



# SYMPHONY ORCHESTRA

CELEBRATES PUGET SOUND

*Anna Wittstruck, conductor*

FRIDAY, FEB. 28, 2020 | SCHNEEBECK CONCERT HALL, 7:30 P.M.



UNIVERSITY of  
PUGET  
SOUND

School of 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.

## PROGRAM

### **Symphony Orchestra Celebrates Puget Sound** Anna Wittstruck, conductor

*Ciranda das sete notas* (1933).....Heitor Villa-Lobos  
(1887–1959)

Rosie Rogers '20, bassoon soloist

*Concerto pour flûte et orchestre à cordes* (1949).....André Jolivet  
(1905–1974)

Emma Lenderink '20, flute soloist

### INTERMISSION

*Entr'acte* (2011/2014).....Caroline Shaw  
(b. 1982)

### **Distinguished Alumni Award Presentation**

*Cello Concerto in E minor, Op. 85* (1919).....Edward Elgar  
(1857–1934)

- I. Adagio – Moderato
- II. Lento – Allegro molto

Eliott Wells '21, cello soloist

*Tango Symphonique* (2020).....Aric MacDavid '20  
(b. 1998)

## **Symphony Orchestra**

Anna Wittstruck, conductor  
Jules Tan '23, orchestra manager

### *Violin I*

Dana Levy '21,  
co-concertmaster\*  
Kaitlyn Seitz '21,  
co-concertmaster\*  
Jules Tan '23  
Emily Chu '21  
Alonso Tirado '20  
Ise Yoshimoto '19  
Brian Kim '21  
Maura Lake '23

### *Violin II*

Eli Chenevert '22\*  
Nicolas Case '20  
Eva Baylin '21  
Holland Mueller '23  
Abby Carlson '22  
Christina Nguyen '23  
Mackenzie Johnson '22  
Jenna Alvarez '20

### *Viola*

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

### *Cello*

Sophie Paul '22,  
co-principal\*  
Jordan Anderson '22  
Faithlina Abeshima '16,  
co-principal\*  
Annamarie Wright '21  
Zara Bagasol '20  
Pierce Harken '21  
Elliott Wells '21\*  
Sam Crosby-Schmidt '22

### *Bass*

Sydney Morgan '22\*  
Jack Danner '20  
Christopher East '23

### *Flute*

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

### *Oboe*

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

### *Clarinet*

Jordan Loucks '20\*  
Lucas Gover '23

### *Bassoon*

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

### *Horn*

Christopher East '23  
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  
Hunter Nakama '22\*  
Dylan Petersen '23

### *Harp*

Cassie Turner (guest)

\*denotes 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 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 60th birthday celebrations. She won a blind audition at the age of 14 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 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.

## PERFORMERS

**Rosie Rogers '20**, student of Francine Peterson, will graduate from the University of Puget Sound in 2020 with a Bachelor of Music in bassoon performance. While working on her undergraduate degree, she participated in Marrowstone Music Festival, the Vancouver Symphony Orchestral Institute at Whistler, and Domaine Forget International Music Festival. As well as playing with Puget Sound's Symphony Orchestra, Wind Ensemble, and Velvet V Woodwind Quintet, Rosie has performed with numerous groups outside of school, including the Seattle Festival Orchestra, Bremerton Symphony, Bainbridge Symphony, Orchestral Recital Series of Tacoma, Vashon Opera, the Northwest Chamber Chorus, the Orcas Island Choral Society, Pacific Northwest Opera, and Peninsula Dance Theater. Rosie teaches bassoon privately and as a coach with Maple Valley Youth Symphony. Currently in the midst of graduate school auditions, she hopes to continue her studies in bassoon performance next year.

**Emma Lenderink '20** is a student of Karla Flygare and is a senior studying flute performance at the University of Puget Sound. As an aspiring professional musician, she hopes to one day perform as a member of a professional orchestra. She is currently principal flute in the university's Symphony Orchestra and a member, and former section leader, in the university's Wind Ensemble. Currently, she is also a member of several on-campus chamber ensembles, including a flute and guitar duo. Her solo accomplishments have resulted in her being a finalist in several concerto competitions, including the Bushell Concerto Competition, the university's Concerto-Aria, and Tacoma Youth Symphony's Concerto Competition. A Tacoma native, Emma is an alumna of the university's Community Music program, where she studied flute with Laura Werner from 2010–2016.

**Elliott Wells '21** is a music performance major at the University of Puget Sound and studies cello with Alistair MacRae. He also is studying voice with Dawn Padula and composition with Rob Hutchinson. Elliott is involved in several aspects of musical life on campus, being a member of both the Symphony Orchestra and Adelphian Concert Choir, and musical director of

Garden Level A Cappella. He is also heavily involved in the chamber music program as part of a multi-semester piano trio project. In November 2019, Elliott won the University of Puget Sound Concerto-Aria Competition. Elliott collaborates frequently with Jane Heyer '21, Kaitlyn Seitz '21, and Drew Shipman '21.

