Theatricality and Nostalgia: Season Finale

University of Puget Sound Symphony Orchestra

Anna Wittstruck, Conductor

Works by Mozart, Ravel, Gounod, Donizetti, Britten, and Bernstein

Friday, April 13 | Schneebeck Concert Hall, 7:30 P.M.
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

Overture to *Die Zauberflöte* .......................... Wolfgang Amadeus Mozart (1756–91)

“Je veux vivre” from *Roméo et Juliette* .................. Charles Gounod (1818–93)

“O luce di quest’anima” from *Linda di Chamounix* . . . Gaetano Donizetti (1797–1848)

“Glitter and Be Gay” from *Candide* ........................ Leonard Bernstein (1918–90)

Danielle Rogers ‘18, soprano

INTERMISSION

*Pavane pour une infante défunte.* .......................... Maurice Ravel (1875–1937)

Bassoon Concerto in B-flat Major, K. 191/186e .......................... Mozart

Aric MacDavid ‘20, bassoon

The Young Person’s Guide to the Orchestra:
Variations and Fugue on a Theme of Purcell .......................... Benjamin Britten (1913–76)

Dr. Geoffrey Block, narrator

*A reception in honor of retiring professor Geoffrey Block will follow the performance in School of Music Room 106.*
Welcome to Schneebeck Concert Hall, and thank you for joining us for the final concert of our regular 2017-2018 season! This year marks my first with the Symphony Orchestra at University of Puget Sound, and I am particularly excited to share the stage with these wonderful musicians. They have been playing together since August, and tonight you will hear the culmination of their hard work and musical growth as an ensemble.

This concert centers on the theme, “Theatricality and Nostalgia,” tracing operatic traditions from Mozart to Bernstein and featuring works with evident connections to the past. This concert also features the enormous talents of our two 2017 Concerto-Aria Competition winners: Danielle Rogers, soprano, and Aric MacDavid, bassoon.

It is our privilege to honor Geoffrey Block, Distinguished Professor of Music, who retires this spring. He not only contributed program notes for this concert, but also agreed to join us on stage to narrate Britten’s The Young Person’s Guide to the Orchestra. Professor Block’s seminal research contributions to the study of musical theater are internationally recognized, and his presence at Puget Sound has made an indelible mark on our students and community.

This concert thus represents a powerful and bittersweet moment as we give thanks and best wishes to Professor Block, and also to our graduating seniors. These dedicated musicians have made this orchestra the community that it is, and have helped shaped what it can become. Congratulations, Class of 2018. You have been leading examples for the rest of us, and we will miss you.

Colin Babcock ’18, flute
B.M., Flute Performance
Federal Way, WA

Kassidy Giles ’18, percussion
B.A., Business Administration and Communication
San Diego, CA

Jordan Goldstein ’18, viola
B.M., Music Education
Olympia, WA

Claire Helmerbergh ’18, viola
B.M., Music Education and B.A., English
Tacoma, WA

Jesse Jenks ’18, cello
B.A., Mathematics and Computer Science
Oakland, CA

Sarah Rogowskey ’18, violin
B.A., Communications, Minor in Music
Santa Fe, New Mexico

Naomi Schroeter ’18, violin
B.A., IPE, Minor in Music, Latin American Studies
Minneapolis, MN

Davis Hampton ’18, clarinet
B.M. Clarinet Performance
Bellingham, WA

Clark Nichols ’18, percussion
B.A., Music
Moraga, CA

To you, our audience: thank you for supporting our concerts, our program, and most especially, our students. Join us for Pops on the Lawn on May 2, and after that we’ll see you in the fall!

— Anna Wittstruck
THANK YOU, DR. BLOCK!

Ode to a Joyful Professor

Distinguished Professor Geoffrey Block is retiring this spring after almost four decades on the faculty of the School of Music. He has been my teacher and mentor for a long time, since I was a student at Puget Sound back in the last century, and I am proud now to call him my colleague and friend. I’ve been invited to share a few celebratory words about this celebrated individual.

What springs first to my mind is that no one loves music, and ideas about music, more than Geoffrey. Many times I’ve met with him for coffee while he’s in the thick of a scholarly project, and by the end of the conversation I always feel like the second most knowledgeable person in the world on his topic, and the second most enthusiastic about it. He has an insatiable and infectious desire to learn—about composers’ processes, about the ideas that shape how we understand and value music, about the way a great composition works. He is a thorough researcher, a sharp question-asker, and a virtuoso wrangler of details. Geoffrey’s brilliance is unmistakable, but it’s the combination of intellect with a sheer, joyous love of music that has propelled his enormous contributions to Puget Sound and to the field of musicology.

