

SYMPHONY ORCHESTRA

# THE HEROIC

~ *In Memory and Dreams* ~

ANNA WITTSTRUCK  
conductor

DREW SHIPMAN '21  
flute soloist

THURSDAY, APRIL 18, 2019

SCHNEEBECK CONCERT HALL  
7:30 P.M., FREE



University of Puget Sound School of Music

Symphony Orchestra  
Anna Wittstruck, conductor

Thursday, April 18, 2019  
7:30 p.m. Schneebeck Concert Hall

**PROGRAM**

Incidental music from .....Felix Mendelssohn  
*A Midsummer Night's Dream, op. 61* (1842) (1809–1847)  
Scherzo  
Nocturne

*Halil: Nocturne* (1981).....Leonard Bernstein  
(1918–1990)

Drew Shipman '21, flute  
Winner of the 2018 Concerto-Aria Competition

INTERMISSION

*Symphony no. 3 in E-flat, op. 55, "Eroica"* (1803).....Ludwig van Beethoven  
Allegro con brio (1770–1827)  
Marcia funebre. Adagio assai  
Scherzo. Allegro vivace – Trio  
Finale. Allegro molto – Poco Andante – Presto

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.

## NOTE FROM THE DIRECTOR

Welcome to Schneebeck Concert Hall, and thank you for joining the Symphony Orchestra at University of Puget Sound for the final concert of our regular 2018-19 season! It is particularly exciting to share the stage with these wonderful musicians, as we celebrate their hard work and musical growth as an ensemble over the course of the past academic year.

This year, we have been exploring the theme of Transcultural Musical Encounters, raising questions about authenticity, representation, nationalism, globalism, community, and identity. Tonight's program, "The Heroic: in Memory and Dreams," engages this theme by addressing – playfully, optimistically, and at times darkly – moments of reckoning between nationalist and humanistic ideals, culminating in Beethoven's "Eroica" Symphony. This concert also features the exceptional talent of Drew Shipman, one of our 2018 Concerto-Aria Competition winners.

This concert represents a powerful and bittersweet moment as we honor and thank our graduating seniors. Congratulations, Class of 2019. We will miss you, and wish you all the best on what's next.

Gloria Ferguson, trumpet  
B.S., geology; Minor in biology  
St. Charles, IL

Ellen Finn, double bass  
B.A., communication studies  
Minors in gender studies/music  
Davis, CA

Sage Genna, violin  
B.M., violin performance  
B.A., business administration  
Boise, ID

Kate Hart, trumpet  
B.M., trumpet performance  
B.A., psychology  
Beaverton, OR

Olivia Katz, cello  
B.M., cello performance  
Minneapolis, MN

Aaron Klein, clarinet  
B.A., music  
B.S., mathematics  
Centennial, CO

McKenna Milton  
B.A., business (Business Leadership Program)  
Minor in Spanish  
Littleton, CO

Bradley Olson, percussion  
B.S., mathematics and computer science  
West Linn, OR

Samuel Paige, tuba  
B.M., music education  
Black Diamond, WA

Meadow Poplawsky, flute/piccolo  
B.A., international political economy  
Minors in French and global development studies  
Moscow, ID

Chloé Upshaw, flute  
B.M., flute performance  
Portland, OR

Eunmin Woo, violin  
B.M., violin performance  
Olympia, WA

Thank you for supporting our concerts, our program, and most especially, our students. Join us for Pops on the Lawn on May 8, and after that we'll see you in the fall! –*Anna Wittstruck*

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

**DREW SHIPMAN '21**, is a music education major and studies flute with Karla Flygare. He has also worked with Wendy Wilhelmi, Jeffrey Barker, Zachariah Galatis, and Martha Long. Drew is active on campus as a flutist, pianist, and vocalist, having appeared with the Wind Ensemble, Symphony Orchestra, Adelphian Concert Choir, String Orchestra, Timbermen A Cappella, and various chamber ensembles. He also substitutes frequently with the Tacoma Concert Band as a pianist. In October 2018, Drew won the University of Puget Sound Concerto/Aria Competition. With an innate passion for new music, Drew has premiered works by numerous composers, including Jake Runestad, Brian Balmages, and Z. Randall Stroope. In 2019, he created and premiered the piano reduction of David Maslanka's *Song Book* for Flute and Wind Ensemble.

