



PUGET SOUND CONCERTO ORCHESTRA

TAYLOR GONZALES '17, CONDUCTOR
SAVANNAH SCHAUMBURG '20, ASSISTANT CONDUCTOR

SUNDAY, APRIL 28, 2019
SCHNEEBECK CONCERT HALL
2 P.M.

Program

Horn Concerto No. 1 in E-flat, Op. 11.....Richard Strauss
I. Allegro (1864–1949)

Savannah Schaumburg '20, horn

Romanze, Op. 85 for viola and orchestra.....Max Bruch
(1838–1920)

Jordan Goldstein '18, M.A.T.'19, viola

Flute Concerto No. 1 in G, K. 313.....Wolfgang Amadeus Mozart
I. Allegro maestoso (1756–1791)

Emma Lenderink '20, flute
Savannah Schaumburg '20, conductor

Cello Concerto in E Minor, Op. 85.....Edward Elgar
IV. Allegro – Moderato –
Allegro, ma non-troppo – Poco più lento –
Adagio – Allegro molto (1857–1934)

Olivia Katz '19, cello

INTERMISSION

“Quel guardo il cavaliere...So anch'io la virtù magica”.....Gaetano Donizetti
(“I too know your magical virtues”) from *Don Pasquale* (1797–1848)

Sheri-Ann Nishiyama '18, M.A.T.'19; soprano

Violin Concerto in E Minor, Op. 64.....Felix Mendelssohn
I. Allegro molto appassionato (1809–1847)

II. Andante

III. Allegretto non troppo – Allegro molto vivace

Eli Chenevert '22, violin
Dana Levy '21, violin
Eunmin Woo '19, violin

Reception following the program in School of Music, Room 106.

CONDUCTORS AND SOLOISTS

Taylor Gonzales '17, graduated *cum laude* from the University of Puget Sound with a Bachelor of Music in music education. As a pianist, Taylor performed regularly with the Symphony Orchestra, Wind Ensemble, and other chamber groups, and was a winner of the 2016 Concerto/Aria Competition, performing the first movement of Shostakovich's Second Piano Concerto in April 2017. He also appeared as a soloist with the Sunriver Music Festival Symphony Orchestra and received 2nd Place for his performance in the Coeur d'Alene Young Artist Concerto Competition in 2017.

In addition to maintaining an active teaching and accompanying studio in the Puget Sound region, Taylor has performed on the Jacobsen Recital Series and with Rainier Symphony. As an orchestral conductor, Taylor has attended multiple conducting workshops both in the U.S. and internationally, and currently holds the position of assistant conductor with the University of Puget Sound Symphony Orchestra. He co-founded the Puget Sound Concerto Orchestra in 2018 with his dear friend and colleague, Savannah Schaumburg.

Taylor will begin a graduate degree in orchestral conducting at the University of Denver in Fall 2019. His primary conducting teachers include Gerard Morris, Anna Wittstruck, and Sarah Ioannides.

Savannah Schaumburg '20 is an active musician and leader in the University of Puget Sound School of Music. She is principal horn of the Wind Ensemble, Symphony Orchestra, and Puget Sound Concerto Orchestra as well as a member of the Velvet Five Woodwind Quintet. Savannah is the co-founder and assistant conductor of the newly established Puget Sound Concerto Orchestra, which she has helped organize with her friend and colleague, Taylor Gonzales. As a music education major, Savannah is passionate about teaching. She currently has a small studio of saxophone students and teaches weekly at Cappella Music Academy. Savannah's work in the Music Admissions office as well as her position as treasurer for the Collegiate Washington Music Educators Association chapter at Puget Sound have allowed her to build leadership skills and further her education outside of the classroom. She is extremely grateful for getting the chance to make music with her friends every day.

Jordan Goldstein '18, M.A.T.'19, a student of Joyce Ramée, graduated with honors in the major from the University of Puget Sound with a Bachelor of Music degree in music education in 2018 and is now pursuing a Master of Arts in Teaching degree from the same institution. He has attended the Max Aronoff Viola Institute Summer Festival since 2012 and serves as the viola coach at the Lake Samish Music Camp in Bellingham, Wash. Jordan also plays with the Olympia Symphony Orchestra, and has attended both the Vancouver Symphony Orchestral Institute and the Marrowstone Music Festival, where he was a fellowship recipient. He also teaches viola privately and plays cello as a second instrument.

