

PUGET SOUND'S SYMPHONY ORCHESTRA
PRESENTS:



TRANSFORMATION

Music by Beethoven, Higdon, Mozart, and Brahms


Anna Jensen, conductor

TUESDAY, OCT. 15

Schneebeck Concert Hall, 7:30 p.m.

Free Admission

Or tune in at pugetsound.edu/schneebecklive


EST. 1888
UNIVERSITY of
**PUGET
SOUND**
School of Music

PUGET SOUND SYMPHONY ORCHESTRA

Anna Jensen, conductor

PROGRAM

Coriolan Overture, Op. 62.....Ludwig van Beethoven
(1770–1827)

Amazing Grace.....Jennifer Higdon
b. 1962

Symphony No. 40 in G Minor, K. 550.....Wolfgang Amadeus Mozart
I. Allegro molto (1756–1791)
II. Andante
III. Menuetto: Allegretto - Trio
IV. Allegro assai

Hungarian Dance No. 5 in g minor.....Johannes Brahms (orch. Parlow)
(1833–1897)

PUGET SOUND SYMPHONY ORCHESTRA

Anna Jensen, conductor

Flute/Piccolo

Alex Westervelt '25, P
Levin Kapur '28
Katy Wade '28

Oboe

Athena Schaefer '26, P
Clara Gibbs '25
Viviana DiPinto '26

Clarinet

Mireia Pujol '26, P
Hailey Matas '25

Bassoon

Alex Kirner '26, P
Olivia Schmick '28

Horn

Elliott Schunk '27, P
Caitlin Yoder '27
Elis Albertson '27
Maddy Miller '27

Trumpet

Wyatt Ethan Logan '25
Alyssa Shane '25

Trombone

Sam Dossa '25, P
Coda Scott '25

Timpani/Percussion

Carter Fouts '27, P
Skyler Hedblom '25

Violin 1

Eli Connolly '25, CM
Ethan Chythlook '26,
ACM
Paige Franklin '26, ACM
Madison Henning '26
Mozea Havens '27
Liv Hauge '25
Hailey Yang '26
Sarah Kaczmarek '27
Everett Skubinna '27
Nikki Hindman '25
Sarah Choi '28
Anabel Moore '28

Violin 2

Ruby Gunter '26, Co-P
Sam McBride '27, Co-P
Ashlyn Collado '26
Elise Wadle '27
Jackson Jay '26
Silvana Byram '25
Ayli Horvath '26
Katy McCullough '27
Oliver Eels '28
Aaron Levi '28
Brian Yanez '28
Grace Shirley '28
Sierra Rullman '28

Viola

Keola Tabisola '25, P
Ava Strasser '27, AP
Amelia Calderon-Henes '26
Mika Shor '28
Maeve Gregory '28
Brooklyn Robinson '28
Avery Choi '28

Cello

Avi Graf, Co-P '25
Liam Abbott '26
Connor Adams '25, Co-P
Sarah Galpern '28
Olivia Putz, '27
Jordan Verkh-Haskell '25
Sydney Pederson '28
Madeleine Coleman '28

Bass

Jordan Pilla '27, P
Lucille Hamilton '28

CM = concertmaster

ACM = assistant concertmaster

P = principal

AP = assistant principal

BIOGRAPHY

ANNA JENSEN'S passion for music translates to her deep involvement in music education. In addition to instructing at the University of Puget Sound and Pacific Lutheran University, she is the executive director of the Tacoma Youth Symphony Association. During the summer, she teaches at The Evergreen Music Festival and The Hammond Ashley Bass Workshop. Jensen has also taught at Central Washington University, Bowling Green State University, and was a graduate student instructor at the University of Michigan. In recent years, Jensen was awarded the *Outstanding Master Studio Teacher Award* from the American String Teachers Association, WA Chapter and the Washington State Music Educators Association "Friend of Music" award.

As a conductor, Jensen is a frequent clinician, adjudicator, and guest conductor for contests, festivals, and workshops across the Pacific Northwest, including Alaska. She has conducted numerous All-State orchestras, regional honor groups, summer music festival orchestras, and citywide orchestra festivals. During the year, Jensen conducts the University of Puget Sound Symphony Orchestra, the Tacoma String Philharmonic at the Tacoma Youth Symphony Association, and is the director of orchestras at the Annie Wright Schools.

Jensen is the assistant principal bassist of Symphony Tacoma and regularly performs with orchestras and chamber ensembles across the region including the Paramount Theater Orchestra. She has performed with the Second City Chamber Music Series, the Icicle Creek Chamber Music Festival, the Kairos Music Festival and Lyceum, the Rackham Chamber Music Series, and the All Rivers at Once contemporary music series. Her vast interest in contemporary music has brought about numerous new chamber music works for the double bass and she has presented the world premieres of these works. She can be heard on William Bolcom's Grammy Award winning recording of his "Songs of Innocence and Experience", conducted by Leonard Slatkin.

