



SPRING TOUR 2020
SYMPHONY ORCHESTRA

ANNA WITTSTRUCK, CONDUCTOR

TUESDAY, JAN. 14
Milwaukie Lutheran Church
3810 SE Lake Road
Milwaukie, OR
7 P.M.

SCHOOL VISITS

MONDAY, JAN. 13
Lakeridge High School
Lake Oswego, OR

TUESDAY, JAN 14
Lake Oswego High School
Lake Oswego, OR

WEDNESDAY, JAN. 15
Sprague High School
Salem, OR

THURSDAY, JAN. 16
Skyview High School
Vancouver, WA

All performances are complimentary admission
School of Music | pugetsound.edu/music

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.

SYMPHONY ORCHESTRA

Anna Wittstruck, conductor

PROGRAM

to be selected from the following

Starburst (1918).....Jessie Montgomery
(1981–present)

Symphony no. 1 in E minor (1932).....Florence Price
(1887–1953)

- I. Allegro ma non troppo
- II. Largo, maestoso
- III. Juba Dance
- IV. Finale

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: Movement de marche
- IV. Les entretiens de la belle et de la bête:
Movement de valse très modéré
- V. Le jardin féérique: Lent et grave

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

SYMPHONY ORCHESTRA 2019-20

Anna Wittstruck, conductor

Violin

Eva Baylin '21
Abby Carlson '22
Eli Chenevert '22*
Mackenzie Johnson '22
Brian Kim '21
Dana Levy '21*
Kaitlyn Seitz '21*
Jules Tan '23

Viola

Michelle Lefton '21*
Lucy Prichard '21*
David Wetzel '21

Cello

Zara Bagasol '20
Sam Crosby-Schmidt '22
Pierce Harken '21
Sophie Paul '22
Eliott Wells '21*
Annamarie Wright '21

Bass

Jack Danner '20
Abe Golding '20*

Harp

Augusta Grassl '22

Flute

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

Oboe

Christopher Andersen '20
Madeleine Scypinski '20*

Clarinet

Jordan Loucks '20*
Reed Smith '20

Bassoon

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

Horn

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

Trumpet

Olivia Fross '23
Nathan Schultz '23

Trombone

Sawyer Huss '23
Kellen Reese '23

Bass Trombone

Miguel Ledezma '21

Tuba

Michael Fukuda '20

Percussion

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

Piano

Drew Shipman '21

*section leader

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 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.

NOTE FROM THE CONDUCTOR



This year, on every concert program, the Symphony Orchestra at University of Puget Sound is featuring a piece of music by a female composer, as well as repertoire that highlights strong female characters. 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.

Jessie Montgomery's *Starburst* (2012) 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. Last semester Jessie participated in a video conference with us, answering questions and reflecting on the opportunities and experiences she has had as a composer today.

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. Price, who came from a 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. These fortuitous circumstances, however, did not prevent future obstacles. The barriers Price faced are heartbreakingly evident in a letter she wrote to Serge Koussevitsky 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. Koussevitsky never responded, and it took until 2019 for the BSO to premiere one of her works.

In her symphony, Price employs musical and extramusical allusions, drawing evidently on themes from Antonin Dvořák's *New World Symphony* while also signifying religious and cultural topics through her use of church bells and Juba dance. Still, she adheres strictly to symphonic form, rather than writing programmatic music. Conversely, fantastical stories form the bedrock for Maurice Ravel's *Mother Goose Suite* and Igor Stravinsky's *Firebird Suite*, both written in 1910. These works feature female characters whose narratives are depicted somewhat subversively. Ravel uses clever orchestrational devices (juxtaposing the voice of the clarinet and the contrabassoon) to tell the story of Beauty and the Beast, but his unresolved dissonances suggest we not take the romance at face value. Stravinsky's *Firebird* centers around a strong female lead who – at the work's premiere – 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.

It is a pleasure to be in the Portland, Vancouver, and Salem areas, and we hope you enjoy our performances! –Anna Wittstruck

SYMPHONY ORCHESTRA

This full symphony orchestra of 70-75 musicians performs four times annually and plays both standard and progressive works from the orchestral repertoire. Selected members also play in the annual piano festival orchestra and the annual music stage production (opera, operetta, or musical).

