

Puget Sound's Symphony Orchestra

SYMPHONIC FUSION

Works by Maria Newman,
Shostakovich, and Brahms



Anna Jensen, conductor

Featuring piano soloist Jack Kuntz '26

TUESDAY, FEB. 20

SCHNEEBECK CONCERT HALL | 7:30 P.M.

SYMPHONY ORCHESTRA

Anna Jensen, conductor

Tuesday, Feb. 20, 2024

PROGRAM

Dorian Festival Overture for String Orchestra (2006).....Maria Newman
(b. 1962)

Piano Concerto No. 2.....Dimitri Shostakovich
I. Allegro (1906–1975)

Jack Kuntz '26, piano

Symphony No. 4 in e minor, Opus 98.....Johannes Brahms
I. Allegro non troppo (1833–1897)
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

UNIVERSITY OF PUGET SOUND SYMPHONY ORCHESTRA

Newman and Shostakovich

Anna Jensen, conductor

Violin I

Mozea Havens '27, P
Eli Connolly '25, AP
Everett Skubinna '27
Katie Hayhurst '24
Sarah Kaczmarek '27
Nikki Hindman '25
Sam McBride '27
Ayli Horvath '26
Oliver Wright '27
Katy McCullough '27
Liv Hauge '25

Violin 2

Hailey Yang '26, P
Madison Hening '26, AP
Elise Wadle '27
Silvana Byram '25
Ruby Gunter '26
Else Mayo '24
Paige Franklin '26
Ethan Chythlook '26

Flute and piccolo

Grace Playstead '24, P
Alex Westervelt '25

Oboe

Clara Gibbs '25, P
Mariah Canton '24

Clarinet

Mireia Pujol '26, P
Levi Walsh '24
Jenna Hlavaty '24

Bassoon

Sara Ponsioen '26, P
Sahaj Oliver '26
Alex Kirner '26

Viola

Ryan Chernyavsky '25, P
Rowan Brune '27, AP
Amelia Calderon-Henes '26
Kianna Davis '25, P
Ava Strasser '27, AP
Ela Escobar '24
Keola Tabisola '25

Cello

Isabella Brady '24, P
Avi Graf '25, AP
Mandy Ausman '24
Brenna Brook Burak '27
Olivia Putz '27
Seren Hawtrey '24, P
Aiden Higgins '24, AP
Jordan Verkh-Haskell '25
Angela Ronces-Cortes '24
Connor Adams '25
Liam Abbott '26

Bass

Jordan Pilla '27

Horn

Elliott Schunk '27, P
Madeline Miller '27
Max Orr '27
Caitlin Yoder '27

Timpani

Carter Fouts '27, P

Percussion

Skyler Hedblom '25, P

P = principal
AP = assistant principal

UNIVERSITY OF PUGET SOUND SYMPHONY ORCHESTRA

Brahms 4

Anna Jensen, conductor

Violin I

Ethan Chythlook '26, P
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Eli Connolly '25
Mozea Havens '27
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Oliver Wright '27
Katy McCullough '27
Elise Wadle '27
Silvana Byram '25

Flute and piccolo

Grace Playstead '24, P
Alex Westervelt '25
Eliza Koch '24

Oboe

Clara Gibbs '25, P
Mariah Canton '24

Clarinet

Levi Walsh '24, P
Mireia Pujol '26
Jenna Hlavaty '24

Viola

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Ela Escobar '24, AP
Ryan Chernyavsky '25
Rowan Brune '27
Amelia Calderon-Henes '26
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Liam Abbott '26
Avi Graf '25
Seren Hawtrey '24
Aiden Higgs '24
Angela Ronces-Cortes '24
Jordan Verkh-Haskell '25
Olivia Putz '27
Brenna Brook Burak '27
Mandy Ausman '24

Bass

Jordan Pilla '27, P

Bassoon

Sara Ponsioen '26, P
Sahaj Oliver '26

Contrabassoon

Alex Kirner '26

Horn

Elliott Schunk '27, P
Madeline Miller '27
Max Orr '27
Caitlin Yoder '27

Trumpet

Abbey Hansen '24, P
Alyssa Shane '25

Trombone

Sam Dossa '25, P
Coda Scott '25
Elias Thiemann '24

Tuba

Ian Dunlap '24, P

Timpani

Carter Fouts '27, P

Percussion

Skyler Hedblom '25, P

P = principal
AP = assistant principal

CONDUCTOR

ANNA JENSEN'S passion for music translates to her deep involvement in music education. In addition to instructing at the University of Puget Sound and Pacific Lutheran University, she is the executive director of the Tacoma Youth Symphony Association. During the summer, she teaches at the Evergreen Music Festival and the Hammond Ashley Bass Workshop. Jensen also has taught at Central Washington University, and Bowling Green State University, and she was a graduate student instructor at the University of Michigan.