Geoffrey has shared his musical passion and knowledge through a formidable range of publications and activities. He has shared in his books, which (so far) cover Charles Ives, the Broadway musical, Richard Rodgers, Ludwig van Beethoven, and Franz Schubert. He shares as series editor for Oxford University Press’s Broadway Legacies series. He has shared his expertise in journal articles and reviews, in keynote addresses and public lectures, on television shows about music, and—especially important—as a member of my doctoral dissertation committee. Many times I have enjoyed watching the realization dawn in a student’s eyes that their Dr. Block is a really big deal. It’s true: he is internationally renowned for his contribution to music scholarship.

In the context of Puget Sound, of course, Geoffrey’s teaching is his most visible contribution. It’s audible, too—I always smile as I walk down the hallway outside of his classroom and hear him shouting to be heard over a recording, “It’s Carmen’s theme! There it is again!! Do you hear it??” Geoffrey’s classes are notoriously demanding. When I ask a haggard student how she’s doing, it’s not unusual to hear a two-word answer: “Block test.” At the same time, I know from personal experience that a class with Geoffrey is an unparalleled learning opportunity. He throws himself, body and soul, into sharing as much of his knowledge and love of music as his students can possibly
Wolfgang Amadeus Mozart (1756-1791): Overture To The Magic Flute (1791)

Mozart completed the composition of most of *Die Zauberflöte (The Magic Flute)* in early September 1791 but was unable to finish the opera until after the Prague premiere of yet another large work, the *opera seria La Clemenza di Tito (The Clemency of Titus)*, also in early September. On September 28 Mozart added two finishing touches to *The Magic Flute*, the “March of the Priests” and the overture. Two days later, *Flute*, a *Singspiel* (sung play) consisting, like most Broadway musicals, of spoken dialogue and musical numbers (albeit in German rather than English), premiered in Vienna. It was a huge hit then (20 performances in the first 30 days and 200 performances before 1800), and has so remained to the present. Less than two months after *Flute’s* premiere, Mozart became ill on November 20 with what most scholars believe to be a recurrence of rheumatic fever and kidney failure and died with shocking suddenness on December 5, less than two months before his 36th birthday, sadly leaving a Requiem incomplete.

Mozart’s final opera has been described by J. Peter Burkholder as “more diverse in musical style than anything written before our own [20th] century.” Indeed, Mozart bestows on every character a distinctive musical style; folk-like simplicity for Papageno (the simple bird-catcher), solemn hymn-like music for Sarastro (the head priest), a recognizable church style for the other priests, and what Burkholder describes as “diabolical coloratura” (maniacally agile ornamentation) for the Queen of the Night. Somehow Mozart was able to make these diverse styles compatible and convincing.

Similarly, the overture serves to reconcile a seeming incongruity between a central Baroque form, the fugue, and the ubiquitous sonata form, which is inseparable and indispensable to the Classical style. A fugue is a form perfected by J. S. Bach based on a contrapuntal working out of a single theme (counterpoint is the technique of
simultaneously combining two or more independent, but often similar, melodic lines). A sonata form is thematically diverse and mostly homophonic (i.e., with a clear division between melody and accompaniment), a sectional form with a dramatic change of harmony (key) to mark a second theme in the first section (exposition), considerable melodic variation and harmonic variety, and often some counterpoint, in the second part (development), and a dramatic return of the original key and central theme in its final sections (recapitulation and coda).

Miraculously, Mozart seamlessly combines these contrasting and seemingly incompatible forms. The overture begins with three chords in the brass. The number three is but one of a number of significant Masonic symbolic and allegorical elements in the opera, e.g., Three Ladies, Three Boys, three doors, and three flats in the opera’s central key of E-Flat Major). Following a brief slow introduction the main fast part of the overture begins with music that serves simultaneously as both a fugue and a sonata exposition. Interestingly, the first two measures of Mozart’s more extended fugue subject usurps the opening two measures of a piano sonata composed a decade earlier by Mozart’s most serious keyboard rival Muzio Clementi (a sonata scholars know that Mozart heard). The second theme in the sonata exposition places Mozart’s fugue subject as an accompaniment. The development that follows, again introduced by a statement of three brass chords, is also based primarily on the fugue subject, while the recapitulation returns with an abbreviated version. In short, in his final opera overture Mozart has created a persuasive synthesis of competing musical approaches and forms, Baroque and Classical, fugue and sonata, which span the entire 17th and 18th centuries.