Over the years, Jensen has been the featured double bass soloist with the Everett Philharmonic Orchestra, the Lake Chelan Bach Festival Orchestra, the Pacific Lutheran University Symphony Orchestra, the Wenatchee Symphony Orchestra, and the Tacoma Young Artists Orchestra. Jensen has won the Spokane Allied Arts Young Artist Competition, the Helen Snelling Crowe Competition, and was a finalist in the American String Teachers Association National Solo Competition.

Receiving her doctorate in musical arts degree in double bass performance at the University of Michigan, she studied with Dr. Diana Gannett and was a graduate student instructor. She holds degrees from the University of Michigan (DMA and MM) and Central Washington University (BM) and has been the recipient of the Mildred Tuttle Fellowship, the Farrell Merit Scholarship-Grant and was awarded the Presser Scholar.

When not performing or teaching, Anna can be found exploring the outdoors with her spouse and four children, hiking in the woods, or encouraging her own family's improvisational skills and joy of music!

Jensen is a Pierce County Arts Commissioner, where she represents District 7. She also serves on the Equity Review Team for the Tacoma Public Schools and the Finance Committee for the International Society of Bassists.

PROGRAM NOTES

***Coriolan Overture, Op. 62* by Ludwig van Beethoven**

Beethoven wrote a gaggle of overtures, some were admittedly potboilers (his heart really wasn't into them, but his financial needs were), but most were what we expect of the man. The four overtures associated with his opera, *Fidelio*, stand in the forefront of them, but the *Coriolan Overture* is a major work, as well. It was composed in 1807 as incidental music for a performance of the now obscure 1804 play by the same name by Heinrich Joseph von Collin—not for Shakespeare's similarly titled work.

It's a stormy composition, and perfect for a drama rife with tragedy and personal remorse. In short, Gaius Marcius Coriolan was a 5th century Roman general who had led successful campaigns against Rome's enemies. Like so many foolish generals he developed political aspirations, but was unsuccessful, and thrown out. In revenge, he turned traitor and led an army of his former enemies to attack Rome. His mother entreated him to desist, but it was too late to turn back. In a fit of regret and shame, he committed suicide. Duty, Honor, Country, etc. Remember, 1804 was still the "classic" period in everything from literature, music, painting, and sculpture to furniture and Empire waistlines. So, themes of great Romans and their moral conflicts were all the rage, and still are universal.

The première was played the year it was composed in the home of Beethoven's patron, Prince Lobkowitz (this was usual in Vienna in those days, public concert halls were not). Beethoven's ambitions for music for drama are evident in the work, and for that matter, so is his natural talent for inherent musical drama. Commentators traditionally agonize over the natural awkwardness of forcing the linear nature of drama onto the arch form of

sonata structure: drama moves on—sonata form returns to the beginning, etc. Well, Beethoven, like most opera overture composers, just worked around that dilemma. He doesn't opt to tell a story; rather he extracts the essence of the conflict. In *Coriolan*, Beethoven sensibly constructs a work of just two musical ideas that respectively represent the central moral conflict of the drama: the turmoil of Coriolan's desire for revenge, but with regret, versus his mother's entreaties to desist in his terrible scheme.

Mozart's most *serioso* key was G minor; Beethoven's was C minor. So, after several incisive lightening-strike chords, the pulsating, ominous theme of *Coriolan* in the latter key bolts off. When we reach the second theme, it's a graceful thing of beauty, and, of course, it represents Coriolan's mother pleading for him to desist from his certain tragic end. These are the simple conflicting elements from which Beethoven weaves his musical drama.

The sonata form is clear, thus easy to follow. Remembering the time of this composition—after *Symphony No. 3 (Eroica)* and before *Symphony No. 5*—the attentive listener will hear so much that is suggestive of both symphonies. Thunderous off-beat accents, thorough development of melodic motifs, a repeated rhythmic figure that underpins the whole, and the conclusion of a movement that just quietly falls apart to dissolution—to just name a few. Beethoven opts to emphasize the lyric theme of the mother in the recapitulation, rather than the stormy *Coriolan* theme—saving it to the end for dramatic purpose. When it finally does appear, it is weak, fragmented, and certainly not bold. *Coriolan's* quiet demise is clearly not heroic; rather, it evokes traditional definitions of classical tragedy.

Program notes by William E. Runyan.

Amazing Grace by Jennifer Higdon

First heard by the public on New Year's Day, 1773, the original hymn "Amazing Grace" was written by former slave ship captain and slave trader John Newton, later ordained by the Church of England. It was published in 1779 but wasn't heard in the United States until the early 19th century, and was set to the now-famous tune of "New Britain" in 1835. The irony that a famous spiritual was penned by a former slave trader is not lost on us. This is a piece that can easily move a listener to tears without knowing why, and its history of catharsis may be unmatched by any other piece of music.

