School of Music

University of Puget Sound Symphony Orchestra in collaboration with Bainbridge Symphony Orchestra

Wesley Schulz, conductor
SATURDAY, MARCH 4, 2017 | BAINBRIDGE HIGH SCHOOL | 3 P.M.
SUNDAY, MARCH 5, 2017 | SCHNEEBECK CONCERT HALL | 4 P.M.

PROGRAM

Concerto for Bassoon ........................................ Carl Maria von Weber 1786-1826
II. Adagio
III. Rondo: Allegro

Davis Hampton ’18, bass clarinet, Concerto/Aria Competition Winner
University of Puget Sound Symphony Orchestra

...brief pause...

Symphony No. 1 in D Major. ........................................ Gustav Mahler 1860-1911
I. Langsam. Immer sehr gemächlich
II. Kräftig bewegt, doch nicht zu schnell
III. Feierlich und gemessen
IV. Stürmisch bewegt

University of Puget Sound Symphony Orchestra and Bainbridge Symphony Orchestra
Conductor **WESLEY SCHULZ** is garnering attention for his fresh programming and imaginative performances as well as building orchestras and growing audiences. Schulz graduated magna cum laude with Bachelor degrees in percussion performance and music education from Ball State University and holds both Doctorate and Master’s degrees in orchestral conducting from University of Texas at Austin.

Schulz is music director of Bainbridge Symphony Orchestra, Seattle Festival Orchestra, and serves as director of orchestras at University of Puget Sound. From 2014 to 2015 Schulz was the conducting fellow at Seattle Symphony Orchestra.

Schulz has appeared as guest conductor with Seattle Symphony Orchestra, Austin Symphony Orchestra, Northwest Mahler Festival, Juneau Symphony, Port Angeles Symphony, Bloomington Symphony Orchestra, Oregon East Symphony, Powder River Symphony, Rainier Symphony, San-Francisco All-City Honors String Orchestra, Austin Chamber Music Center, and was chosen to lead the International Clarinet Associations’ Showcase Concert at ClarinetFest 2010. Schulz has participated in a variety of master classes and conductor training programs including Pierre Monteux School, Eastman Summer Conducting Institute, and workshops sponsored by the Conductor’s Guild and International Conducting Workshops and Festivals. He has worked with Larry Rachleff, Donald Schleicher, Gustav Meier, Neil Varon, Thomas Wilkins, Mark Gibson, Michael Jinbo, Kirk Trevor, and Bridget-Michaele Reischl among others. His primary mentors include Gerhardt Zimmermann and Peter Bay.

A passionate teacher as well as conductor, Schulz is deeply committed to working with young musicians. In addition to teaching tomorrow’s musicians at University of Puget Sound he teaches conducting and score study at Seattle Conservatory of Music: a pre-college program for incredibly gifted musicians. Further, Schulz has served as music director for both Everett Youth Symphony orchestras and Bainbridge Island Youth orchestras and is a frequent clinician and adjudicator all across the Pacific Northwest.