While Mozart’s musical inspiration is universally appreciated, troubling anachronistic elements within the opera’s story have raised the issue of whether and to what extent The Magic Flute is a sexist opera. Paul Robinson has noted that the Enlightenment failed “to live up to the full logical implications of its own commitment to universal rationality and humanity.” In an earlier essay on the opera that addressed the unmistakable misogyny on view in this Enlightenment opera—before agreeing with Robinson’s conclusion which I was unaware of at the time—I wrote that, while the libretto of the opera falls short of Enlightenment ideals, Mozart’s music, “at least in the matter of gender,” often ameliorates and perhaps transcends these shortcomings. This is how I concluded my essay from 1986:

“But not all is dark for women in the Kingdom of the Sun. The Three Ladies fearlessly kill the serpent that is chasing Tamino in the opening scene, while Papageno is terrified of even the thought of a serpent. At least Schikaneder [the librettist] did not admit the cowardly Papageno (the role that he performed in the first production) into the brotherhood, and surprisingly, in light of the verbal abuse women must endure throughout the opera, Pamina is allowed to enter the order. Perhaps most importantly, Mozart saves his most exquisite music for his heroine. When Pamina contemplates suicide and sings “Ach, ich fühl’s” (Ah, I feel) after Tamino callously ignores her, not even Sarastro and his fellow misogynists could deny entrance to a
woman capable of singing such glorious music."

In short, Mozart’s angelic music makes up for the story’s shortcomings.

— Geoffrey Block, Professor of Music

**Charles Gounod (1818–93): “Je veux vivre” from *Roméo et Juliette***

Charles François Gounod (1818–93) was a French composer best known for his *Ave Maria*, based on the work by Bach, and his opera *Faust*. *Romeo et Juliette* is also among one of his more known operas based off the Shakespeare play. Gounod was born in Paris to parents who were both artists. His mother was his first piano teacher and he later went to the Paris Conservatoire. While only about 12 of his operas survive, Gounod most likely wrote more that were eventually lost and forgotten. Gounod died from a stroke in Saint-Cloud, France, in 1893 shortly after he finished his requiem, which he wrote for his grandson.

*Romeo et Juliette* is an opera in five acts based on the play by William Shakespeare. It was first performed in Paris in 1867 at the Théâtre Lyrique. The opera is best known for the waltz song “Je veux vivre” which Juliet sings before she first meets Roméo. The libretto follows the story of Shakespeare’s play.

— Danielle Rogers

“Je veux vivre” (“I want to live”) from *Romeo et Juliette*
French libretto by Jules Barbier and Michel Carré
English Translations by Robert Glaubitz

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**Je veux vivre**

*I want to live*

**Dans le rêve qui m’enivre**

*in the dream that exhilarates me*

**Ce jour encore!**

*This day again!*

**Douce flamme,**

*Sweet flame,*

**Je te garde dans mon âme**

*I guard you in my soul*

**Comme un trésor!**

*Like a treasure!*

**Cette ivresse de jeunesse**

*This rapture of youthfulness*

**Ne dure hélas! qu’un jour,**

*Doesn’t last, alas! but a day,*

**Puis vient l’heure**

*Then comes the hour*

**Où l’on pleure,**

*At which one cries,*

**Le coeur cède à l’amour,**

*The heart surrenders to love*

**Et le bonheur fuit sans retour!**

*And the happiness flies without returning*

**Loin de l’hiver morose,**

*Far from a morose winter,*

**Laisse moi sommeiller,**

*Let me slumber*

**Et respirer la rose,**

*And breath in the rose*

**Avant de l’effeuiller.**

*Before it dies.*
Gaetano Donizetti (1797–1848): “O luce di quest’anima” from *Linda di Chamounix*

Domenico Gaetano Maria Donizetti (1797–1848) was an Italian composer of bel canto opera during the first half of the 19th century. In his career, Donizetti wrote almost 70 operas that were performed throughout Europe during his lifetime and beyond. Some of his more notable works include *L’elisir d’amore*, *Don Pasquale*, *Linda di Chamounix*, and *Lucia di Lammermoor*. Donizetti moved to France in 1836 where there was greater freedom in subject matter. In the 1840s he moved between Paris, Vienna, Naples, and Rome where he continued to stage his operas. In 1843 his illness started to limit him and his abilities. In 1847, his friends moved him back to Bergamo and he died in 1848.