### **SYMPHONY ORCHESTRA PERSONNEL**

Anna Wittstruck, conductor

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

Kristen Strom '19, orchestra manager

#### *Violin I*

Eunmin Woo '19\*

Ise Yoshimoto '20

Kaitlyn Seitz '21

Sage Genna '19

Emily Chu '21

Eli Chenevert '22

Brian Kim '21

Emma Skinner, community member

#### *Viola*

Lucy Prichard '21\*

Michelle Lefton '21

David Wetzel '21

Anna Mondschean '21

McKenna Milton '19

Anny Schmidt '21

Evelyn Martin '22

Ellie Hedt '22

#### *Violin II*

Dana Levy '21\*

Alonso Tirado '20

Nicolas Casey '20

Abby Carlson '22

Eva Baylin '21

Ella James '21

Mackenzie Johnson '22

#### *Cello*

Olivia Katz '19\*

Eliott Wells '21

Jordan Anderson '22

Sophie Paul '22

Pierce Harken '21

Zara Bagasol '20

Sam Crosby-Schmidt '22

Jocelyn Perrie '21

Annamarie Wright '21

Tatyana Cox '22

*Bass*

Abe Golding '20\*  
Sydney Morgan '22  
Jack Danner '20  
Ellen Finn '19

*Harp*

Augusta Grassl '22

*Flute*

Emma Lenderink '20  
Chloe Upshaw '19\*

*Flute/Piccolo*

Meadow Poplawsky '19

*Oboe*

Christopher Andersen '20  
Katie Grainger '20

*English Horn*

Christopher Andersen '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\*

*Trumpet*

Gloria Ferguson '19  
Kate Hart '19\*

*Percussion*

Harrison Hanner-Zhang '21  
Spencer Moore '20  
Austin Mangle '22  
Hunter Nakama '22\*  
Clark Nichols '18  
Bradley Olson '19

\* denotes section leader

## PROGRAM NOTES

The first half of the program presents different forms of nocturnes. We explore a wide spectrum of sounds and sentiments, but all occur under the guise of night, beginning with Felix Mendelssohn's incidental music to *A Midsummer Night's Dream*. In 1826, at age 17, Mendelssohn wrote a concert overture inspired by the Shakespearean comedy, which became one of the great successes of his early career. Later on in 1842 he composed additional material (Op. 61) to be used as incidental music for performances of the play. A concert suite is often derived from these musical interludes – including Mendelssohn's famous wedding march – and from the suite we have selected two short pieces to open tonight's program: the scherzo and the nocturne.

The scherzo and nocturne together constitute a study in contrasts. The scherzo is coolly virtuosic – a cascade of short running sixteenth notes, passed seamlessly around the orchestra – with an undercurrent of prankish fun. One's sense of musical mischief comes from the interplay of surprisingly inserted *sforzandi*, nimble dialogues among instruments, accompanimental string *pizzicati*, and Mendelssohn's use of metric play. The scherzo embodies the lightness, cleverness, and impishness of iconic Shakespearean comedic figures like the magical Puck. While the work requires commanding technical prowess from all corners of the ensemble – professional orchestras use excerpts from this selection to audition almost every instrument you hear – on the surface the music remains effortless and inviting.

Meanwhile, the nocturne opens with a calmer, chorale-like melody, introduced by a trio of horn and bassoons. As rich sonorities from horns and woodwinds build through this opening statement, one can hear the profound influence of J.S. Bach. Yet once the strings enter, propelled by an urgent rush of agitated triplet eighth notes, the sentimental instability of nineteenth-century Romanticism sets in, and we are swept into a sound world of pathos and harmonic yearning. With the chorale melody's return atop a bed of flowing triplet and duplet eighths, Mendelssohn brings the textures of the two worlds together.