**SOLOIST**

**DAVIS HAMPTON** ’18, concerto/aria competition winner, performs as clarinetist and bass clarinetist with the Puget Sound Wind Ensemble and Symphony Orchestra. His teaching experience includes serving as the assistant conductor for Puget Sound Concert Band, serving as section coach for Puget Sound Youth Wind Ensemble, and practicum work in various local public schools. Hampton is pursuing a degree in clarinet performance and has studied conducting with Gerard Morris and clarinet with Jennifer Nelson.
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<tr>
<th>UNIVERSITY OF PUGET SOUND SYMPHONY</th>
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<tr>
<td>Wesley Schulz, conductor</td>
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<tr>
<th>VIOLIN I</th>
<th>BASS</th>
<th>TRUMPET</th>
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<tr>
<td>Eunmin Woo ’19,</td>
<td>Jesse Kuras ’17,</td>
<td>Andy Van Heuit ’17</td>
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<tr>
<td>concertmaster</td>
<td>principal</td>
<td>Gloria Ferguson ’19</td>
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<td>Larissa Freier ’17</td>
<td>Abe Golding ’20</td>
<td>Matthew Bogert ’17</td>
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<td>Nicolas Casey ’20</td>
<td>Zack Zydek</td>
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<td>Alonso Tirado ’20</td>
<td>Max Hirtz-Wolf ’17</td>
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<td>Ise Yoshimoto ’20</td>
<td>Ellen Finn ’19</td>
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<td>Nicolette Andres ’15</td>
<td>Nicole Ecklund ’20</td>
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<th>VIOLIN II</th>
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<tr>
<td>Sage Genna ’19,</td>
<td>Colin Babcock ’18,</td>
<td>Jeremy Cucco, asst.</td>
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<tr>
<td>principal</td>
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<td>Kaitlyn Seitz ’20</td>
<td>Ayse Hunt ’19</td>
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<td>Sarah Tucker ’17</td>
<td>Meadow Poplawsky ’19,</td>
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<td>Erin McMinn ’19</td>
<td>piccolo</td>
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<td>Kate Rogan ’18</td>
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<tr>
<th>VIOLA</th>
<th>OBOE</th>
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<tr>
<td>Forrest Walker ’17</td>
<td>Madeleine Scypinski ’20, principal</td>
<td>Ryan Apathy ’18</td>
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<td>Claire Helmerger ’18</td>
<td>Katie Grainger ’20</td>
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<td>Jordan Goldstein ’18</td>
<td>Christopher Anderson ’20, English horn</td>
<td>David Imholz ’20</td>
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<td>Sarah Mueller ’17</td>
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<td>Zane Kistner ’17</td>
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<td>Melissa Meharg ’17</td>
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<td>Keven Kraus ’20, bass trombone</td>
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<td>Kayce Guthmiller ’20</td>
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<td>McKenna Milton ’19</td>
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<th>CELLO</th>
<th>CLARINET</th>
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<tr>
<td>Jesse Jenks ’18,</td>
<td>Aaron Klein ’19, asst. principal</td>
<td>Sam Paige ’19, principal</td>
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<td>principal</td>
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<tr>
<td>Olivia Katz ’19</td>
<td>Davis Hampton ’18, bass and E-flat clarinets</td>
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<td>Zara Bagasol ’20</td>
<td>Cameron Stedman ’17, E-flat clarinet</td>
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<td>Elsa Soderberg ’20</td>
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<th>BASSOON</th>
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<tr>
<td>Kelsey Tryon ’18, asst. principal</td>
<td>Andy Van Heuit ’17, principal</td>
<td>Clark Nichols ’18</td>
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<td>Aric MacDavid ’20</td>
<td>Gloria Ferguson ’19</td>
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<td>Nicholas Navin ’19, contrabassoon</td>
<td>Matthew Bogert ’17</td>
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<td>Bradley Olson ’19</td>
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<td>Tristan Winquist ’20</td>
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<td>HARP</td>
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<td>Rosalie Boyle ’17</td>
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<td>Frances Welsh ’17</td>
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BAINBRIDGE SYMPHONY ORCHESTRA
Wesley Schulz, music director and conductor
Podium sponsored by Chris & Cameron Snow

FIRST VIOLIN
^Pat Strange, concertmaster
In Memory of Isador Bransky
Justine Jeanotte
Mary Mussienko Healy
Grace Bergman
^Alan Francescutti
^Hannah Lee
Tom Monk
Larry & Omie Kerr
Meta Newlin
Pete Wiggins

SECOND VIOLIN
Larry Telles, principal
Kathie Peron-Matthews
Kathie Peron-Matthews
Valery Durling
Kathleen LaBelle
Dan Brown
Kathie Peron-Matthews
George Sale
Kathie Peron-Matthews
DeeAnn Sisley
Kathie Peron-Matthews
Sally Tellekson
^Jue Pue
Kathie Peron-Matthews
^Ingrid Ryan

CELLO
Barbara Deppe, principal
Rick & Sharon Sheppard
Christine Edwards
Rob Carson
Arlayne Eseman
Leanna Glasby
Pam Harlan
^Pricilla Jones
Sandy Kienholz
Stephanie Schmidt
Peggy Thurston

BASS
Janet Elias, principal
Lew & Nancy Mandell
^Gianna Gorski
Denise Harris

FLUTE
Jenny Eggert
Kenneth Sins & Betty
Hoffmann-Sins
Danielle Knight, piccolo

OBOE
^Amy Duerr-Day, principal
Sally Sulonen
Alicia Hall

VIOLA
Anne Burns, principal
Jenny Weaver
Kathy Connelly
John & Hilda Wiens
^Virginia Richter
Andrew Schirmer