THE SCHOOL OF MUSIC

The School of Music at University of Puget Sound is unique in offering a comprehensive music program within a nationally recognized liberal arts college. Its accomplished faculty is committed to guiding students toward outstanding achievements in performance, scholarship, and teaching. The rigorous curriculum and extensive performance opportunities prepare students for a diverse range of careers and provide all students opportunities to pursue music study. Through a wide variety of colloquia, workshops, performances, and a vibrant Community Music Department, the School of Music enriches the cultural life of both the Puget Sound campus and the surrounding community.

UNIVERSITY OF PUGET SOUND

University of Puget Sound is a 2,600-student, national undergraduate liberal arts college in Tacoma, Washington, drawing students from 47 states and 12 countries. Puget Sound graduates include Rhodes and Fulbright scholars, notables in the arts and culture, entrepreneurs and elected officials, and leaders in business and finance locally and throughout the world. A low student-faculty ratio provides Puget Sound students with personal attention from faculty members who have a strong commitment to teaching and Puget Sound offers 1,200 courses each year in more than 50 areas of study. Puget Sound is the only national, independent undergraduate college in Western Washington, and one of just five independent colleges in the Northwest granted a charter by Phi Beta Kappa, the nation's most prestigious academic honor society.

For more information regarding financial aid scholarship and auditions visit pugetsound.edu/music or call 253.879.3700

SCHOOL OF MUSIC INSTRUMENTAL GROUPS

Puget Sound's auditioned and non-auditioned ensembles perform throughout the year.

Chamber Groups

Alistair MacRae, director

From string quartets and piano trios to chamber jazz combos, saxophone quartets, wind and brass collaborations, and percussion ensemble, these performing groups represent an exciting diversity of musical activities on campus.

Concert Band

Gerard Morris, director

This band is open to all interested students without audition. Performances are given each semester of both original works and works transcribed for the concert band.

Jazz Orchestra

Tracy Knoop, director

A fully instrumented big band, the Jazz Orchestra performs music from all eras in formal and informal settings. Guest artists are featured regularly with the Jazz Orchestra.

Wind Ensemble

Gerard Morris, director

The University of Puget Sound Wind Ensemble consists of about 50 musicians who are selected by individual auditions. It performs music of many styles and periods, written and arranged for large and small wind groups. It is a highly acclaimed ensemble with numerous invitations to perform at the Washington state and Northwest Division Music Educators Conference programs.

UPCOMING SCHOOL OF MUSIC CONCERTS

Puget Sound's Schneebeck Concert Hall offers live streaming.
Tune in at pugetsound.edu/schneebecklive.

FRIDAY, FEB. 28

Symphony Orchestra

Anna Wittstruck, conductor

Schneebeck Concert Hall, 7:30 p.m.

WEDNESDAY, MARCH 4

The Noon Recital Series

Short performances by Puget Sound students

Schneebeck Concert Hall, noon

FRIDAY, MARCH 6

Jazz Orchestra

Tracy Knoop, director

Schneebeck Concert Hall, 7:30 p.m.

THURSDAY, MARCH 12

Wind Ensemble

Gerard Morris, conductor

Schneebeck Concert Hall, 7:30 p.m.

WEDNESDAY, MARCH 25

The Noon Recital Series

Short performances by Puget Sound students

Schneebeck Concert Hall, noon

SATURDAY, MARCH 28

Adelphian Concert Choir

Steven Zopfi, conductor

Kilworth Memorial Chapel, 7:30 p.m.

All listings are subject to change. For the most current information about upcoming School of Music events, visit pugetsound.edu/music.

The School of Music at University of Puget Sound is dedicated to training musicians for successful music careers and to the study of music as a liberal art. Known for its diverse and rigorous educational program, personalized attention to students, the stature of its faculty, and superior achievements in scholarship, musicianship, and solo and ensemble performance, the school maintains the highest professional standards while providing academic and performance opportunities to all university students. Through faculty, student, and guest artist colloquia, workshops, performances, and a vibrant Community Music Department, the School of Music enriches the cultural life of the campus and community. pugetsound.edu/music | 253.879.3700

Community Music, a division of the School of Music, welcomes people of all ages and skill levels to be part of our campus community through music.
pugetsound.edu/communitymusic | 253.879.3575



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