POLYGLOT: CELEBRATING THE LEGACY OF
LEONARD BERNSTEIN
IN CONTEMPORARY MUSIC
SYMPHONY ORCHESTRA

FRIDAY, MAR. 2, 2018
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.
One hundred years after the birth of Leonard Bernstein, contemporary music making in the United States is richly polyglot. A diverse landscape of sounds and influences engenders modern composers to assemble new ideas from a melting pot of genres and styles, collapsing historical boundaries and binaries: art vs. popular, modern vs. traditional, tonal vs. atonal. We have the freedom to embrace all kinds of music, and to express ourselves through many musical languages.

Bernstein, whose bold ventures as a composer, conductor, and educator left an indelible mark on artists and audiences alike, paved the way for unapologetically all-embracing, genre-crossing new music. His musical legacy is not singular but plural: his advocacy for late-romantic repertoire in concert programming and television broadcasts, his modernist explorations evinced in his symphonic output, his determination that composition for musical theater be taken seriously, and his love for all the sounds of New York, particularly jazz. As we celebrate the creative topography of our present, we honor Bernstein’s centennial by acknowledging the import of his inclusivity.

Tonight’s program is thus a varied one, framed by Bernstein’s legacy and culminating with his Three Dances from On the Town. It showcases works by four composers here with us this evening: Daniel Perttu, Marilyn Shrude, Scott Lee, and Gregory Yasinitsky. Perttu’s cinematic, neo-romantic To Spring—An Overture recalls Bernstein’s euphoric populism, contrasted by the interiority of Shrude’s violin concerto, Libro d’Ore. The first half of the program ends with Lee’s pop-inspired showpiece, Anadyr; its rhythms and featured drum kit previewing the sound world to come. The second half is all about jazz: Yasinitsky’s Concertino for flute and orchestra, followed by a jazz combo interlude featuring students from the Symphony Orchestra who participate in Jazz Ensemble. The combo was organized by Rob Hutchinson, professor of music theory and composition, and Tracy Knoop, our jazz ensemble director, with music—inspired by Bernstein’s West Side Story—arranged by David Deacon-Joiner.

By the last brash chord of On The Town, we’ve been all over the musical map. Yet among different sounds and experiences, commonalities emerge. The Perttu and Shrude were both inspired by poetry, while the Lee and Yasinitsky incorporate popular and jazz idioms. This music is bound by love, some literally so: the Perttu, Shrude, and Yasinitsky were all written for family members. Most of all, these composers make musical composition a living practice, and their presence here embodies a Bernstein-like commitment to the future of music and music education. I would like to thank Daniel, Marilyn, Scott, and Greg for collaborating with our orchestra and for sharing the experience of their music.

— Anna Wittstruck, music director and conductor
PROGRAM

Anna Wittstruck, conductor

To Spring—An Overture ........................................ Daniel Perttu

Libro d’Ore for solo violin and orchestra ...................... Marilyn Shrude
Maria Sampen, violin

Anadyr .......................................................... Scott Lee

INTERMISSION

Concertino for Flute and Orchestra ......................... Gregory Yasinitsky
Colin Babcock ’18, flute

Music from West Side Story .............................. Leonard Bernstein (1918–90)
Arranged by David Deacon-Joyner

Jazz combo:

Tracy Knoop, director of Puget Sound Jazz Orchestra, alto saxophone;
Nic Casey ’20, violin; Aric MacDavid ’20, saxophone; Jack Day ’21, trombone;
David Imholz ’20, trombone; Alonso Tirado ’20, drums; Doug Davis, piano;
Robert Hutchinson, bass

Three Dance Episodes from On the Town .............. Leonard Bernstein (1918–90)
I—The Great Lover
II—Lonely Town: Pas de deux
III—Times Square: 1944
PROGRAM NOTES

Daniel Perttu, To Spring—An Overture
Commissioned by the Lakeland Civic Orchestra in Cleveland, Ohio, and recorded by the Moravian Philharmonic, this piece was written in honor of my daughters, Annika and Fiona Perttu. While I was writing this piece, I had the great pleasures of watching them grow and develop. Their spirits epitomize the season of Spring and are captured as well by the following poem by William Blake.