CLARINET
Patricia Beasley, principal
Chris & Cameron Snow
Howie O’Brien

BASSOON
Judy Lawrence, principal
Grant & Barbara Winther
Alex Orlowski
FRENCH HORN
Matthew Anderson, principal
   Bob Borquist
Amy Orr
Nikki Hessner

TRUMPET
^Craig Mohr
Kevin Slota
Corrine Smith
^Chris Thomas, principal

TROMBONE
Daniel Foreman, principal
Bud Parker
   Dick & Cindy Heine
Richard Heine, bass trombone
   Bethany Lutheran Church

TUBA
Jas Linford, principal

TIMPANI
Susan Tolley, principal
   Alex & Meredith Mirkow

PERCUSSION
Art Whitson, principal
Jack Lake
Ian Steiner
Meg Tolley
Malcolm West

HARP
Jennifer Burlingame, principal

PIANO
Mary Foster Grant
   Peggy Visher

GENERAL MANAGER
Larry Telles

LIBRARIANS
Kathie Peron-Matthews
DeeAnn Sisley

^ On leave

* Section string players are listed in alphabetical order

* BSO Chair Sponsors are denoted by italics in the BSO membership roster.
Concerto in F Major for Bassoon  
Carl Maria von Weber  
Born Dec. 18, 1786 in Eutin; died June 5, 1826, in London

Weber is best remembered as the father of German Romantic opera. Der Freischütz, for example, is unique for its focus on the supernatural, creative orchestration, special effects, and employment of folk melodies. The other side of Weber, however, is his concerti for wind instruments. He wrote a Concertino for Clarinet and Orchestra that was so well received that he was immediately commissioned to write two more. Further, such was the popularity of the Concertino that other wind players lobbied Weber to write them a concerto. What resulted was the Concerto in F Major for Bassoon. Today’s performance will include the second and third movements. Unique to this performance, our soloist, Davis Hampton ’17, will perform the solo bassoon part on bass clarinet.

Symphony No. 1 in D Major  
Gustav Mahler  
Born July 7, 1860, in Kalischt, Bohemia; died May 18, 1911, in Vienna

Hearing a Mahler symphony is always an event. Mahler viewed the genre of the symphony as a vast musical landscape that “must be like the world. It must contain everything.” Indeed, Mahler’s music does seem to employ every musical device available, from song cycles to a mandolin, from a wooden hammer to as many horns as one can find. Many of his symphonies are quite long, such as the Third, which clocks in at 100 minutes. Further, a large number of musicians are often required for his symphonies: the Eighth Symphony alone calls for nearly three dozen brass players and a literal army of singers; hence the subtitle, Symphony of a Thousand.

Today’s performance by the University of Puget Sound Symphony Orchestra and the Bainbridge Symphony Orchestra is significant in its own right. This is the first time the BSO has performed a Mahler symphony, and it may be the same case for Puget Sound. The musician requirements for Mahler’s Symphony No. 1 are significant enough that neither of these two orchestras could easily perform this work on their own. Today’s performance, therefore, is a beautiful celebration of bringing together two orchestras for the common goal of bringing this exquisite music to life.

As often happens with a first symphony, Mahler wasn’t quite sure what to make of his firstborn. At various times, he called it a Symphonic Poem, a program symphony, or just a symphony. In its original guise, it was a symphonic poem in two parts, the first consisting of three movements and the latter, two. A detailed program appeared
in the newspaper before it was first performed with literary ideas appended to the various parts and movements. The first part was titled *From the Days of Youth* with the three movements labeled: *Spring without End, Blumine, and Under Full Sail*. The second half, *Commedia humana*, had two movements called *Funeral March in the Manner of Callot* and *Dall’inferno al paradiso*. When revising the work, Mahler removed the third movement, *Blumine*, entirely (it is sometimes performed separately nowadays), and he added *Titan* to the title of the symphony (only to remove it after his final revision in 1906).

In the end, this all illustrates the competing nature of ideas surrounding classical music in the 1890s. Richard Strauss, a good friend of Mahler’s, was pumping out beloved tone poems, such as *Til Eulenspiegel, Also sprach Zarathustra, and Don Quixote*, all of which have clear programmatic elements. Mahler was clearly interested in music that was inspired or directed by programmatic ideas, but in the end, he worried that the program would overshadow the music. In its final form, the *First Symphony* carries no subtitle, and movement titles have been removed. Nonetheless, it is important to acknowledge what Mahler wrote in regards to the program as it clearly guided his initial conception and outline of the work.