Mendelssohn's incidental music for *A Midsummer Night's Dream* immediately gained popularity and was subsequently used for German productions of the play. An exception to this occurred during the Third Reich. The Nazi Party, deeming Mendelssohn's heritage too Jewish – despite his family's conversion to Christianity when the composer was a child – commissioned Carl Orff to write new music to replace Mendelssohn's, in an attempt to dislodge him from the canon. As we see from concert programming today, this gesture was short-lived; Mendelssohn's music delightfully lives on.

Unlike Mendelssohn, who, along with the rest of his family, converted to Christianity, Leonard Bernstein embraced his Jewish identity in both art and politics. Central to this identity in the postwar era was his support of Israel, and from 1947 onward he served as a guest conductor and musical mentor for the ensemble that would – with the creation of Israel as an official Nation State – become the Israel Philharmonic Orchestra.

When Bernstein discovered that a young Israeli flute player had been killed during the 1973 Yom Kippur War, he began composing *Halil: Nocturne*: a single-movement concerto for solo flute, accompanied by piccolo, alto flute, percussion, harp, and strings. *Halil* premiered in 1981 in Jerusalem, with Bernstein at the podium leading the Israeli Philharmonic. The work's uncanny instrumentation, along with Bernstein's late-career preoccupation with the struggle between tonal and non-tonal musical forces (the concerto begins with a twelve-tone row), creates a haunting memorial, whose designation "nocturne" could not be more distinct from the effervescent playground of Mendelssohn's Shakespearean dream-state. Its musical scope contains moments of intimate beauty, Expressionist intensity, joyous – almost manic – theatricality, and terrifying uncertainty. The solo flute timbre is jarringly juxtaposed by percussive orchestral outbursts, but also subsumes and blends into the sounds of the piccolo and alto flute, whose masked voices – intentionally hidden from view – echo the soloist like ghosts.

Bernstein wrote the following program note for *Halil*:

"This work is dedicated "To the Spirit of Yadin and to his Fallen Brothers." The reference is to Yadin Tanenbaum, a 19-year-old Israeli flutist who, in 1973, at the height of his musical powers was killed in his tank in the Sinai. He would have been 27 years old at the time this piece was written.

*Halil* (the Hebrew word for 'flute') is formally unlike any other work I have written, but is like much of my music in its struggle between tonal and non-tonal forces. In this case, I sense that struggle as involving wars and the threat of wars, the overwhelming desire to live, and the consolations of art, love and the hope for peace. It is a kind of night-music which, from its opening 12-tone row to its ambiguously diatonic final cadence, is an ongoing conflict of nocturnal images: wish-dreams, nightmares, repose, sleeplessness, night-terrors and sleep itself, *Death's twin brother*.

I never knew Yadin Tanenbaum, but I know his spirit."

Like *Halil*, Ludwig van Beethoven's *Symphony no. 3 in E-flat, "Eroica,"* is a memorial. It does not commemorate the death of an individual, but rather the death of an ideal. Like many European artists and intellectuals at the beginning of the 19th century,



Beethoven became engrossed by the concepts of liberty and self-reliant governance that had spread from the French Revolution, and for him were personified by the figure of Napoleon Bonaparte. Beethoven famously dedicated his “Eroica” (“Heroic”) Symphony to Bonaparte, and just as famously erased Bonaparte’s name from the dedication page upon learning that the French war hero had crowned himself emperor, thus betraying the ideals that had initially captivated the composer. When it came time to publish the work, Beethoven opted for a more general and somewhat subversive subtitle: “Composed to celebrate the memory of a great man.”

Most details around the dedication of “Eroica” are anecdotal, and certainly other practical concerns may be considered (such as the competing pressure on Beethoven to dedicate the symphony to Prince Lobkowitz, who commissioned it and hosted its private premiere), but we may glean from these early biographical events a fundamental transformation that would shape the work’s reception. By removing Bonaparte’s name explicitly, Beethoven set his symphony free to express a universalized heroism. Rather than remain a quasi-nationalist homage to a single individual, “Eroica” now had the ability to transcend time and place as musical synecdoche, representing a pan-cultural celebration of human struggle and perseverance.