William Blake

O thou with dewy locks, who lookest down
Through the clear windows of the morning, turn
Thine angel eyes upon our western isle,
Which in full choir hails thy approach, O Spring!

The hills tell one another, and the listening
Valleys hear; all our longing eyes are turn’d
Up to they bright pavilions: issue forth
And let thy holy feet visit our clime!

Come o’er the eastern hills, and let our winds
Kiss thy perfumèd garments; let us taste
Thy morn and evening breath; scatter thy pearls
Upon our lovesick land that mourns for thee.

O deck her forth with they fair fingers; pour
Thy soft kisses on her bosom; and put
Thy golden crown upon her languish’d head,
Whose modest tresses are bound up for thee.

Marilyn Shrude, Libro d’Ore
Libro d’Ore (Book of Hours) celebrates the talents of two outstanding violinists, Ioana Galu and Maria Sampen, and the Central Ohio Symphony, all of whom were responsible for this commission. A one-movement tour de force for the instrument, Libro d’Ore loosely follows the idiosyncratic character of the Medieval Book of Hours, a collection of invocations, antiphons, hymns and psalms that were a prayerful aspect of everyday religious life in the Middle Ages. It also recalls the profound spirituality contained in the words and images of poet Rainer Maria Rilke, whose youthful Book of Hours is a favorite of mine. The composition opens with a series of repeated notes (ala recitativo) that appear frequently throughout the piece. The motive is passed among members of the orchestra and is often embellished with joyful melismatic flourishes. The composition’s two static sections feature suspended harmonies that provide a calm respite amidst the many agitato sections. The dramatic orchestral tutti arrives at the two-third point of the piece and is an inevitable celebratory outburst.
The final section is chaconne-like, as the droning rhythm and harmony support a fluid, nostalgic violin solo. The rhythm and melody grow in complexity until the final whispering fragments float into the silence.

*Libro d’Ore* (Book of Hours) is a consortium commission which includes violinists Ioana Galu and Maria Sampen and the following orchestras: Central Ohio Symphony, University of Puget Sound Symphony Orchestra, Bowling Green Philharmonia and the Sibiu Philharmonic Orchestra. The work was also supported by funds from the Ohio Arts Council and the Women’s Philharmonic.

**Scott Lee, Anadyr**
The name *Anadyr* refers both to a remote port town in Northeastern Russia and to the secret 1962 operation (“Operation Anadyr”) in which Soviets deployed missiles and supporting forces to Cuba, prompting the Cuban missile crisis. The mission involved a complex campaign of deception, and was shrouded in secrecy. The name “Anadyr” itself was chosen in order to suggest anything but a movement of Soviet troops and missiles to the Caribbean. Only five senior officers knew of the actual deployment location, and kept their plans handwritten; the loading of men and material onto the ships occurred under cover of darkness; false structures were built on the ships, placed alongside agricultural equipment, to hide their defenses. Disinformation was fed to associates of President Kennedy and to the Communist Party of Cuba while accurate information was given to the Cuban émigré community in Miami, Florida, since the Soviets knew that American intelligence services perceived them as unreliable. This work aims to evoke the deception and subterfuge that characterized this period in international dealings with Russia.

**Gregory Yasinitsky, Concertino for Flute and Orchestra**
Concertino for Flute and Orchestra was written in June and July of 2006 especially for my wife, Ann Marie Yasinitsky, and is dedicated to her. My intention was to write something worthy of her considerable musical gifts. She has the ability to phrase music in the most exquisite way possible combined with a captivating sound and spellbinding technique. Also, she has a vibrant and exciting personality with an infectious enthusiasm for life and I hoped to capture something of that in my composition.

In addition to Ann’s musicianship, I was inspired by the virtuosity, instrumentation and brilliant orchestration found in classical music, rich harmonies found in jazz, and rhythmic devices found in world music. The piece is in one movement with three distinct sections. The first is lively and optimistic, the second, slow, lyrical and heartfelt, and the third, fun and playful with a cadenza featuring dazzling flute fireworks.