The **first movement** opens with Nature “awakening from its long winter sleep.” Listen to the static A-natural played seven octaves deep in the strings (many playing harmonics) as birds awaken in the woodwind instruments. Mahler did retain the indication in the first measure of the score *Wie ein Naturlaut*, or, like the sound of nature. Eventually, we arrive at the primary tune, first intoned by the cellos, which is borrowed from Mahler’s previous work, *Songs of a Wayfarer*. Fusing songs with the genre of the symphony was of great fascination to him in his early works and would become ever more clear in his *Second* and *Third Symphonies* when vocalists and a chorus join the orchestra. Here, however, the music is purely instrumental despite having its roots in song. The end of the movement builds to a great climax and Mahler tells us that his hero of the symphony (another initial programmatic element that was later discarded) breaks out in laughter and runs away in the final bars.

The **second movement** is a mix of the waltz and the *ländler*, a combination Mahler tinkered with throughout his life. The waltz element is clear by the meter and the emphasis on the downbeat, but it is the quality of the melody that evokes the folk music he heard growing up in Bohemia. Interestingly, the trio section is wistful and nostalgic rather than jolly or happy. The **third movement** funeral music is a fascinating mix of the sacred and the profane. It opens with the childhood song “Frère Jacques,” but set in the minor mode and slowed to a snail’s pace. Parody is a stylistic trait of Mahler’s music, and this is certainly an example of it. Mahler wrote that the funeral march was inspired by the idea of woodland animals weeping as they bore the body of a hunter to his grave. The music soon ramps up in a sort of Klezmer style (Mahler writes “with parody” in the score) before disintegrating into yet another quote from *Songs of a Wayfarer*. Audiences then and today are often puzzled by what
they hear. Are you supposed to cry or laugh? What was the meaning of spooky music set side by side with the irreverent? There is no answer, but the music is, in the end, great fun.

The **finale** bursts forth with a guttural scream in the winds setting the course for a whirlwind of music. The journey, of course, is a heroic one as the music seeks to put an end to D minor and to embrace D major with triumph. Fingerprints of Mahler’s symphonic style abound: the woodwinds frequently thrust the bells of their instruments in the air, aiming their sound directly at listeners’ heads. Additionally, at the end of the symphony, the horns are instructed to stand and “drown out” the rest of the orchestra as they embrace the hero’s tune. The conclusion is a powerful one, and is a fitting end to today’s celebration of bringing together two great orchestras of the Pacific Northwest.
University of Puget Sound Concerto/Aria Competition has been an honored tradition of the School of Music since 1981. Richard Kessler, a former faculty member, began this music competition in order to enhance the performance opportunities available to students in the School of Music. From its beginning, the program has been enormously successful. Puget Sound students participate each fall term in this highly competitive program. Contestants select and prepare a concerto or aria of their choice, then perform before a panel of judges. The winners of the competition perform in a celebratory public concert with the Symphony Orchestra or Wind Ensemble in the spring. The university is proud of all of the students who compete in the Concerto/Aria Competition. Many of the winners of this competition have won national music competitions and are members of professional chamber groups, orchestras, and opera companies.