*Linda di Chamounix* is an operatic melodrama semiseria in three acts that was premiered in 1842 in Vienna. The story takes place in France and centers around a diverse set of characters including Linda, the sweet naive heroine, daughter of Maddalena Loustolot, a villager who runs a farm awaiting to see if their lease will be renewed. When Linda is asked for by The Marchese, she is nowhere to be found. Maddalena assumes she has gone to church early but instead, Linda has gone to be with her love, Carlo, a penniless artist. Carlo brought Linda flowers but was nowhere to be found. Linda then sings her famous aria “O luce di quest’anima” about her excitement and infatuation for Carlo.

— Danielle Rogers

“O luce di quest’anima” (“Oh you are the radiance of my soul”) from *Linda di Chamounix*

Italian Libretto by Gaetano Rossi

Ah! tardai troppo, e al nostro favorito convegno
io non trovai il mio diletto Carlo; e chi sa mai quanto egli avrà sofferto!
Ma non al par di me! Pegno d’amore
questi fior mi lasciò! Ttenero core!
E per quel core io l’amo, unico di lui bene.
Poveri entrambi siamo, viviam d’amor, di sperme; pittore ignoto ancora egli s’innalzerà coi suo i talenti!

Sarà mio sposo allora. Oh noi contenti!

Ah, too long I have waited and yet I have not found at our favorite place, my dear Carlo. And who can tell What he has suffered! But not as much as I have! As a symbol of his love He left me these posies! With a tender heart! And for that heart I do adore him It is the greatest treasure he has! We are both but poor Living only on thoughts of love If he be an unknown painter, he will shine with genius! And I will be his wife! Oh, what contentment!
O luce di quest’anima,
Oh, you are the radiance of my soul
delizia, amore e vita,
Delightful life and love;
la nostra sorte unita,
On earth and in heaven,
in terra, in ciel sarà.
We will be united.

Deh, vieni a me, riposati
Come, my dear
su questo cor che t’ama,
And find calm in my yearning heart
che te sospira e brama,
That sighs for your love,
che per te sol vivrà.
Of which mine is for you alone

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**Leonard Bernstein (1918–90): “Glitter and Be Gay” from Candide**

Leonard Bernstein (1918–90) was an American composer, conductor, author, and pianist. He was a worldwide acclaimed conductor and considered to be one of the most talented musicians in American history. He wrote music that is well known and performed today including *West Side Story, Peter Pan,* and *Candide.* He wrote in many styles involving orchestral music, ballet, film, choral, opera, chamber music, piano, and theatre. He attended Harvard University where he studied music and later went on to study music at Curtis Institute of Music in Philadelphia. After Curtis, Bernstein lived in New York where he worked for a music publisher and went on to conduct and work with many well-known artists, including conducting the New York Philharmonic in the world premiere of Charles Ives’s Symphony No. 2. He continued to conduct the New York Philharmonic until 1969, but still had a strong relationship with the orchestra—making appearances on their tours to Europe and Asia. In his lifetime, Bernstein received many awards, one of the most notable being in 1980, when he received the Kennedy Center Honors award. Bernstein died of mesothelioma when he was 72 years old, five days after he announced his retirement in 1990.

*Candide* is an operetta written in 1956 based on the novella by Voltaire. The story of Voltaire was adapted by Lillian Hellman to be a “comic operetta” to lighten the original story of Voltaire. It premiered in 1956 on Broadway as a musical in the Martin Beck Theatre. The story takes place in the country of Westphalia where Candide is about to be married to Cunegonde. A war breaks out between Westphalia and Hesse, Westphalia is destroyed, and Cunegonde is seemingly killed. An earthquake occurs that kills Dr. Pangloss, Candide’s teacher but Candide escapes. Candide is faced with losing both Dr. Pangloss and Cunegonde and he is trying to come to terms with these unfortunate events that occurred. Cunegonde turns up alive in Paris with an array of jewels to which she sings “Glitter and be Gay.” Candide then finds her alive and they run off together.

— Danielle Rogers
Glitter and be gay,
That’s the part I play;
Here I am in Paris, France,
Forced to bend my soul
To a sordid role,
Victimized by bitter, bitter circumstance.
Alas for me! Had I remained
Beside my lady mother,
My virtue had remained unstained
Until my maiden hand was gained
By some Grand Duke or other.
Ah, ’twas not to be;
Harsh necessity
Brought me to this gilded cage.
Born to higher things,
Here I droop my wings,
Ah! Singing of a sorrow nothing can
assuage.
And yet of course I rather like to revel,
Ha ha!
I have no strong objection to
champagne,
Ha ha!
My wardrobe is expensive as the devil,
Ha ha!
Perhaps it is ignoble to complain...
Enough, enough
Of being basely tearful!
I’ll show my noble stuff
By being bright and cheerful!
Ha ha ha ha ha! Ha!