Creation of the piece was supported in part by the Washington Idaho Symphony, Nick Wallin, music director; The Commission Project, Ned Corman, director; Musicfest Northwest, Yvonne Goodwater, flute division chairperson; the Spokane Symphony, Eckart Preu, music director; and the Coeur d’Alene Symphony, David Demand, artistic director.
Three Dance Episodes from *On the Town*

I—The Great Lover

II—Lonely Town: Pas de deux

III—Times Square: 1944

In the program notes written for the 13 February 1946 premiere of the Three Dance Episodes with the San Francisco Symphony conducted by Bernstein, the composer asserts his belief that *On the Town* (1944) was “the first Broadway show ever to have as many as seven or eight dance episodes in the space of two acts.” Bernstein goes on to summarize the dramatic action in the three selected episodes:

I  *Dance of the Great Lover (from the Dream Ballet, Act 2):* Gabey, the romantic sailor in search of the glamorous Miss Turnstiles, falls asleep on the subway and dreams of his prowess in sweeping Miss Turnstiles off her feet. Dedicated to Sono Osato.

II  *Pas de deux (from the “Lonely Town” Ballet, Act I):* Gabey watches a scene, both tender and sinister, in which a sensitive high-school girl in Central Park is lured and then cast off by a worldly sailor. Dedicated to Betty Comden.

III  *Times Square Ballet (Finale, Act I).* A more panoramic sequence in which all the sailors in New York congregate in Times Square for their night of fun. There is communal dancing, a scene in a souvenir arcade, a scene in the Roseland Dance Palace. Cuts have been made in this music of those sections relating directly to the plot action. Dedicated to Nancy Walker, the original comically aggressive cab driver Hildy.

The swing-styled Great Lover (under two minutes long) was danced in the original stage production by the “Dream Counterpart” to Gabey, John Battles, and in the 1949 film version by Gene Kelly (who co-directed the film, working with Stanley Donen). Its musical material is mainly based on the first ballet, “Presentation of Miss Turnstiles” (danced by Osato on stage and Vera Ellen in the film). The “tender and sinister” Pas de deux centers around the ballad “Lonely Town,” introduced and concluded by a bluesy trumpet solo accompanied by two clarinets and a bass clarinet, seemingly a direct allusion to the similarly-scored opening and closing sounds of the second movement of George Gershwin’s Concerto in F. The jazzy Times Square Ballet consists mainly of riffs derived from the iconic opening number “New York, New York.”

— Geoffrey Block, from the album notes to “Bernstein On the Waterfront,” Royal Liverpool Philharmonic Orchestra, conducted by Christian Lindberg, BIS Records 2278 (2017), reprinted with permission.
PERFORMERS

Anna Wittstruck, assistant professor and director of orchestra, joined the University of Puget Sound School of Music faculty in fall 2017. She came to us after two years as acting assistant professor in music at Stanford University, where she served as Interim Music Director and Conductor of the Stanford Symphony Orchestra and Stanford Philharmonia. She also taught music history and conducting courses in the Department of Music.

Wittstruck has conducted concerts across the United States, and in Latin America, Europe, and Asia, including with the Harbin Symphony in China. She recently conducted sold-out 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 as part of the 2013 Stanford Symphony Orchestra tour of Central Europe.

An active orchestral musician, Wittstruck has performed as a cellist in many settings, 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 age 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 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, and Jindong Cai.

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 and served as assistant conductor of Stanford’s orchestral studies program. She has 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.

Increasingly sought after as an adjudicator, Wittstruck has judged concerto competitions for the San Francisco and El Camino Youth Symphonies, and appears regularly as a judge and clinician for World Strides Heritage Festival. She served on the jury of the 2014 Alice and Eleonore Schoenfeld International String Competition in Harbin, China.