What about this music sounds so heroic? First, we might consider its scale. This music exudes ambition: in its form, its instrumentation, and in how it establishes and resolves rhythmic and harmonic conflicts. Composed in 1803, “Eroica” may be considered an early musical exploration of Romanticism; far from the balance and restraint of Classicism, this work is over-scaled and over-determined. An average performance of the symphony is nearly an hour long, nearly double in length any symphony that came before it. Fueling this sense of scale, Beethoven adds an additional theme (in the far-out key of E minor – a jarring deviation from the symphony’s home key of E-flat) in the first movement development section, which also provides additional material to elongate the coda. The second movement, a somber funeral march, launches into a dramatic fugato section, thrilling the listener with a prolonged build-up of textural and harmonic tensions. And what begins in the last movement as a slapstick, skeletal introduction of a jocular tune becomes a virtuosic and elongated exercise in thematic variation, including spunky contrapuntal explorations, the insertion of preexisting musical material from the composer’s ballet, *The Creatures of Prometheus*, an introspective chorale, and finally a dizzying *Presto*.

Scale is one manifestation of Beethoven’s ambition; instrumentation is another. For his Trio in the third movement, Beethoven wanted to use three French horns instead of the usual two; thus he added an extra horn for the full work. Beethoven’s prominent use of the French horn in “Eroica,” from the distinctive Trio section to the brazen “wrong” horn entrance that anticipates the return of the first movement’s recapitulation, reinforces the French horn as a timbral heroic topic. Moreover, the

additional horn signals the composer's eagerness to expand the scope of the classical symphony's instrumentation, which would continue to grow throughout the 19th century.

Music becomes maximalized in all ways, perhaps most evidently in Beethoven's establishment of harmonic and rhythmic conflict. The symphony's opening – two E-flat major chords followed by a somewhat inane bugle-call theme outlining an E-flat triad – is famously disrupted in the seventh measure by the intrusion of a dissonant C#: what Bernstein would call "a stab of intrusive otherness." The tension created by that one note continues to play out across the first movement, compounding – in the development section, preceding the introduction of the new theme – maximalized dominant chords with an unrelenting sequence of hemiolas that utterly distort the listener's metrical bearings. In the moment, Beethoven's opening melody rights itself and resumes its course, but we are shaken by what we now understand to be volatile and unpredictable music.

To truly come to terms with the heroic and universalizing nature of "Eroica," we may need to admit ways in which we conflate Beethoven's music and biography. "Eroica" represents a watershed moment in the composer's musical development: the inauguration of his middle period, at which time he found ways to step beyond the musical parameters of his teacher, Franz Joseph Haydn, and test his own voice. "Eroica" was composed shortly after Beethoven wrote the Heiligenstadt Testament: an intimate letter documenting his growing awareness that he was losing his hearing, and that he felt increasing alienation and even suicidal tendencies. In this context, Beethoven becomes his own hero, overcoming the struggle of his deafness and triumphing through his ability to continue writing startlingly original music. In this context, E-flat major becomes, not just a key area, but the sonorous realm of human possibility. The extra French horn that Beethoven introduces no longer signifies pedestrian hunting calls but instead the battle-tinged bravery of a noble spirit. And harmonic conflicts and resolutions are not mere compositional exercises; they represent the amalgam of obstacles and triumphs that constitute the human experience. –*Anna Wittstruck*

## UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise

Friday, April 26

### **Wind Ensemble/Concert Band**

Gerard Morris and Robert Rink, conductors  
Schneebeck Concert Hall, 7:30 p.m.

Saturday, April 27

### **A Celebration of African and African-American Choral Music**

Tony Leach, guest conductor  
Kilworth Memorial Chapel, 7:30 p.m.

Sunday, April 28

### **Puget Sound Concerto Orchestra**

Taylor Gonzales '17, M.A.T.'20, conductor  
Savannah Schaumburg '20, assistant conductor  
Schneebeck Concert Hall, 2 p.m.

Monday and Tuesday, April 29 and 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](https://tickets.pugetsound.edu)  
Free for Puget Sound students

All listings are subject to change. For the most current information about upcoming arts events and lectures, visit [pugetsound.edu/arts](https://pugetsound.edu/arts).

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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 participate in music lessons and classes throughout the year.

[pugetsound.edu/communitymusic](http://pugetsound.edu/communitymusic) | 253.879.3575