Pears and ruby rings...
Ah, how can worldly things
Take the place of honor lost?
Can they compensate
For my fallen state,
Purchased as they were at such an awful cost?
Bracelets... lavalieres
Can they dry my tears?
Can they blind my eyes to shame?
Can the brightest brooch
Shield me from reproach?
Can the purest diamond purify my name?
And yet of course these trinkets are endearing,
Ha ha!
I’m oh, so glad my sapphire is a star,
Ha ha!
I rather like a twenty-carat earring,
Ha ha!
If I’m not pure, at least my jewels are!
Enough! Enough!
I’ll take their diamond necklace
And show my noble stuff
By being gay and reckless!
Ha ha ha ha ha Ha!
Observe how bravely I conceal
The dreadful, dreadful shame I feel.
Ha ha ha ha!

Maurice Ravel (1875–1937): Pavane pour une infante défunte
Maurice Ravel’s Pavane pour une infante défunte (“Pavane for a dead princess”) may sound somber after the effervescent first half of tonight’s program, but—contrary to its title—has little to do with death. Ravel discouraged funereal associations with the work, claiming he chose the title because he liked how the words sounded together: “It is not a funeral lament for a dead child, but rather an evocation of the pavane which could have been danced by such a little princess as painted by Velázquez.” His allusion to Velázquez and his modern rendering of the pavane, a slow processional dance from 16th-century Spain, illuminate themes that would ground the composer.
throughout his career: his interest in visual arts, his Basque maternal heritage, and his whimsical fascination with the past. Ravel wrote \textit{Pavane pour une infante défunte} in 1899, originally for solo piano. At the time he was still a student of Gabriel Fauré’s at the Paris Conservatory. Eleven years later he rescored the piece for orchestra, utilizing a lush spectrum of strings and woodwinds, horn, and harp. There is beauty, not grief, in this ephemeral work. The defining tragedies of Ravel’s life were still to come.

— Anna Wittstruck

\textbf{Wolfgang Amadeus Mozart: Bassoon Concerto in B-flat Major, K. 191/186e}  
Wolfgang Amadeus Mozart’s Bassoon Concerto in Bb Major (K. 191) has become the most popular and well-known piece in the bassoon repertoire, so much so that excerpts from this work are nearly always requested at orchestral auditions. Completed in 1774, this composition was Mozart’s first foray writing a concerto for a wind instrument, and, like the genius he was, he selected the best instrument for the job. After working on this piece for nearly a year and a half, I have come to see it as a representation of my musical growth. Although the piece itself is fun and playful, the technique and stylistic elements required of the performer make it quite challenging. This piece has shown me that I can perform a significant solo work at a high caliber, encouraging me to continue the long and arduous journey toward becoming a professional musician. As for the work itself, my private teacher, Francine Peterson, described it best when she told me to envision this piece as a representation of a young girl attending her first ball. Regardless of whether you agree with this illustration or not, this piece is pure fun and I hope that you enjoy it as much as I have enjoyed learning and performing it.

— Aric MacDavid

\textbf{Benjamin Britten (1913-1976): The Young Person’s Guide to the Orchestra (Variations and Fugue on a Theme of Purcell), Op. 34 (1946)}  
Britten’s \textit{The Young Person’s Guide to the Orchestra}, Op. 34, began as a commission to musically illustrate a 1946 film on the orchestra with a script by Montagu Slater, the librettist for Britten’s first major operatic success \textit{Peter Grimes} (1945). The film was designed to introduce the orchestral families (woodwinds, strings, brass, and percussion) and to feature the particular qualities of the instruments within each family. One month before the release of the film, the work was given its live premiere with a narration by Eric Crozier, the director of \textit{Grimes} and the librettist for two more Britten operas over the next five years. Shortly thereafter the composer prepared an alternative version without the narration. Tonight you will hear Crozier’s 1946 narration rather than the 2013 version which was written to celebrate the centennial of Britten’s birth.
The catchy tune by the great English Baroque composer Henry Purcell (1659–95) was taken from the incidental music to *Abdelazer, or, The Moor’s Revenge*, a play performed in 1695, the year of Purcell’s untimely death at 36, almost exactly the same age as Mozart when he died. It was the third Britten work to use a tune by Purcell to mark the 250th anniversary of the composer’s death. In subsequent generations Purcell’s tune could again be heard in the television series *The First Churchills* (1969), the video game *Thunder Castle* (1986), the soundtrack to the 2005 adaptation of Jane Austen’s *Pride and Prejudice*, and Wes Anderson’s *Moonrise Kingdom* (2012).

