

PUGET SOUND
SYMPHONY ORCHESTRA
Anna Jensen, conductor



VIRTUOSITY



WITH CONCERTO-ARIA COMPETITION WINNERS
ALEX WESTERVELT '25, FLUTE
AND CONNOR ADAMS '25, CELLO

Wednesday, Feb. 19

Schneebeck
Concert Hall
7:30 p.m.
Free

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PUGET SOUND SYMPHONY ORCHESTRA

Anna Jensen, conductor

With solos by Concerto-Aria Competition winners

Alex Westervelt '25, flute, and Connor Adams '25, cello

PROGRAM

Concerto Grosso for String Orchestra.....Ernest Bloch
with Piano Obbligato (1880–1959)

I. Allegro energico e pesante

Poem for Flute and Orchestra, A. 93.....Charles Griffes
(1884–1920)

Alex Westervelt '25, flute

Tangazo.....Astor Piazzolla
(1921–92)

INTERMISSION

Concerto in B minor for Violoncello and Orchestra.....Antonín Dvořák
I. Allegro (1841–1904)

Connor Adams '25, cello

Symphony No. 3 in A minor, Op. 56, "Scottish".....Felix Mendelssohn
III. Adagio (1809–47)

IV. Allegro vivacissimo - Allegro maestoso assai

PUGET SOUND SYMPHONY ORCHESTRA

Anna Jensen, conductor

Flute/Piccolo

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

Oboe

Clara Gibbs '25, P
Athena Schaefer '26

Clarinet

Emma Dubowitz '28
Hailey Matas '25, CP
Mireia Pujol '26, CP

Bassoon

Alex Kirner '26, CP
Sahaj Olivar '26
Sara Ponsioen, CP

Horn

Elias Albertson '27
Maddy Miller '27
Elliott Schunk '27, P
Caitlin Yoder '27, AP

Trumpet

Wyatt Ethan Logan '25, P
Alyssa Shane '25

Trombone

Sam Dossa '25, P
Coda Scott '25

Timpani/Percussion

Skyler Hedblom '25, P

Harp

Delphine Crummer
- Cowell '28

Piano

Jack Kuntz '26

Violin 1

Sarah Choi '28
Ashlyn Collado '26
Ethan Chythlook '26, CM
Liv Hauge '25
Mozea Havens '27
Madison Henning '26
Ruby Gunter '26
Nikki Hindman '25
Jackson Jay '26
Sam McBride '27
Anabel Moore '28
Hailey Yang '26

Violin 2

Silvana Byram '25
Eli Connolly '25, P
Oliver Eels '28
Ayli Horvath '26
Sarah Kaczmarek '27, AP
Aaron Levi '28
Katy McCullough '27
Grace Shirley '28
Everett Skubinna '27
Elise Wadle '27
Oliver Wright

Viola

Rowan Brune '27
Amelia Calderon-Henes '26
Avery Choi '28
Maeve Gregory '28
Mika Shor '28
Ava Strasser '27, CP
Keola Tabisola '25, CP

Cello

Liam Abbott '26, CP
Connor Adams '25
Isabella Brady '24
Madeleine Coleman '28
Sarah Galpern '28
Avi Graf '25, CP
Bronwyn McKasson '28
Sydney Pederson '28
Olivia Putz, '27
Jordan Verkh-Haskell '25

Bass

Jordan Pilla '25, P
Lucille Hamilton '28

Orchestra Manager

Mozea Havens '27

CM = concertmaster

CP = co-principal

ACM = assistant concertmaster

P = principal

AP = assistant principal

BIOGRAPHIES

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.

CONNOR ADAMS '25, CELLO is student of Alistair MacRae, is pursuing a Bachelor of Music in cello performance. Connor has sat as principal cellist of the University of Puget Sound Symphony Orchestra, and recently won the UPS Concerto-Aria Competition. Additionally, he has performed with multiple groups throughout the West Coast, including the Adelpian Concert Choir, the Northwest Sinfonietta, the Northern Nevada String Serenade, and the Reno Youth Symphony Orchestra. Outside of music, he enjoys spending time in nature, reading and cooking.

ALEX WESTERVELT '25, FLUTE is majoring in flute performance and is a student of Karla Flygare and Tracy Doyle. They are a flutist in the University of Puget Sound's Wind Ensemble, Symphony Orchestra, and Flute Choir and recently won the UPS Concerto-Aria Competition.

