



Out of Bounds:
Mads Tolling
plays Puget Sound

*featuring the Jazz and
Symphony Orchestras*

directed by Tracy Knoop and Anna Wittstruck

*Friday, Feb. 22, 2019, 7:30 p.m.
Schneebeck Concert Hall*



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.

*This concert is made possible through performing arts programming presented by
ASUPS and the university.*

PROGRAM

Symphony Orchestra

Begejstring (2015).....Mads Tolling (b. 1980)
I. Muligheder (Possibilities)
II. Forståelse (Understanding)
III. Jubel (Jubilation)

Mads Tolling, violin

INTERMISSION

Kid from Red Bank.....Neal Hefti (1922–2008)

Staggerin'.....Kelly Park

Corcovado.....Antonio Carlos Jobim (1927–1994)
arr. Kelly Park

Duet.....Neal Hefti (1922–2008)

Pontyfication.....Mads Tolling

Tomorrow's Memories.....Kelly Park

Danish dessert.....Mads Tolling

Flintstoned.....Hoyt Curtin (1922–2000), Joseph Barbera
(1911–2006) and William Hanna (1910–2001)
arr. John Fedchock

CONDUCTORS

Anna Wittstruck joined the University of Puget Sound School of Music in 2017 as assistant professor, 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, in Latin America, Europe and in Asia. She has served as a guest conductor with the Harbin Symphony in China and as the 2017 and 2018 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 Liza 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 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.

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 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.

Dr. 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. Other conducting teachers include Michael Pratt, Ruth Ochs, Stephen Sano, Jindong Cai, and Edwin Outwater.

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, Mass., he joined the world-famous Tommy Dorsey Orchestra and toured with band for 10 years. Knoop 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 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 Tracy Knoop Quartet. He continues to perform and teach extensively throughout the Northwest and across the country.

GUEST PERFORMER

Mads Tolling is an internationally renowned violinist and composer originally from Copenhagen, Denmark, now living in San Francisco. As a former member of both bassist Stanley Clarke's band and the celebrated Turtle Island Quartet, Mads won two Grammy Awards, and he was nominated for a third Grammy in 2015. Recently, he was the 2016 winner of the DownBeat Critics Poll Rising Star Violin Award. Mads has performed with Chick Corea, Ramsey Lewis, Kenny Barron, Paquito D'Rivera, Leo Kottke and Sergio & Odair Assad.

After graduating Berklee College of Music in 2003, he was recommended by Jean-Luc Ponty to join Stanley Clarke's band. He has since been featured on NPR's Morning Edition, and his recordings have received rave reviews in Washington Post, San Francisco Chronicle, Strings Magazine and DownBeat Magazine. Mads has performed for Danish royalty – Prince Frederik & Princess Mary – at the celebration of The Danish Embassy's 50-year Anniversary.

Mads has twice been commissioned to write violin concertos – for Oakland Symphony and Pacific Chamber Orchestra. He has performed his symphonic works and soloed with orchestras around the U.S. and Japan.

Mads now leads his own groups - *Mads Tolling Quartet* and *Mads Tolling & The Mads Men*. His latest release, *Playing the 60s*, is a re-imagination of classic songs from 1960s film, TV and radio, such as "A Taste of Honey" and "Mission Impossible." The album, released in 2017, features vocalists Kenny Washington and Spencer Day, and spent two months on U.S. jazz radio's top 30.

With his groups, Mads has performed over a thousand concerts around the world, including at The Hollywood Bowl, Library of Congress and at the Bay Area's Paramount and Herbst Theatres. As a featured Yamaha Artist, Mads leads clinics and master classes in the U.S. and internationally.

To find out more about Mads Tolling, please visit <http://madstolling.com>

PROGRAM NOTES

“Begejstring” is a Danish word, which translated to English, means excitement, enthusiasm, gusto, and passion. I have entitled my composition *Begejstring* because it encompasses who I am, what I am, and where I am in this moment, with my music and my evolving growth as an artist. Having grown up in Copenhagen, my Danish heritage and background is inherent to my perspective as a musician and a composer, and provides me with the foundation from which I continue to expand my landscape and horizons. The excitement I felt when I wrote my first piece in high school for my band was pivotal. The expression of something so personal, the connection with friends and band mates, and ultimately the audience, was an emotional epiphany. Since that time, I have had extraordinary opportunities to continue that sharing process, while challenging myself along the way, writing for string quartets, various chamber music groups, jazz combos and even Big Band. Composing for symphony is yet another challenge, which I have embraced with *Begejstring*. Integrating groove-based music with jazz, fiddle styles, and improvisation, fusing it with 67 other musicians, and communicating it all to an audience is a fresh adventure for me. I am appreciative of everyone who is taking this journey with me, and look forward to the discovery of a new destination.

Movement I, “Muligheder” “Possibilities”

The possibilities are endless in music. Where to go, how long to stay, what to say.... and we, the musicians, decide.

This movement highlights different instrument groups of the symphony and juxtaposes groove-based ostinatos in the heavy brass with chamber music-like fugues of the string quartet. It reaches its climax with a challenge between violin and trumpet gradually ascending towards the end.