Emma Lenderink '20, is a junior flute performance major in Karla Flygare's studio. She has been a finalist in several Concerto competitions including University of Puget Sound's Concerto/Aria, Bushell Concerto Competition and Tacoma Youth Symphony. She is currently the flute section leader of the University of Puget Sound Wind Ensemble.

Olivia Katz '19, is a senior at the University of Puget Sound receiving a Bachelor of Music with a cello performance emphasis. Katz has studied cello under Professor Alistair MacRae for the past three years. Katz has participated in several ensembles on campus, including playing as the principal cellist of Symphony Orchestra, String Orchestra, Concerto Orchestra, chamber ensembles, and other musical ensembles such as the Adelprians Choir and jazz combos. Katz will be attending Brevard Music Center for her third time this summer.

Sheri-Ann Nishiyama '18, M.A.T.'19, was born and raised in Tacoma, Wash. She has earned her bachelor's degree in music education and is pursuing a master's degree in teaching at the University of Puget Sound. Most recently, Sheri-Ann has performed as a soloist with Tacoma Concert Band under the direction of Gerard Morris. She has played various roles in the University of Puget Sound's Opera Scenes Program and was Jack's Mother in *Into the Woods*, spring 2018. Currently, Sheri-Ann serves as the assistant conductor for the Adelprian Concert Choir and was the chancel choir director at Peninsula Lutheran Church in Gig Harbor, Wash.

Growing up in Santa Monica, Calif., **Eli Chenevert '22**, was blessed with the experience of being immersed in a community that valued music. His school district required all fourth graders to take up an instrument or join choir so Eli chose the violin. Throughout his adolescence, Eli regularly performed in Symphonic and Chamber ensembles. At the age of 18, Eli began studies at the University of Puget Sound, where he studies violin with Maria Sampen. Eli has spent the better part of his life listening to classical music, and feels privileged to have the opportunity to play alongside an orchestra.

Dana Levy '21, student of Maria Sampen, is a member of the University of Puget Sound Symphony Orchestra, String Orchestra, and Concerto Orchestra. As a university student, they have been a member of several chamber ensembles on campus.

Eunmin Woo '19, student of Dr. Maria Sampen, is pursuing a Bachelor of Music in violin performance at the University of Puget Sound. She attended Interlochen Arts Academy from 2010-2012 as a music major where she studied with Yuri Namkung and also attended the Indiana University's Jacobs School of Music summer string program where she studied with Erin Aldridge. In addition to her classes and solo work, Woo has been serving as concertmaster of the Puget Sound Symphony since 2016. She has won first place in competitions in Philadelphia and in Washington state (including the All-State orchestra and the regionals Solo and Ensemble competition). She has played for numerous masterclasses with Brian Lewis, Paul Kantor, and Bill Preucil. Woo has also studied with the former concertmaster of the Seattle Symphony, Maria Larionoff, Simon James, professor of The Juilliard School, Naoko Tanaka, and members of the Philadelphia Orchestra. Aside from her studies, she

maintains a studio of private violin students in Olympia and has coached the Tacoma Youth Association Orchestra first violin section. In 2017, Woo was awarded the Ed Seferian and Delwin & Genevieve Jones endowed scholarships by the University of Puget Sound music faculty and spent a beautiful summer in Colorado at the Aspen music festival of 2018. She will be attending graduate school for her master's degree in violin performance next fall.

ACKNOWLEDGEMENTS

We would like to thank each and every member of the orchestra for sharing their time, artistry, musicianship, and spirit. This unique and special opportunity would not be possible if not for your sacrifices and continued support. We owe an enormous amount of gratitude to all mentors and studio instructors who helped make such an experience possible. And of course, *thank you* to each and every person in the audience supporting the incredible music and musicians on stage.

–Taylor and Savannah

CONCERTO ORCHESTRA

Taylor Gonzales '17, conductor

Savannah Schaumburg '20, assistant conductor

Flute

Chloé Upshaw '19
Emma Lenderink '20

Oboe

Katie Grainger '20

Clarinet

Aaron Klein '19
Franny Klatt '19

Bassoon

Rosie Rogers '20
Christina Fritschen '22

Horn

Savannah Schaumburg '20
Harry Schatz '20
Matt Wasson '14,
M.A.T. '19

Trumpet

Kate Hart '19

Trombone

Stephen Abeshima '16
Jack Day '21
Sam Kaufman '22

Percussion

Austin Mangle '22
Clark Nichols '18

Violin

Larissa Freier '17
Kaitlyn Seitz '21
Eli Chenevert '22
Eunmin Woo '19
Henry DeMarais
M.A.T. '19
Brian Kim '21
Abby Carlson '20
Dana Levy '21
Mackenzie Johnson '22
Anny Schmidt '21

