances of the symphony in the past decade were made possible only through the heroic efforts of the late Rae Linda Brown to generate performance materials from a manuscript. The Schirmer edition, as we have found, is filled with mistakes, and there is still much work to be done on the part of publishers and performers to overcome the decades of neglect inflicted upon this repertoire. We hope tonight's program contributes in its small way to that larger project, and we hope you enjoy the performance! –Anna Wittstruck

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise.

Sunday, Nov. 24

Chamber Music Concert II

Alistair MacRae, director
Schneebeck Concert Hall, 2 p.m.

Friday, Dec. 6

Organ at Noon: "O Come, O Come, Emmanuel: The Great "O" Antiphons"

Wyatt Smith, organ
Kilworth Memorial Chapel, noon

Saturday, Dec. 7

WinterFest: Adelpian Concert Choir and Voci d'Amici

Steven Zopfi, conductor; Rev. David Wright '96, narrator
Kilworth Memorial Chapel, 7:30 p.m.
Tickets: \$10, \$5 | tickets.pugetsound.edu

Sunday, Dec. 8

WinterFest: Adelpian Concert Choir and Voci d'Amici

Steven Zopfi, conductor; Rev. David Wright '96, narrator
Kilworth Memorial Chapel, 2 p.m.
Tickets: \$10, \$5 | tickets.pugetsound.edu

Tuesday, Dec. 10

Chorale and Dorian Singers

J. Edmund Hughes and Kathryn Lehmann, conductors
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/arts.

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pugetsound.edu/communitymusic | 253.879.3575