Britten’s *Guide* soon became one of his most popular works and has long established its place in the holy trinity of narrated concert music suitable for young people (as well as enjoyable to adults). The others are the *Carnival of the Animals* by Camille Saint-Saëns, composed in 1886 but suppressed at the composer’s insistence until its first public performance in 1922 (Ogden Nash’s brilliant and witty verses were added in 1949) and Sergei Prokofiev’s *Peter and the Wolf*, which contained a narration from its birth in 1936.

A rare dissenting voice was the Britten scholar Peter Evans, who in the first major survey of Britten’s compositions, published in 1979, failed to share the approbation usually bestowed on this popular work. Instead he argued that the brevity of the variations allowed for only a single (and clichéd) dimension of what an instrument could offer: “So we find Britten, a master of imaginative instrumental coloring in almost all his major scores, dealing in stock responses—twittering flutes, soulful oboes, arpeggiating clarinets, and so on. The bassoons fare better in a little ternary piece that allows their popping staccato to be exchanged for a mellifluous cantabile” [song].

In most recordings Britten’s *Guide* clocks in at under 18 minutes (the narration adds two more). Following the introduction of the theme, which lasts about three minutes, each variation (heard without pause) lasts between 30 seconds and one minute (with the exception of the percussion variation which lasts nearly two minutes). In most cases the instruments of each family are heard from highest to lowest in range. Note also that Britten changes the order of the brass and string sections between the introductions of the main theme and their appearance in the variations. For a more detailed overview of the work see the outline below.

— Geoffrey Block, Professor of Music
Theme: “Rondeau” from the incidental music to *Abdelazer, or, The Moor’s Revenge* by Henry Purcell. Full orchestra, woodwinds, brass, strings, percussion, full orchestra.

Variations 1–4: Woodwinds
- Variation 1: Flute and piccolo
- Variation 2: Oboes
- Variation 3: Clarinets
- Variation 4: Bassoons

Variations 5–9: Strings
- Variation 5: Violins
- Variation 6: Violas
- Variation 7: Cellos
- Variation 8: Double basses
- Variation 9: Harp

Variation 10–12: Brass
- Variation 10: French horns
- Variation 11: Trumpets
- Variation 12: Trombone and tuba

Variation 13: Percussion
- Timpani (kettle drums); bass drum; cymbals
- Tambourine and triangle; snare drum; Chinese block
- Xylophone
- Castanets; gong
- Whip [the sound created when two hinged pieces of wood are slapped against each other; noted by some Britten scholars as one of the composer’s favorite instruments]
- Full percussion section
- Xylophone and triangle

Fugue (derived mainly from the middle measures of Purcell’s theme)
- Woodwinds: piccolo (unaccompanied), flutes, oboes, clarinets, and bassoons
- Strings: first violins, second violins, violas, cellos, double basses (with woodwinds)
- Harp, with strings and woodwinds
- Brass: French horns, trumpets, trombones, and tuba (with orchestra)
- Percussion (with orchestra)

Finale: Purcell’s theme in brasses together with high woodwinds and strings, full orchestra, and percussion.
ABOUT THE ARTISTS

Anna Wittstruck recently joined the University of Puget Sound School of Music as assistant professor and 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.

Wittstruck has conducted concerts across the United States, and in Latin America, Europe and Asia. She has served as a guest conductor with the Harbin Symphony in China and as the 2017 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 Lizt 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 fourteen 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.

Increasingly sought after as an adjudicator, Dr. Wittstruck has judged concerto competitions for the San Francisco and El Camino Youth Symphonies, and 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. She was the 2017 Conducting Fellow. Other conducting teachers include Michael Pratt, Ruth Ochs, Stephen Sano, Jindong Cai, and Edwin Outwater.

Danielle Rogers ’18 is a senior vocal performance major from Anchorage, Alaska, in the studio of Dawn Padula. She is a graduate from the Interlochen Arts Academy in Traverse City, Michigan, where she studied voice for two years. She is a member of the Adelphian Concert Choir as well as Voci d’Amici. She has been in productions of *The Pirates of Penzance* as Mabel and Kate, *Seussical!*, *Children of Eden* as Yonah, and *Orpheus and the Underworld*, Rossini’s *Le Comte Ory*, Alice in the *Falstaff* quartet (Verdi) and the Countess in a duet from *Le Nozze de Figaro* (Mozart). She was also a featured soloist in the *Baroque Fest!* Jacobsen Series concert alongside her teacher, Dawn Padula, as the soprano soloist in Pergolesi’s *Stabat Mater* with the Dorian Singers and a faculty/student string ensemble. She was most recently in University of Puget Sound Opera Theater’s production of *Into the Woods* as the Witch. She also was honored to be a winner in the 2017–18 Concerto Aria competition where she performed with the University of Puget Sound Symphony Orchestra. Rogers plans on pursuing graduate studies for a master’s degree in music at the San Francisco Conservatory this upcoming year.