Viola

Jordan Goldstein '18,
M.A.T. '19
Kayce Guthmiller '20
Anna Mondschean '21
Evelyn Martin '21
Ellie Hedt '22
David Wetzel '21

Cello

Olivia Katz '19
Annie Wright '21
Zara Bagasol '19
Sophie Paul '22
Sam Crosby-Schmidt '22

Bass

Sydney Morgan '22

PROGRAM NOTES

Compiled and written by the soloists

Born in 1864 in Munich, Germany, **Richard Strauss** is known for being one of the pivotal composers of 19th and 20th century romantic music. His symphonic poem established his presence in the orchestral repertoire, but his earlier works including his first horn concerto are often performed today. Strauss finished his first concerto in 1883 originally intending for his father, Franz Strauss to perform it. Unfortunately, the work proved to be too difficult for Franz in his old age as he was close to 60 years old and approaching retirement. Franz was the principal horn of the Munich Court Orchestra until his retirement in 1889 which inspired the young Strauss to write for the horn and showcase it in many of his symphonic tone poems. The **first movement of *Horn Concerto No. 1 in E-flat*** opens boldly with a heroic fanfare sounded by the solo horn. The rest of the Allegro continues on with flowing melodic lines and buoyant arpeggios that highlight the horn's brilliant and rich textures. This concerto has become one of the standard solo pieces in the horn repertoire.

–Savannah Schaumburg '20

Bruch's F Major Romance is one of the few Romantic-era compositions written for the viola, which was not widely seen as a solo instrument until the mid-20th century. It is no surprise then that this lovely late romantic work was actually written for the violinist Willy Hess, who was a dear friend of the composer. Bruch's other solo works for viola, the Eight Pieces for clarinet, viola and piano, Opus 83 and the Double Concerto for clarinet, viola, and orchestra, Opus 88 were also written for Hess and the composer's own clarinet-playing son, Max Felix. Max Bruch's Romance in F Major premiered in Berlin on 25th April 1911, led by Bruch's own conducting student Leo Schratzenholz and viola soloist Willy Hess. *–Jordan Goldstein '18, M.A.T. '19*

Mozart's Concerto in G major for flute and orchestra, K. 313 is a piece of the standard repertoire for orchestral flute. Written by commission for a wealthy amateur flutist Ferdinand De Jean, Mozart famously did not complete the full commission of three simple concertos and a few quartets because of his dislike of the baroque flute. Mozart only completed this concerto in G major (rumored to have been originally composed for horn) and transposed a previously composed oboe concerto into the key of D major to pass it off as a new flute concerto. Nevertheless, both concertos are standard repertoire and have been popular since their conception.

–Emma Lenderink '20

The renowned English composer Edward Elgar's (1857-1934) **Cello Concerto in E Minor, Op. 85** was written during the aftermath of World War I and premiered in 1919. Olivia Katz will be performing the 4th and final movement, **Allegro-Moderato-Allegro, ma non-troppo--Poco più lento--Adagio**. This movement begins with a recitative and cadenza, which then leads into the main theme which is marked "*noblemente*." The tempo then slows down to *più lento*, and Elgar introduces a new theme and restates themes from the previous movement. To finish, the famous recitative from the first movement returns, and then the orchestra and soloist conclude with a fiery Finale. *–Olivia Katz '19*

“Quel guardo il cavaliere... So anch’io la virtù magica” happens toward the end of Act One. During this portion of the opera, Norina reads a section in a book laughing at the ridiculous love story which resembles her current situation with Ernesto. Just before this point of the opera, Ernesto decides to give up on marriage with Norina because he finds out that his Uncle, Pasquale, intends to get married. This means that Ernesto will not inherit his Uncle’s large fortune, dooming himself and Norina to be poor if they were to be married. Ernesto leaves her so that she doesn’t live a life of poverty.

**“Quel guardo il cavaliere...
So anch’io la virtù magica”**

(“I too know your magical virtues”)

from *Don Pasquale*

Libretto by Giovanni Ruffini

Translation from *Don Pasquale Opera in Three Acts – With Italian Words and a New English Adaptation* by Charles Lamb Kenney

*Quel guardo il cavaliere,
In mezzo al cor trafisse,
Piegò il ginocchio e disse:
Son vostro cavalier
E tanto era in quel guardo
Sapor di paradiso
Che il cavalier Riccardo,
Tutto d’amor conquiso,
Giurò che ad altra mai
Non volgeria il pensier.
Ah ah! Ah ah!*

Glances so soft and bright,
she thro’ his bosom sending,
Cries he on knee lowly bending:
Lady, behold your knight.
So much he saw in her glances,
promise of heav’n eternal,
Richard threw down his lances,
conquered by love supernal,
and swore no other damsel
Ever would capture his sight.
Ah ah! Ah ah!