Jennifer Higdon's deeply personal and moving setting of *Amazing Grace* is not what you would expect from a piece written in 1998. Originally composed as part of the larger vocal choir work *Southern Grace*, the string quartet version was arranged for the Ying Quartet. A lush and classically tonal theme and variations, it moves through different tempi without pause, creating a feeling of inertia and momentum, until it finally comes back to rest in the coda.

Jennifer has given me permission to include that this was the first piece of music she wrote after her younger brother's death, and it still holds both solace and grief for her.



Pulitzer Prize and three-time Grammy-winner Jennifer Higdon (b. Brooklyn, NY, Dec. 31, 1962) taught herself to play flute at the age of 15 and began formal musical studies at 18, with an even later start in composition at the age of 21. Despite these obstacles, Higdon has become a major figure in contemporary Classical music. Her works represent a wide range of genres, from orchestral to chamber, to wind ensemble, as well as vocal, choral and opera.

Her music has been hailed by *Fanfare* magazine as having "the distinction of being at once complex, sophisticated but readily accessible emotionally", with the *Times of London* citing it as "...traditionally rooted, yet imbued with integrity and freshness." The League of American Orchestras reports that she is one of America's most frequently performed composers.

Higdon's list of commissioners is extensive and includes The Philadelphia Orchestra, The Chicago Symphony, The Atlanta Symphony, The Cleveland Orchestra, The Minnesota Orchestra, The Pittsburgh Symphony, the St. Paul Chamber Orchestra, as well such groups as the Tokyo String Quartet, the Lark Quartet, Eighth Blackbird, and the President's Own Marine Band. She has also written works for such artists as baritone Thomas Hampson, pianists Yuja Wang and Gary Graffman, violinists Nadja Salerno-Sonnenberg, Jennifer Koh and Hilary Hahn. Her first opera, *Cold Mountain*, won the prestigious International Opera Award for Best World Premiere in 2016; the first American opera to do so in the award's history. Performances of *Cold Mountain* sold out its premiere run in Santa Fe, North Carolina, and Philadelphia (becoming the third highest selling opera in Opera Philadelphia's history).

Higdon received the 2010 Pulitzer Prize in Music for her Violin Concerto, with the committee citing the work as "a deeply engaging piece that combines flowing lyricism with dazzling virtuosity." She has also received awards from the Guggenheim Foundation, the American Academy of Arts & Letters, the Koussevitzky Foundation, the Pew Fellowship in the Arts, The Independence Foundation, the NEA, and ASCAP. As winner of the Van Cliburn Piano Competition's American Composers Invitational, Higdon's *Secret & Glass Gardens* was performed by the semi-finalists during the competition.

Higdon has been a featured composer at many festivals including Aspen, Tanglewood, Vail, Norfolk, Grand Teton, and Cabrillo. She has served as composer-in-residence with several orchestras, including the Pittsburgh Symphony Orchestra, the Philadelphia Orchestra, and the Fort Worth Symphony. She was honored to serve as the creative director of the Boundless Series for the Cincinnati Symphony's 2012-13 season. During the 2016–17 and 2017–18 academic years, Higdon served as the prestigious Barr Laureate Scholar at the University of Missouri Kansas City.

In 2018, Higdon received the Eddie Medora King Award from the University of Texas, Austin. That same year, she received the prestigious Nemmers Prize from Northwestern University, which is awarded to contemporary classical composers of exceptional achievement who have significantly influenced the field of composition.

Higdon enjoys more than 200 performances a year of her works.

Her orchestral work, *blue cathedral*, is the most performed contemporary orchestral works in the repertoire, more than 600 performances since its premiere in 2000.

Her works have been recorded on over 70 CDs. Higdon has won three Grammys in her career for Best Contemporary Classical Composition: first for her Percussion Concerto in 2010, in 2018 for her Viola Concerto and in 2020 for her Harp Concerto. Higdon received a bachelor's degree in music from Bowling Green State University, an Artist Diploma from The Curtis Institute of Music, and an M.A. and Ph.D. from the University of Pennsylvania. She has been awarded honorary doctorates from the Hartt School and Bowling Green State University.

Higdon's music is published exclusively by Lawdon Press.

For more information, visit www.jenniferhigdon.com

Notes on Amazing Grace by Rachel Segal, Photo of Jennifer Higdon by J. Henry Fair.