**Aric MacDavid '20** is a senior at the University of Puget Sound pursuing a Bachelor of Music in bassoon performance. As a bassoonist, he has been a member of a wide array of ensembles during his time at the university, including Puget Sound's Symphony Orchestra, Wind Ensemble, Concert Band, and Bassoon Ensemble. Outside of school, Aric has played with prominent regional groups such as the Bremerton and Bainbridge symphonies, as well as for the Great Bend Center for Music. His most recent off-campus performance was with the Mark Morris Dance Group in their national touring production of *The Hard Nut*. In November 2017, he was one of two winners selected as a part of the university-wide Concerto-Aria Competition, giving him the opportunity to play as a soloist with the Puget Sound Symphony Orchestra. During the summer of 2018, Aric attended Marrowstone Music Festival in Bellingham, Wash., and in the summer of 2019, he attended Eastern Music Festival in Greensboro, N.C., where he studied with George Sakakeeny and Karla Eckholm. Since starting at Puget Sound in the fall of 2016, Aric has studied bassoon with Francine Peterson.

As a versatile performer, Aric also plays the alto saxophone in the Puget Sound Jazz Orchestra, becoming the lead player in the fall of 2017. Since auditioning into the group his freshman year, Aric has been featured prominently in a number of performances and has shared the stage with notable jazz performers such as Arturo Sandoval, Victor Wooten, T.S. Monk, Howard Levy, Joshua Redman, and many others. He has studied jazz saxophone with Tracy Knoop since fall of 2017.

In addition to being an accomplished multi-instrumentalist, Aric is also a composer. In high school, Aric premiered his *Poem for Piano and Orchestra* as a soloist performing with the Mountain View High School Symphony Orchestra. During his time at Puget Sound, Aric took one semester of private composition lessons with Dr. Robert Hutchinson and has had several of his original compositions and arrangements performed by various groups, including the Puget Sound Jazz Orchestra (*Amor y Sueños*), the Velvet V Woodwind Quintet (*Bye and Bye*), and the Puget Sound Bassoon Ensemble (*Bassoons on Top*). At the end of 2019, his piece *Tango Symphonique* was nominated by Dr. Robert Hutchinson to be performed by the Puget Sound Symphony Orchestra under the direction of Dr. Anna Wittstruck.

After his graduation in 2020, Aric plans on pursuing a Master of Music in bassoon performance, though his passion for composition may shift his focus toward that subject over the course of his graduate program.

## 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.

Tonight's program features Caroline Shaw's *Entr'acte* (2011/2014) for string orchestra. Shaw sent shockwaves of surprise and delight through the musical establishment when her *Partita for 8 Voices* won the Pulitzer Prize for Music in 2013. Not only was Shaw the youngest person to win the prize, she was still a graduate student at the time, and a newcomer to the music composition scene. To this day she resists professional categorization; her bio describes her as a "New York-based musician – vocalist, violinist, composer, and producer." Shaw's retention of her performer-composer persona makes her music vastly appealing to play. Her works have a kind of gestural physicality to them. They seem to celebrate the liveliness and possibilities of musical movement.

*Entr'acte* is a sonic response to a performance Shaw heard by the Brentano String Quartet while a Ph.D. student at Princeton University. She writes:

"*Entr'acte* was written in 2011 after hearing the Brentano Quartet play Haydn's Op. 77 No. 2 – with their spare and soulful shift to the D-flat major trio in the minuet. It is structured like a minuet and trio, riffing on that classical form but taking it a little further. I love the way some music (like the minuets of Op. 77) suddenly takes you to the other side of Alice's looking glass, in a kind of absurd, subtle, technicolor transition."

Originally written for string quartet (and premiered by the Brentano), *Entr'acte* was later adapted for string ensemble through a commission by *A Far Cry*. With its classical ABA' form, its exploration of tone and resonance, and its incorporation of extended techniques and textures, *Entr'acte* typifies the aesthetic approach that has made Shaw into such a significant cultural figure: that music can be warmly accessible and startlingly strange at the same time.

When people describe Shaw's compositions, the most commonly conjured word is *joy*. It has been a phenomenon to see how strongly our students are drawn to the freshness of her work. She exemplifies for them the collaborative and multifaceted spirit of a 21<sup>st</sup>-century musician. In this sense,



Shaw is more than a composer: she is the aspirational voice of a generation.