Aric MacDavid ’20 is a sophomore at the University of Puget Sound pursuing a bachelor’s degree in music performance. He plays both bassoon and alto saxophone and, as a result, is a member of a wide array of ensembles. These include the Puget Sound Symphony Orchestra, Concert Band, Bassoon Ensemble, and Jazz Orchestra. He currently studies bassoon with Francine Peterson and takes jazz lessons with Tracy Knoop. In November of 2017, he was one of two winners from the university-wide Concerto/Aria Competition, giving him the opportunity to play as a soloist with the Puget Sound Symphony Orchestra. Before attending the University of Puget Sound, MacDavid was an active member of the musical community at his high school. After beginning on the bassoon in early 2013, he was able to add the Mountain View High School Symphony Orchestra and woodwind quintet to his list of ensembles, which already included the Wind Ensemble, marching band, and Jazz Ensemble. After his graduation in 2020, MacDavid plans on attending grad school to pursue both performance and composition, since he has a passion for both. He plans on attending Marrowstone Music Festival this upcoming summer to further broaden his musical experience.

Before arriving at the University of Puget Sound in 1980, Distinguished Professor Geoffrey Block received his B.A. from UCLA, his M.A. and PhD at Harvard University, and a Fulbright Fellowship to study Beethoven’s musical manuscripts in the composer’s hometown of Bonn. At Puget Sound, Block has taught at least nine music history courses, both for non-majors and majors, about 15 different Special Topics, the capstone music history seminar he launched in the early 1990s, and two
freshman seminars. He was also a founding member of the Humanities Advisory Board and taught five different Humanities courses, in recent years “Drama, Film, and the Musical Stage” and “The Lord of The Ring: Wagner’s Ring of the Nibelung.” Block has received a John Lantz Junior Fellowship and two Lantz Senior Fellowships, was chosen as a Regester Lecturer, and received numerous university study grants, one of which received the Dirk Andrew Phibbs Memorial Award for research and publication. In 2008 and 2013 Block was granted the title of Distinguished Professor.

As a scholar Block has written eight books, including Ives: “Concord” Sonata (Cambridge University Press, 1996), Enchanted Evenings: The Broadway Musical from “Show Boat” to Sondheim and Lloyd Webber (Oxford University Press, 1997; 2nd ed., 2009), Richard Rodgers (Yale University Press, 2003), Experiencing Beethoven: A Listener’s Companion (Rowman & Littlefield, 2017), and Schubert’s Reputation from His Time to Ours (Pendragon, 2017). He has also written over 60 articles and three dozen reviews on Mozart, Beethoven, Schubert, Ives, jazz, and the Broadway musical in numerous journals, essay collections, and reference works. He has been interviewed in local and national newspapers and local, national, and international media such as KING-FM, KUOW, NPR, the BBC, and ABC; and has appeared in commercial documentaries, including American Masters: Richard Rodgers. In the past 12 years he has also given four keynote addresses at international conferences on the American and British musical.

For three decades Block has been acknowledged for his Ives scholarship, a reputation based mainly on the three books he has published on this composer. But it has been his pioneering work on the American musical that has probably made the greatest impact. Block’s essays and books were the first to examine the compositional methods of a Broadway composer, starting with an article Block wrote on Frank Loesser’s manuscripts in 1989 that, according to one scholar, “provided one of the first moments of legitimacy to scholarship on the American musical [and] essential reading for anyone interested in the genre and its historiography.” Scholars have written that “Geoffrey Block is unquestionably the leading academic authority on the American musical” and “the world’s preeminent commentator on musicals in the field of musicology.” Stephen Sondheim once wrote that he found a Block essay “virtually unique in its specificity and intelligence.” Perhaps his longest-lasting contribution to the field are the more than 20 volumes he has commissioned and edited over the past two decades (and hopes to continue doing long into the future), first as general editor for Yale Broadway Masters (2003-2011) and currently as the Series Editor of the prize-winning Oxford's Broadway Legacies (2010-), “accessible and interesting” books on Broadway creators and individual shows designed for scholars and students.
**SYMPHONY ORCHESTRA**  
Anna Wittstruck, conductor  
Colin Babcock ’18, orchestra manager