Maria Sampen, professor of violin at University of Puget Sound, enjoys a vibrant career as concerto soloist, recitalist, chamber musician, and teacher. Comfortable with repertoire ranging from classical to avant-garde to popular styles, Sampen has delighted audiences with her eclectic programs, her passionate performance style, and her highly expressive playing. She has performed in Europe, in Asia, in Canada, and all over the United States. Sampen recently recorded Georges Enesco’s “Sonata No. 3,” Zoltan Kodály’s “Duo for Violin and Cello,” Luciano Berio’s “Duetti for Two Violins,” and Marilyn Shrude’s “Memorie di Luoghi,” all of which will be released in 2018.

Colin Babcock ’18 is a student of Karla Flygare pursuing a B.M. degree in music performance. He is currently the principal flute in the University of Puget Sound Orchestra. Colin is involved in many different ensembles on campus including the Wind Ensemble and a multitude of chamber groups.

A native of the Pacific Northwest, saxophonist Tracy Knoop is one of the best-known jazz artists and teachers in the region. After graduating from the Berklee School of Music in Boston, Massachusetts, he joined the world-famous Tommy Dorsey Orchestra and toured with them for ten years. Tracy has performed with such greats as Louis Bellson, Ray Charles, Natalie Cole, Bernadette Peters, Buddy Rich, and Mel Torme. He also has performed with the Temptations, Four Tops, and the Seattle Symphony. He can be heard on commercial recordings by the Charlie May All-Star Big Band, Keith Henson, Octet, Pony Boy All-Star Big Band, and the Tracy Knoop Quartet. He continues to perform and teach extensively throughout the Northwest and across the country.

Daniel Perttu is associate professor at Westminster College in New Wilmington, Pennsylvania, where he serves as School of Music Chair. Perttu’s music has been performed in Europe, Asia, South America, and in more than 30 states across the country. Performances of his music have occurred in numerous arts festivals, new music festivals, concert series, solo recitals, Society of Composers conferences, and College Music Society conferences. Perttu’s music has been released on the Navona records label, an imprint of PARMA Recordings, and his music appears on six different albums. Critics have recognized the “modal strains [in his music] that recall the works of […] Ralph Vaughan Williams and Ernest Bloch”; have characterized it as “blending mystery, action, and excitement”; and have praised it as being “majestic” and “lyrical.” His music has been published by Editions Musica Ferrum, BRS Music, and Dorn Publications.
Marilyn Shrude earned degrees from Alverno College and Northwestern University, and has served on the faculty of Bowling Green State University since 1977. Among her more prestigious honors are those from the Guggenheim Foundation, American Academy of Arts and Letters, Rockefeller Foundation, Chamber Music America/ASCAP, Meet the Composer, Sorel Foundation (Medallion Winner for Choral Music 2011), and the National Endowment for the Arts. She was the first woman to receive the Kennedy Center Friedheim Award for Orchestral Music and the Cleveland Arts Prize for Music. In 2014 she was given BGSU’s Lifetime Achievement Award. Active as a composer, pianist, teacher, and contemporary music advocate, Shrude has consistently promoted American music through her many years as founder and director of the MidAmerican Center for Contemporary Music (1987–99), as chair of the Department of Musicology/Composition/Theory at BGSU (1998–2011), and as coordinator of the doctoral program in contemporary music (2006–present).

Composer Scott Lee writes concert music infused with the visceral sounds of popular music. Lee has worked with the Baltimore Symphony Orchestra, the North Carolina Symphony, the Portland Symphony Orchestra, Symphony in C, the JACK Quartet, yMusic, the Da Capo Chamber Players, Deviant Septet, chatterbird, ShoutHouse, and pop artist Ben Folds. Recent commissions include the Aspen Music Festival, loadbang, the Baltimore Classical Guitar Society, and the Raleigh Civic Symphony. Notable honors include a Charles Ives Scholarship from the American Academy of Arts and Letters, two ASCAP Morton Gould Young Composer Awards, winner of the Symphony in C Young Composer’s Competition, and the grand prize in the PARMA Student Composer Competition. Lee is a James B. Duke Fellow at Duke University where he is pursuing his Ph.D. in Composition, mentored by Scott Lindroth and Steve Jaffe. Lee also holds degrees from the Peabody Institute and Vanderbilt University.