Tonight's program is a showcase of exceptional student talent within our School of Music. We are featuring three winners from the 2019 Concerto-Aria competition: Rosie Rogers '20, bassoon; Emma Lenderink '20, flute; and Elliott Wells '21, cello. The concert closes with the premiere of *Tango Symphonique* by Aric MacDavid '20, who, like Shaw, typifies the performer-composer paradigm. And our program features feats of strength on the part of the orchestra members, particularly our string section, whose role on these concertos is technically and musically formidable. We also will take a moment to celebrate the artistic contributions of former students by presenting the Distinguished Alumni Award to Neal Berntsen.

Tonight represents a dizzying display of what Puget Sound musicians can aspire to and achieve. We hope you enjoy the performance!

– Anna Wittstruck

## STUDENTS' PROGRAM NOTES

Heitor Villa-Lobos (1887–1959) was a Brazilian composer and hugely important in the development of 20th-century Brazilian art music. He combined European compositional techniques and Brazilian folk music to create a distinct national style. Villa-Lobos composed *Ciranda da sete notas* in 1933. In English "Dance of the Seven Notes," this work's title comes from a circular children's dance game called the *ciranda*. Listen for the "seven notes," which refer to the main theme as it ascends the first seven notes of a major scale. This motive can be heard throughout the work in both the solo part and the orchestra, but Villa-Lobos teasingly withholds the final note of the scale and delays the theme's resolution until the conclusion of the piece.

*Ciranda das sete notas* showcases the bassoon's versatility by using its full range and moving through many different characters. Made up of three large sections, the piece begins with the introduction and development of the principal motive. In the second section, a romantic waltz is interrupted by an eerie combination of large leaps and trills before succumbing to dance again. The final part of the piece begins with a plaintive cry above ominous bass accompaniment, soon giving way to a nostalgic triple meter. The bassoon trades accompaniment and melody with the string section until a circle-of-fifths progression leads back to the main motive and its final resolution. Villa-Lobos dedicated this work along with more than 50 others to "Mindinha," his long-term partner Arminda Neves d'Almeida. Steeped in national identity, *Ciranda das sete notas* expresses a memory of falling in love in a particular time and place. – Rosie Rogers '20

In 1949 Jolivet wrote *Concerto pour flûte et orchestre à cordes*, a flute concerto with string orchestra. This work was dedicated to the French flautist Jean-Pierre Louis Rampal (1922–2000) who premiered the piece in 1950 with Jolivet conducting. As a young composer in the 1930s, Jolivet explored the metaphysical concepts of music, music as magic, and different techniques in rhythm and tonality. He was also a member of “La Jeune France” a group of young French musicians/composers who rejected neo-classicism and was dedicated to the promotion of new music in a national French style. During World War II, his ideals changed and his work simplified, displaying more conventional lyricism. He believed that technique should support melody and melodic continuity. After the war when this concerto was written, his earlier experimental style merged with the more traditional format.

This flute concerto is a balanced conversation between the soloist and the ensemble. It is played without pause, although the main tempo divisions strongly suggest movements. – *Emma Lenderink '20*

Edward Elgar's *Cello Concerto in E minor* (1919) was composed directly following the events of World War I, and is in no doubt a direct response to it. The character of the piece is much more reserved and introspective than the more pompous and jubilant works that make up Elgar's pre-World War I oeuvre. The concerto was premiered by the London Symphony Orchestra in 1919, but the debut was notoriously inadequate. It was not until Jacqueline du Pré championed the piece in a 1965 recording that the concerto claimed its position in the canon. The opening theme, marked *nobilmente*, is a grandiose soliloquy first delivered by the solo cello, then passed on to the clarinets. After an unaccompanied meditation from the soloist, the violas introduce the primary theme of the movement. The composer, at the end of his life, suggested to a friend of his that his ghost would be heard whistling this somber melody in the Malvern hills following his death. In the second movement, the *nobilmente* theme returns, changed by the events of the first movement. Afterward, a dialogue between two conflicting themes occurs in the solo cello, with the more lighthearted theme taking control of the rest of the movement. The Cello Concerto was Elgar's last major work – following his wife's death a year after the premiere, Elgar would live for 14 more years without composing another. – *Elliott Wells '21*

*Tango Symphonique* was originally conceived as the culmination of a semester's study in Dr. Robert Hutchinson's Orchestration class in the spring of 2019. The concept of an original tango for full orchestra had been on my mind (and in my phone's voice recordings) for several years, and I decided to take advantage of the assignment to begin serious work on the project.

The piece opens with an atmosphere that briefly evokes the “Dawn” portion of Maurice Ravel’s *Daphnis et Chloé*. In the sixth measure, the first statement of the principal motive of the piece is introduced softly in the clarinets. The motive is then repeated in different voices of the orchestra every measure as the volume grows. Without warning, almost the entire orchestra drops out as the lower strings play the motive once more, this time pizzicato. After this point, the principal motive of the work is developed into a full-fledged theme and will remain in this guise for the rest of the composition.