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<tr>
<th>Violin I</th>
<th>Bass</th>
<th>Trumpet</th>
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<tbody>
<tr>
<td>Eunmin Woo ’19 **</td>
<td>Abe Golding ’20 *</td>
<td>Eliza Block</td>
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<td>Kaitlyn Seitz ’20</td>
<td>Nicole Ecklund ’20</td>
<td>Nick Wees</td>
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<td>Naomi Schroeter ’18</td>
<td>Jack Danner ’20</td>
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<td>Alonso Tirado ’20</td>
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<td>Emily Chu ’21</td>
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<td>Ise Yoshimoto ’20</td>
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<td>Sarah Rogowskey ’18</td>
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<th>Violin II</th>
<th>Flute</th>
<th>Trombone</th>
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<tr>
<td>Sage Genna ’19 *</td>
<td>Colin Babcock ’18</td>
<td>Jack Day ’21</td>
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<td>Nicolas Casey ’20</td>
<td>Emma Lenderink ’20</td>
<td>David Imholz ’20</td>
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<td>Dana Levy ’21</td>
<td>Drew Shipman ’21</td>
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<td>Brian Kim ’21</td>
<td>Chloe Upshaw ’19</td>
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<td>Eva Baylin ’21</td>
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<td>Ella James ’21</td>
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<td>Grace Osborne-Neukirch ’21</td>
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<tr>
<th>Viola</th>
<th>Piccolo</th>
<th>Bass Trombone</th>
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<tbody>
<tr>
<td>Jordan Goldstein ’18 *</td>
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<td>Keven Kraus ’20</td>
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<td>Claire Helmberger ’18</td>
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<td>Michelle Lefton ’21</td>
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<td>Lucy Prichard ’21</td>
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<td>McKenna Milton ’19</td>
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<td>Anna Mondschean ’21</td>
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<td>Anny Schmidt ’21</td>
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<td>David Wetzel ’21</td>
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<th>English Horn</th>
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<th>Tuba</th>
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<td>Christopher Andersen ’20</td>
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<td>Sam Paige ’19</td>
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<td>Katie Grainger ’20</td>
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<td>Madeline Scypinski ’20</td>
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<tr>
<th>Clarinet</th>
<th>Bass Clarinet</th>
<th>Harp</th>
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<tbody>
<tr>
<td>Davis Hampton ’18</td>
<td>Jordan Loucks ’20</td>
<td>Margaret Betts, alumnus</td>
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<td>Aaron Klein ’19</td>
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<th>Oboe</th>
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<th>Percussion</th>
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<tr>
<td>Christopher Andersen ’20</td>
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<td>Kassidy Giles ’18</td>
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<td>Katie Grainger ’20</td>
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<td>Madeline Scypinski ’20</td>
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| Piccolo            |                          | **concertmaster** |
|--------------------|--------------------------|**principal**     |
| Emma Lenderink ’20  |                          |                  |

| Bassoon            |                          |                  |
|--------------------|--------------------------|                  |
| Aric MacDavid ’20  |                          |                  |
| Ethan Markowitz ’20 |                          |                  |
| Rosie Rogers ’20    |                          |                  |

| Horn                |                          |                  |
|--------------------|--------------------------|                  |
| Josh Pi ’19        |                          |                  |
| Nalin Richardson ’20 |                        |                  |
| Harrison Schatz ’20 |                          |                  |
| Savannah Schaumburg ’20 |                    |                  |
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.

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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.

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UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise

Friday, April 20

**Wind Ensemble/Concert Band**
Gerard Morris, conductor
Schneebeck Concert Hall, 7:30 p.m.

Monday and Tuesday, April 23–24

**Chamber Music Concerts**
Alistair MacRae, director
Schneebeck Concert Hall, 7:30 p.m.

Wednesday, April 25

**The Noon Recital Series**
Short performances by students
Schneebeck Concert Hall

Friday, April 27

**Jazz Orchestra**
Tracy Knoop, director
Schneebeck Concert Hall, 7:30 p.m.

Saturday, April 28

**Adelphian Concert Choir**
Steven Zopfi, conductor
Kilworth Memorial Chapel, 4 p.m.

Sunday, April 29

**Flute Day**
Schneebeck Concert Hall, 2 p.m.

Monday, April 30

**Clarinet Ensemble**
Jennifer Nelson, director
Wheelock Student Center, 6:30 p.m.

Monday, April 30

**Percussion Ensemble**
Jeffery N. Lund, director
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/arts.

Puget Sound is committed to being accessible to all people. If you have questions about event accessibility, please contact 253.879.3931 or accessibility@pugetsound.edu, or visit pugetsound.edu/accessibility.

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