*So anch’io la virtù magica
D’un guardo a tempo e loco,
So anch’io come si bruciano
I cori a lento foco;
D’un breve sorrisetto
Conosco anch’io l’effetto,
Di menzognera lagrima,
D’un subito languor.*

I also know the sorcery
of glances well directed,
I also know of hearts a fire
from sparkling eyes reflected;
a secret way of smiling
I know can be beguiling,
and sighs fill your eyes with tears
That suddenly depart.

*Conosco I mille modi
Dell’amorosa frodi,
I vezzi e l’arti facili
Per adescare un cor.
D’un breve sorrisetto
Conosco anch’io l’effetto
Conosco, conosco,
d’un subito languor,
so anch’io la virtù magica
per ispirare amor,
conosco l’effetto, ah! Sì, ah!
Sì, per ispirare amor.*

I know a thousand fashions
to waken tender passions,
the charming arts of trickery
That captivate a heart.
A secret way of smiling
I know can be beguiling,
I know well, I know well
the sighs that soon depart,
I also know the sorcery
to win a loving heart,
I know how beguiling, ah! Yes, ah!
Are the ways to win a man’s heart.

*Ho testa bizzarra
Son pronta vivace...
Brillare mi piace, mi piace scherzar,
Semonto infurore di rado sto al segno,
Ma in riso lo sdegno fo presto a cangiar.
Ho testa bizarre,
Ma core eccellente, ah!*

My head is too flighty,
I'm light and vivacious
and often flirtatious, I love to be gay,
I fly into rages in unlikely places,
But laughter chases my anger a way.
But though I am flighty,
I'm very good hearted, ah!

–Sheri-Ann Nishiyama '18, M.A.T.'19

Felix Mendelssohn's Violin Concerto in E Minor, published in 1845, was his last work for orchestra. Written for violinist Ferdinand David, it was finished only after six years (1838-44) of correspondence and cajoling on the part of David. This concerto broke the mold of Baroque concerto form and employed a new idea; though it may not seem odd to a modern audience, the soloist's entrance from the outset of the **first movement**, as opposed to after an orchestral prelude, was groundbreaking. Additionally, the cadenza plays a more integrated role in the concerto. Instead of an uncharacteristic cadenza tacked on at the end of the movement and not written by the composer, Mendelssohn wrote his own cadenza and placed it before the recapitulation, thereby allowing the virtuosic cadenza to flow more seamlessly into the rest of the movement. The lively first movement is followed by a lyrical, leisurely **second movement** with a turbulent middle section, followed attacca by the frenetic third movement. **The fun-loving third movement**, in E Major, is reminiscent of Mendelssohn's earlier work *A Midsummer Night's Dream*, both in key and in mischievous energy. All three movements are joined together attacca, another escape from the confines of concerto form. –*Dana Levy '21*

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise.

Monday and Tuesday, April 29-30

Chamber Music Concerts I and II

Alistair MacRae, director
Schneebeck Concert Hall, 7:30 p.m.

Wednesday, May 1

Jazz Orchestra

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

Friday, May 3

Jacobsen Series: Puget Sound Piano Trio

Tanya Stambuk, piano; Maria Sampen, violin; Alistair MacRae, cello
Schneebeck Concert Hall, 7:30 p.m.
Tickets: \$20, \$15 tickets.pugetsound.edu
Free for Puget Sound students

Monday, May 6

Clarinet Ensemble

Jennifer Nelson, ensemble director
Wheelock Student Center, Rasmussen Rotunda, 6:30 p.m.

Monday, May 6

Percussion Ensemble

Jeff Lund, ensemble director
Schneebeck Concert Hall, 7:30 p.m.

Tuesday, May 7

Chorale and Dorian Singers

J. Edmund Hughes and Kathryn Lehmann, conductors
Kilworth Memorial Chapel, 7:30 p.m.

Wednesday, May 8

Pops on the Lawn

Karlen Quad, 4 p.m.

All listings are subject to change. For the most current information about upcoming arts events and lectures, visit pugetsound.edu/arts.

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