PROGRAM NOTES

BLOCH

The Swiss-born composer **Bloch** was trained in his native Geneva, and in Brussels, Paris, and Germany. By 1916, he had emigrated to the United States, where he became a citizen in 1924. In 1920, Bloch became the founding director of the Cleveland Institute of Music, and later directed the San Francisco Conservatory. Though he lived in a time of modernist experimentation, his music remained essentially Romantic and conservative in style. The Concerto Grosso No.1, reflects his conservative tastes, but it is also a truly "neoclassical" work in the same sense as contemporary pieces by Ravel and Stravinsky, adapting 18th-century forms in a 20th-century idiom. According to his daughter, some of his students in Cleveland expressed doubts that one could write a truly modern work using Baroque forms and harmonies. In response, he sketched out the Prelude in late 1924 and had the student orchestra play it. When they responded enthusiastically,

he reportedly said: “What do you think now? It has just old-fashioned notes!” He revised the Prelude and composed the remaining movements during an extended stay in Santa Fe over the next few months.

The Baroque concerto grosso usually featured a strictly defined group of soloists pitted against the full ensemble, but here the solo lines are freely intermixed in the texture, and the solo groups are changed frequently. The piano is not often a true solo part, but instead an obbligato—a decorative part that plays off of the primary melodies. The brief Prelude begins with crisp chords, and continues in a brilliant “pseudo-Baroque” texture.

—Program notes by Michael Allsen

GRIFFES

Charles Griffes fits uneasily within the usual story of the development of American music in the early 20th century. Born in Elmira, NY, Griffes studied piano and composition in Germany—a typical path for aspiring American musicians of his generation. But his interest in Asian and Celtic cultures—seen in pieces like *5 Poems of Ancient China and Japan* (1917) and *3 Poems of Fiona Macleod* (1918)—foreshadowed the exoticist impulses of ultramodernists like Henry Cowell. And his delicate, brilliant orchestration connected him to French trends, which would captivate American composers in the 1920s.

Griffes’ *Poem* is a one-movement flute concerto that suggests Claude Debussy’s *Prelude to the Afternoon of a Faun* as a reference point. The initial ascending rumble in the strings sets the scene for the flute and generates most of the piece’s melodic material. The flute enters with a version of this opening motive and then forges a rhythmically and harmonically indistinct course. The instrument’s rhythmic energy ebbs and flows, and the strings interrupt its motion periodically. About halfway through the piece, a passage for echoing French horns signals a transition from this hazy, rhapsodic section to one with clearer rhythmic profiles. String tremolos and a brief, feverish flute solo usher in a lively folk dance, at one point radiantly accompanied by tambourines. The dance episode culminates in a brilliant descending passage as the opening material returns, this time with a solo viola playing a newly prominent role.

—Program notes by Matthew Mugmon

PIAZZOLLA

“For me, tango was always for the ear rather than the feet.”

– Astor Piazzolla

Astor Piazzolla is inextricably linked with tango. He took a dance from the back rooms of Argentinean brothels and blurred the lines between popular and “art” music to such an extent that, in the case of his music, such categories no longer apply. *Tangazo* is a later composition, originally scored for solo bandoneon, piano, and strings. Piazzolla was a master of the bandoneón, a small button accordion of German origin, which originally served as a portable church organ. The distinctive sound of the bandoneón became a fundamental element of Piazzolla’s tangos; its insouciance and melancholy permeate Piazzolla’s music, even in works scored for other instruments.

Tangazo begins in the low strings, which murmur a slow introduction with more than a hint of menace. Harmonically, *Tangazo* often ranges beyond conventional tango tonalities to explore a modernist palette replete with unexpected detours. After the deliberate legato pace of the introduction, a solo oboe takes off with a skittish tango full of bounce and swagger. Legato interludes featuring pensive horn solos alternate with the agitated tango. Overall, *Tangazo* conveys restlessness, even as its last notes fade away.