Movement II, “Forståelse” “Understanding”

Understanding why we play music, what it is we have to say, who we are as musicians and artists. These questions can only be answered over a lifetime. I would like to thank my mentors who have helped me find my way to a deeper understanding of music, and myself. Thanks to Stanley Clarke, Jean-Luc Ponty, members of the Turtle Island Quartet, my Mom and Dad, who first introduced me to jazz listening to a cassette tape of Miles Davis.

The second movement highlights the simplicity of a beautiful melody and its unhurried, intimate message of calm, serenity, and allure. The intro’s moaning blues lines in clarinet and violin plant the seed for things to come.

Movement III, “Jubel” “Jubilation”

Sometimes as a musician, we reach a level of joy when playing that words cannot describe. Those are rare moments to come by, to be cherished even more because of their fleeting occurrences.

The third movement is a bit of a fiddle hoedown that crosses into a boogie-woogie blues. All men on deck, senses heightened, watch out!

“Begejstring” is dedicated to all those who have made me feel that fervor, zeal, and excitement when sharing music on this odyssey I have been on ever since I started playing the violin at six years old. –Mads Tolling

SYMPHONY ORCHESTRA

Anna Wittstruck, conductor

Taylor Gonzales '17, M.A.T.'20, assistant conductor

Kristen Strom '19, orchestra manager

Violin I

Eunmin Woo '19**

Emily Chu '21

Kaitlyn Seitz '21

Ise Yoshimoto '20

Sage Genna '19

Eli Chenevert '22

Brian Kim '21

Violin II

Nicolas Casey '20*

Dana Levy '21**

Eva Baylin '21

Abby Carlson '22

Ella James '21

Mackenzie Johnson '22

YiMeng Wang,
community member

Viola

Michelle Lefton '21*

Lucy Prichard '21**

David Wetzel '21

Evelyn Martin '22

Anna Mondschean '21

Anny Schmidt '21

McKenna Milton '19

Ellie Hedt '22

Cello

Eliott Wells '21*

Sophie Paul '22

Olivia Katz '19**

Pierce Harken '21

Jordan Anderson '22

Annamarie Wright '21

Zara Bagasol '20

Jocelyn Perrie '21

Sam Crosby-Schmidt '22

Tatyana Cox '22

Double Bass

Sydney Morgan '22*

Abe Golding '20**

Jack Danner '20

Ellen Finn '19

Flute

Emma Lenderink '20**

Meadow Poplawsky '19

Oboe

Christopher Andersen '20

Katie Grainger '20**

Clarinet

Aaron Klein '19**

Reed Smith '20

Bassoon

Christina Fritschen '22

Rosie Rogers '20**

Horn

Lindsey Kells '22

Harrison Schatz '20

Savannah Schaumburg
'20**

Matthew Wasson

M.A.T.'19

Trumpet

Gloria Ferguson '19

Joe Garlid '22

Kate Hart '19**

Trombone

Jack Day '21

David Imholz '20**

Bass Trombone

Maeve Ballan '22

Tuba

Sam Paige '19**

Piano

Drew Shipman '21

Harp

Augusta Grassl '22

Drum set

Alonso Tirado '20

Timpani

Hunter Nakama '22

Percussion

Harrison Hanner-Zhang
'21

Bradley Olson '19

* denotes string principal
** denotes semester
section leader

JAZZ ORCHESTRA

Tracy Knoop, director

Saxophone

Aric MacDavid '20
Bryce Poplawsky, '22
Bryce Ulrich '20
Luke Lewis '18, M.A.T. '19
Sammy Burke '20

Trumpet

Kate Hart '19
Joe Gilard '22
Keith Osterheld '21
Emma Blinn '22

Piano

Gabe Grabovac '19
Joshua Wah-Blumberg '21

Trombone

J.T. Hartman '19
David Imholz '20
Jack Day '21
Connor Steen '20
Sam Kaufman '22

Bass

Jack Danner '20
Sydney Morgan '22

Guitar

Ian Crocker '19
Anand Landon '19

Drums

Dylan Harris '21
William Miyahara '19

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise

Wednesday, Feb. 27

Noon Recital Series

Short Performances by Puget Sound Students
Schneebeck Concert Hall, noon

Friday, March 1

The Threepenny Opera by Bertolt Brecht and Kurt Weill

Sara Freeman '95 director; Dawn Padula, music director
Norton Clapp Theatre, Jones Hall, 7:30 p.m.

Additional performances: March 2, 7-9, 7:30 p.m.; March 10, 2 p.m.

Tickets \$11/\$7

Tuesday, March 5

Distinguished Artists in Concert

Christina McGann, violin; Heather Conner, piano
Schneebeck Concert Hall, 7:30 p.m.

Wednesday, March 6

Master Class in Violin with guest Christina McGann

School of Music Room L6, 5-6:30 p.m.

Friday, March 8

Organ at Noon: All Bach Recital

Wyatt Smith, organist
Kilworth Memorial Chapel, noon

Thursday, March 14

Wind Ensemble

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

Monday, March 25

Master Class in Saxophone Performance with guest Derek Brown

Schneebeck Concert Hall, 6-8 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.

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 participate in music lessons and classes throughout the year.

pugetsound.edu/communitymusic | 253.879.3575