Symphony No. 40 in G Minor, K. 550 by Wolfgang Amadeus Mozart OVERVIEW

At no time was the separation between Mozart's personal life and his transcendent music more apparent than in the summer of 1788, when, at the age of 32, he had only three years to live. His wife was ill and his own health was beginning to fail; his six-month-old daughter died in July; Don Giovanni had received a disappointing reception at its Viennese premiere in May; he had small prospect of participating in any important concerts; and he was so indebted he would not answer a knock on the door for fear of finding a creditor there. Yet, amid all these difficulties, he

produced, in less than two months, the three crowning jewels of his orchestral output, the Symphonies No. 39, 40, and 41.

The G-Minor alone of the last three symphonies may reflect the composer's distressed emotional state at the time. It is among those great works of Mozart that look forward to the passionately charged music of the 19th century while epitomizing the structural elegance of the waning Classical era. "It may be," wrote Eric Blom, "that the G minor Symphony is the work in which Classicism and Romanticism meet and where once and for all we see a perfect equilibrium between them, neither outweighing the other by the tiniest fraction. It is in this respect, at least, the perfect musical work."

WHAT TO LISTEN FOR

The symphony's pervading mood of tragic restlessness is established immediately at the outset by a simple, arpeggiated figure in the violas, above which the violins play the agitated main theme. This melody is repeated with added woodwind chords to lead through a stormy transition to the second theme. After a moment of silence, a contrasting, lyrical melody is shared by strings and winds. The respite from the movement's driving energy provided by the dulcet second theme is brief, however, and tension soon mounts again. The wondrous development section gives prominence to the fragmented main theme. The recapitulation returns the earlier themes in heightened settings.

The Andante, in sonata form, uses rich chromatic harmonies and melodic half steps to create a mood of brooding intensity and portentous asceticism. Much of the movement, especially the development, makes use of the repeated notes of the opening theme and the quick, fluttering figures of the second subject.

Because of its somber minor-key harmonies, powerful irregular phrasing, and dense texture, the minuet was judged by Arturo Toscanini to be one of the most darkly tragic pieces ever written. The character of the minuet is emphasized by its contrast with the central trio, the only untroubled portion of the entire work.

The finale opens with a rocket theme that revives the insistent rhythmic energy of the first movement. The gentler second theme, with a full share of piquant chromatic inflections, slows the hurtling motion only briefly. The development section exhibits a contrapuntal ingenuity that few late-18th-century composers could match in technique and none surpass in musicianship. A short but eloquent silence marks the beginning of the recapitulation, which maintains the symphony's tragic mood to the close. The evaluation that the French musicologist F.J. Fétis wrote of Mozart's Symphony No. 40 remains as valid today as when it appeared in 1828:

“Although Mozart has not used formidable orchestral forces in his G-minor Symphony, none of the sweeping and massive effects one meets in a symphony of Beethoven, the invention which flames in this work, the accents of passion and energy that pervade and the melancholy color that dominates it result in one of the most beautiful manifestations of the human spirit.”

Program notes from North Carolina Symphony by Dr. Richard E. Rodda.

Hungarian Dance No. 5 in g minor by Johannes Brahms (orch. Parlow)

Johannes Brahms completed his 21 Hungarian Dances by 1879, and they still remain one his most popular collections of music. All of the dances are based on traditional Hungarian folk tunes and range from c.1 minute to 6 minutes in duration. Some of the dances have become much more recognisable than others, but as a set they are a force to be reckoned with.

Embodying the fast and raucous Hungarian folk music that inspired this whole set of dances, No.5 is perhaps the most famous of them all. The quick tempo and memorable melodies come together to create a truly thrilling dance. The tempo starts quick and becomes even more frenzied by the end. Led by the strings, the rich and broad melody sweeps across the orchestra. As more instruments join in the intensity grows even stronger. When the percussion join in the drama of the music becomes the central point of the music. Brahms fluctuates between these boisterous sections and small quiet sections to create that light and shade in the music. A second theme is heard in the central section, but this is soon blown out of the water by the opening theme which returns with vengeance. Now even faster and more chaotic, the fully-realised theme brings this famous dance to an explosive finale.

Program notes by Alex Burns.

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise. Most performances are broadcast at pugetsound.edu/schneebecklive.

Tickets available at tickets.pugetsound.edu, in the Logger Store, or at the door.

FRIDAY, OCT. 18

Keyboard Series: Organ at Noon

Wyatt Smith, organ
Kilworth Memorial Chapel, noon

THURSDAY, OCT. 24

Saxophone Master Class

Guest artist Joseph Murphy
Kilworth Memorial Chapel, 7 p.m.

FRIDAY, OCT. 25

Puget Sound Wind Ensemble

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

SUNDAY, OCT. 27

Jacobsen Series: Puget Sound Trio

Maria Sampen, violin; Alistair MacRae, cello; Ronaldo Rolim, piano

Schneebeck Concert Hall, 2 p.m.
Tickets required, free for students

TUESDAY, OCT. 29

Organ Halloween Concert

Wyatt Smith, organ
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.

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