–Program notes by Elizabeth Schwartz

DVOŘÁK

Cello Concerto in B minor, op. 104

Antonín Dvořák began writing his Cello Concerto in November 1894 and completed it in all essentials the following February. This was near the end of his three-year stay in the United States. Dvořák was deeply attached to his native Bohemia, and one might easily assume that the Czech flavor of many of the concerto’s themes reflected a nostalgic longing for his homeland. But we find a similar quality in nearly all the composer’s mature orchestral works, no matter where they were created.

Dvořák builds the first theme of the opening movement through successive statements, each less tentative and more fully scored, the third a grand orchestral tutti. The second subject, first heard as a horn solo, is as lyrical as the first is grave, its melodic contours recalling the famous English horn melody in the composer’s “New World” Symphony. The entrance of the solo instrument is marked “Quasi improvisando,” but the individualistic character this designation suggests quickly gives way to a more cooperative one. Indeed, the extent to which the solo part blends with that of the orchestra is one of this concerto’s outstanding features.

–Program notes by Paul Schiavo

MENDELSSOHN

Felix Mendelssohn (1809–1847), one of the most significant composers of the Romantic era, embarked on a journey to Scotland in 1829 that would profoundly influence his artistic output. The impressions and experiences from this trip inspired Mendelssohn to compose his Symphony No. 3 in A minor, known as the “Scottish” Symphony. This symphony stands as a testament to Mendelssohn’s deep appreciation for the beauty and history of Scotland and his ability to translate these sentiments into captivating musical form.

Mendelssohn’s “Scottish” Symphony is reminiscent of the misty landscapes and ancient ruins that fascinated the composer during his travels. The dark and mysterious character of the music sets the stage for the dramatic journey that lies ahead. Gradually, the symphony unfolds with a sense of urgency and drama, as Mendelssohn weaves together rich and evocative melodies, intricate counterpoint, and lush orchestration.

The third movement, marked Adagio, transports the listener to a world of tranquility and introspection. Mendelssohn’s gift for lyrical melody shines through, as he weaves a captivating and expressive theme that unfolds with tenderness and grace. The music evokes a sense of longing and nostalgia, reflecting the composer’s fascination with the historical heritage and romantic allure of Scotland.

The symphony concludes with a dynamic and triumphant fourth movement. Mendelssohn’s masterful orchestration and his use of bold and majestic themes create a sense of grandeur and celebration. The music builds to a resounding climax, incorporating elements of Scottish folk tunes and culminating in a triumphant finale that leaves the listener with a sense of awe and exhilaration.

Mendelssohn’s Symphony No. 3 “Scottish” stands as a testament to his ability to capture the essence of a place and its culture through music. The symphony’s rich melodies, dramatic contrasts, and vibrant orchestrations transport the listener to the rugged beauty and rich history of Scotland. Mendelssohn’s profound admiration for the country’s landscapes, folklore, and historical heritage is palpable throughout the symphony, reflecting his desire to convey these sentiments to his audience.

The “Scottish” Symphony remains a beloved and enduring work in the orchestral repertoire. Its captivating melodies, dramatic narrative, and evocative portrayal of Scotland have ensured its place as one of Mendelssohn’s most celebrated compositions. The symphony continues to enchant audiences, transporting them on a musical journey that embraces the grandeur, mystery, and romantic allure of the Scottish landscape.

–Program notes by Canton Symphony Orchestra

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise. Most performances are live-streamed at pugetsound.edu/schneebecklive. Tickets available at tickets.pugetsound.edu, in the Logger Store, or at the door.

FRIDAY, FEB. 21

Jacobsen Series: *Weathered*

Tracy Doyle, flute, with Isabella Jie, piano
Schneebeck Concert Hall, 7:30 p.m.
Tickets required | Free for students

WEDNESDAY, FEB. 26

Noon Convocation Student Recital Performances

Schneebeck Concert Hall, noon

FRIDAY, FEB. 28

Puget Sound Wind Ensemble

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

FRIDAY, MARCH 2

Jacobsen Series: Puget Sound Piano Trio

Maria Sampen, violin; Alistair MacRae, cello; Ronaldo Rolim, piano
Schneebeck Concert Hall, 7:30 p.m.
Tickets required | Free for students

SATURDAY, MARCH 3

Library at Noon Concert Series

Collins Memorial Library, noon

SUNDAY, MARCH 4

Student Recital: Ben Kerr '25, voice

Schneebeck Concert Hall, 6 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.

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