1981–82 David Hensler, trumpet; Duane Karna, tenor
1982–83 Margaret McGee, soprano; Marjorie Skreen, piano
1983–84 Debra Kleiner, mezzo soprano; Cliff Robinson, piano
1984–85 Timothy Bozarth, piano; Douglas Hull, French horn
1985–86 Alayne Faraone, mezzo soprano; Laura Koehl, cello; Tamara Meinecke, violin
1987–88 Rachel Coloff, soprano; Linda Stratton, piano
1988–89 Darrell Hunt, violin; Alexa Newby, piano
1989–90 Rachel Bowman, soprano; Yoshi Nagai, piano; Darrin Thaves, flute
1990–91 Miriam Chong, double bass; Robert McPherson, tenor
1991–92 Jodi Albrecht, clarinet; Shanie Johnson, oboe; Stephen Reis, cello
1992–93 Alison George, flute; Christine Padaca, piano
1993–94 Michael Leon-Guerrero, oboe; Dani Munsell, soprano
1994–95 Gwynne Kuhner, piano; Wayne Ledbetter, saxophone
1995–96 Erin Guinup, soprano; Brett Johnson, saxophone
1996–97 Keven Stewart, trombone; Monica Yu, piano
1997–98 Andrea Sato, piano; Jeremy Wendelin, alto saxophone
1998–99 Joseph Li, piano; Darren Sagawa, violin
1999–00 Tomiko Hamai, flute; Brian Knowlton, tuba; Tom Walworth, cello
2000–01 Richard Frey, marimba; Teresa Smith, soprano; Erik Steighner, saxophone
2001–02 Joo Eun Pak, piano; Tasha Parker, soprano
2002–03 Noah Hock, viola; Josefina Mutascu, flute; Rebecca Schermerhorn, soprano
2003–04 Jennifer Creek, piano; Erin McKibben, flute; Bina Peters, violin
2004–05 Ryan Bede, baritone; Rebecca Fay, soprano; Maureen McGee, percussion
2005–06 Heidi Benson, mezzo-soprano; Beverly Brossmann, flute;
    Daniil Davydov, violin
2006–07 Meese Agrawal, piccolo; Danya Clevenger, vocalist
2007–08 Colin Cronin, piano; John Harrison, baritone; Katelinn Shaw, violin
2008–09 Daniel Goodrich, saxophone; Linnea Johansen, violin; Brian Roberts, horn
2009–10 Sara Johansen, violin; Peter Nelson-King, trumpet; Kaleb Shelton, piano
2010–11 Daniel Bahr, piano; Jinshil Yi, piano; Grace Youn, violin
2011–12 Chet Baughman, alto saxophone; Joseph R. Bozich, alto saxophone; Rhiannon Guevin, soprano

2012–13 Faithlina Chan, cello; Andrew Friedman, clarinet; Brenda Miller, piano

2013–14 Bronwyn Hagerty, cello; Maggie Manire, soprano; Frances Welsh, harp

2014–15 Stephen Abeshima, euphonium; Clara Fuhrman, violin; Brady McCowan, tenor saxophone

2015–16 Alexandra Hospenthal, soprano; Anna Schierbeek, cello; Minna Stelzner, saxophone

2016–17 Timmy Flock saxophone; Taylor Gonzales, piano; Davis Hampton, bass clarinet
UPCOMING ARTS AND LECTURES

E = exhibit  F = film  L = lecture  M = music  T = theater  O = other
Events are free unless noted otherwise.

L  MONDAY, MARCH 6
“Back From the Brink of Extinction: Saving Lemurs in Madagascar”
Patricia C. Wright, distinguished service professor of anthropology, Stony Brook University
Phi Beta Kappa National Visit and Lecture
Rasmussen Rotunda, Wheelock Student Center, 7:30 p.m.

M  THURSDAY, MARCH 9
Jazz Orchestra
Tracy Knoop, director
Schneebeck Concert Hall 7:30 p.m.

M  FRIDAY, MARCH 10
Organ at Noon
Joseph Adam, organ
All-Bach program
Kilworth Memorial Chapel 12:05 p.m.

E/L  WEDNESDAY, MARCH 22
Reception for Isabella Gresser and student-curated exhibit
Catharine Gould Chism Fund for the Humanities and the Arts
Kittredge Gallery, 5–7 p.m.

F/L  THURSDAY, MARCH 23
Fatigue Society–Byung-Chul Han in Seoul/Berlin
Film screening and discussion with Isabella Gresser, director
Catharine Gould Chism Fund for the Humanities and the Arts
Rausch Auditorium, McIntyre Hall, Room 003, 5 p.m.

M  FRIDAY, MARCH 24
Jacobsen Series: No Passport Required
Jennifer Nelson, clarinet; Karla Flygare, flute; guest artist Shannon Spicciati, oboe;
Francine Peterson, bassoon; Rodger Burnett, horn
Schneebeck Concert Hall, 7:30 p.m., Ticketed $15/$10

Information: 253.879.3555 | pugetsound.edu/calendar
Tickets: available at Wheelock Student Center, 253.879.3100, online at tickets.pugetsound.edu
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event accessibility, please contact 253.879.3931,
accessibility@pugetsound.edu, or 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.

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.