Gregory W. Yasinitsky, Director of the School of Music at Washington State University, has an international reputation as a composer, arranger and saxophonist. He is a recipient of grants and awards from the National Endowment for the Arts, The Commission Project, Artist Trust and ASCAP. Yasinitsky has over 210 published musical works performed in over forty countries world-wide. His compositions and saxophone playing are featured on over 50 recordings. Yasinitsky has written music especially for David Sanborn, Clark Terry, and Dave Liebman, and has performed with Randy Brecker, Sarah Vaughan, Ray Charles, and the San Francisco and Spokane Symphonies.
### SYMPHONY ORCHESTRA
Anna Wittstruck, conductor
Colin Babcock ’18, orchestra manager

**Violin I**
- Eunmin Woo ’19 *
- Naomi Schroeter ’18
- Kaitlyn Seitz ’20
- Ise Yoshimoto ’20
- Emily Chu ’21
- Brian Kim ’21
- Sarah Rogowskey ’18

**Violin II**
- Sage Genna ’19 *
- Dana Levy ’21
- Nicolas Casey ’20
- Alonso Tirado ’20
- Grace Osborne-Neukirc ’21
- Ella James ’21
- Eva Baylin ’21

**Viola**
- Kayce Guthmiller ’20 *
- Lucy Prichard ’21
- Jordan Goldstein ’18
- Michelle Lefton ’21
- Claire Helmberger ’18
- Anna Mondschean ’21
- McKenna Milton ’19
- Anny Schmidt ’21
- David Wetzel ’21

**Cello**
- Eliott Wells ’21 *
- Jesse Jenks ’18
- Olivia Katz ’19
- Pierce Harken ’21
- Zara Bagasol ’20
- Annamarie Wright ’21
- Jocelyn Perrie ’21
- Elsa Soderberg ’20

**Bass**
- Abe Golding ’20 *
- Nicole Ecklund ’20
- Jack Danner ’20
- Ellen Finn ’19

**Flute/Piccolo**
- Colin Babcock ’18
- Emma Lenderink ’20
- Drew Shipman ’21
- Chloé Upshaw ’19

**Oboe/English Horn**
- Christopher Andersen ’20
- Katie Grainger ’20
- Madeleine Scypinski ’20

**Clarinet**
- Davis Hampton ’18
- Jordan Loucks ’20
- Reed Smith ’20

**Saxophone**
- Tracy Knoop, faculty member

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

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

**Trumpet**
- Eliza Block
- Kate Hart ’19
- Judson Scott, faculty member

**Trombone**
- Jack Day ’21
- David Imholz ’20

**Bass Trombone**
- Keven Kraus ’20

**Tuba**
- Sam Paige ’19

**Harp**
- Catherine Case, faculty member

**Piano**
- Taylor Gonzalez, alumnus

**Percussion**
- Spencer Moore ’20
- Clark Nichols ’18
- Julia Steeg ’21
- Alonso Tirado ’20

*principal
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.

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.

### Upcoming School of Music Events

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Details</th>
</tr>
</thead>
</table>
| Thursday, March 8 | **Jazz Orchestra**                         | Tracy Knoop, director  
Schneebeck Concert Hall  
7:30 p.m. tickets: $14/$6  
tickets.pugetsound.edu |
| Wednesday, March 21 | **The Noon Recital Series**               | Short performances by Puget Sound Students  
Schneebeck Concert Hall  
12 p.m. |
| Friday, March 23  | **Jacobsen Series: Two Piano/One Piano Four Hands** | Tanya Stambuk, piano; and guest artist, Elyane Laussade, piano  
Schneebeck Concert Hall  
7:30 p.m., tickets: $15/$10 |
| Wednesday, March 28 | **Master Class for Trombone**            | Schneebeck Concert Hall  
7:30 p.m. |
| Friday, April 6–Sunday, April 8 | **Opera Theater: Into the Woods**    | Dawn Padula, director/producer; Jeff Caldwell, musical director  
Schneebeck Concert Hall  
tickets: $15/$10/$7 |

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.

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

pugetsound.edu/music | 253.879.3700

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

pugetsound.edu/communitymusic | 253.879.3575