After a brief violin cadenza, the theme takes on the true characteristics of a tango as the tempo quickens. The theme is played twice, first by the solo trumpet, and then in the violins and clarinet before moving to a more mysterious secondary theme, which grows into a brass fanfare meant to evoke the pomp and excitement of a bullfight. The main theme returns once more only to branch off in a new direction which eventually leads back to an even more powerful rendition of the fanfare.

The piece suddenly slows and becomes ethereal as the oboe and horn play a slight melodic variation of the principal theme while the harp and strings accompany in their high registers. The tempo regains its drive once more as the final statement of the theme rings powerfully throughout the orchestra. With one last repetition of the main motive in the full orchestra (this time resolving to the tonic), the piece comes to an exciting conclusion.

*Tango Symphonique* is by no means in its final form. My future plans include expanding and developing the piece to incorporate several contrasting tangos, each one in a new key area that corresponds to certain pitches of the principal motive. As the principal motive ascends stepwise from B to D and then moves back down to the tonic B, the key areas of the piece in its final form will move from B minor to C# to D before descending back to B. In this way, the overall arch form of the piece will be a macrocosm of the principal motive that pervades the work.

There are several composers whose influence on this work, in both its current and future forms, is prominent. These individuals include the Argentine tango composer Astor Piazzolla, the modern Uruguayan composer Miguel del Águila, the film composer Michael Giacchino, and the Mexican composer Arturo Márquez.

There are countless people I would like to thank in making this performance a reality, the first one being Dr. Hutchinson, both for his excellent teaching on the subject of orchestration and for his unsolicited recommendation that this piece be performed by the Puget Sound Symphony Orchestra. I would also like to thank Dr. Anna Wittstruck for putting in the time and effort to rehearse *Tango Symphonique* with the orchestra when there are so many

other great works of orchestral literature that could easily have taken its place. Lastly I would like to thank my peers and fellow members of the orchestra for inspiring me every day with their hard work and dedication.

*Tango Symphonique* is meant to be a fun piece that does not take itself too seriously. It is my hope that the piece will not only be fun for the musicians in the orchestra to perform, but that it will bring joy (and even inspire physical movement) to all those who listen to it. – *Aric MacDavid '20*

## DISTINGUISHED ALUMNI AWARD

Established by the School of Music faculty in 2010, this annual award recognizes alumni who have achieved distinguished careers in the field of music on a regional, national, or international level in music performance, education, scholarship, theory and composition, arts management and administration, or music business, or through outstanding service to the musical arts.

**Neal Berntsen '82** joined the Pittsburgh Symphony Orchestra trumpet section in March 1997, having been appointed at the invitation of Music Director Lorin Maazel in 1996. A native of Tacoma, he began his musical studies at age 5 playing the violin under the tutelage of his mother. By age 8, he switched to the trumpet and ultimately received a B.M. from the University of Puget Sound and a M.M. from Northwestern University. A former member of the Chicago Lyric Opera Orchestra and the Grant Park Symphony Orchestra, Neal has also performed as Principal trumpet for the Ravinia Festival Orchestra, Chicago Chamber Orchestra, Cincinnati Symphony Orchestra, San Diego Symphony Orchestra and the Bamberg Sinfoniker in Germany. Other orchestral performances have included the Chicago Symphony Orchestra, Boston Symphony Orchestra and Houston Symphony Orchestra.

- Former member of the Chicago Lyric Opera Orchestra and the Grant Park Symphony Orchestra.
- Principal trumpet for the Ravinia Festival Orchestra, Chicago Chamber Orchestra, Cincinnati Symphony Orchestra, San Diego Symphony Orchestra, the Bamberg Sinfoniker in Germany, and the Brevard Music Center Orchestra.
- Founding member of the award-winning Asbury Brass Quintet.
- Chair of the Brass Division in the School of Music at Carnegie Mellon University.
- Critically acclaimed recording artist.
- Premiered and recorded Reza Vali's *The Ancient Call* for microtonal trumpet and orchestra, named album of the year in Iran by *Noise* magazine.

## **UPCOMING SCHOOL OF MUSIC EVENTS**

All events are free unless noted otherwise.

Wednesday, March 4

### **Noon Recital Series**

Various 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.

Saturday, March 7

### **Recital of Works by Sheli Nan**

Sheli Nan, guest composer  
Schneebeck Concert Hall, 7:30 p.m.

Thursday, March 12

### **Wind Ensemble**

Gerard Morris, conductor  
Schneebeck Concert Hall, 7:30 p.m.

Friday, March 13

### **Organ at Noon Series**

Wyatt Smith, organ  
Kilworth Memorial Chapel, noon

Wednesday, March 18

### **Wind Ensemble at CBDNA**

Gerard Morris, 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/music](http://pugetsound.edu/music).

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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](http://pugetsound.edu/music) | 253.879.3700

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.

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