In recent years, Jensen was awarded the Outstanding Master Studio Teacher Award from the American String Teachers Association, WA Chapter and the Washington State Music Educators Association "Friend of Music" award.

As a conductor, Jensen is a frequent clinician, adjudicator, and guest conductor for contests, festivals, and workshops across the Pacific Northwest, including Alaska. She has conducted numerous All-State orchestras, regional honor groups, summer music festival orchestras; and citywide orchestra festivals. During the year, Jensen conducts the University of Puget Sound Symphony Orchestra, the Tacoma String Philharmonic at the Tacoma Youth Symphony Association, and is the director of orchestras at the Annie Wright Schools.

Jensen is the assistant principal bassist of Symphony Tacoma, the principal bassist of the Tacoma Opera Orchestra, the principal bassist of the Tacoma City Ballet Orchestra, and regularly performs with orchestras across the region including the Paramount Theater Orchestra, which performs with touring artists and shows. She has performed with the Second City Chamber Music Series, the Icicle Creek Chamber Music Festival, the Kairos Music Festival and Lyceum, the Rackham Chamber Music Series, and the All Rivers at Once contemporary music series. Her vast interest in contemporary music has brought about numerous new chamber music works for the double bass and she has presented the world premieres of these works. She can be heard on William Bolcom's Grammy Award winning recording of his "Songs of Innocence and Experience", conducted by Leonard Slatkin.

Over the years, Jensen has been the featured double bass soloist with the Everett Philharmonic Orchestra, the Lake Chelan Bach Festival Orchestra, the Pacific Lutheran University Symphony Orchestra, the Wenatchee Symphony Orchestra, and the Tacoma Young Artists Orchestra.

Jensen has won the Spokane Allied Arts Young Artist Competition, the Helen Snelling Crowe Competition, and was a finalist in the American String Teachers Association National Solo Competition.

Receiving her doctorate in musical arts degree in double bass performance at the University of Michigan, she studied with Diana Gannett and was a graduate student instructor. She holds degrees from the University of Michigan (DMA and MM) and Central Washington University (BM), and has been the recipient of the Mildred Tuttle Fellowship, the Farrell Merit Scholarship Grant and was awarded the Presser Scholar.

When not performing or teaching, Jensen can be found exploring the outdoors with her four children, hiking in the woods, or encouraging her own family's improvisational skills and joy of music!

PIANIST

JACK KUNTZ '26 is a sophomore majoring in piano performance at the University Puget Sound, where he is a student of Ronaldo Rolim. Since moving to Tacoma, he has performed multiple times on and off campus as a soloist, chamber musician and large ensemble member.

A winner of the 2023 Concerto-Aria Competition, Jack was featured in the Concerts in Collins and Noon Convocation series; as well as in master classes given by Boris Berman, Michelle Cann, and Oliver Herbert. He has been avidly participating in chamber music activities at school, most recently with fellow pianist Tarra Winslow; and Puget Sound Symphony Orchestra members Paige Franklin, Eli Connolly, and Connor Adams. As an ensemble pianist and trumpet player, he has played with professional groups such as the Tacoma Concert Band, and school ensembles such as the Jazz Orchestra and Wind Ensemble.

Born and raised in Bellingham, Wash., Jack started his musical studies at age 5 with Suzuki method professor Judith Johnson, and since an early age has been performing in multiple capabilities in solo recitals, works of musical theatre, and high school bands, besides being a prizewinner of the Bellingham Music Club competition.

An enthusiastic golfer, Jack is a member of the University of Puget Sound men's golf team, representing the school at multiple venues in the Northwest.

Jack would like to dedicate this performance to his late grandmother Diane, who was his No. 1 fan.

PROGRAM NOTES

About Maria Newman

"Hugely musical, bewitching, witty, profound and playful, with an instantly recognizable and unusually appealing musical personality, Maria Newman is one of the most charming and distinctive composers of her generation." Jim Svejda, NPR's "The Record Shelf Guide to the Classical Repertoire"/KUSC Radio. American composer/conductor/violinist/violist/pianist and educator Maria Newman has been commended and recognized by the U.S. Congress for her work in the field of music composition, performance, and recording, as well as earning accolades as an Annenberg Foundation Composition Fellow, a Mary Pickford Library & Foundation Composition Fellow, and a Variety American Music Legend.

"This is real genius." Fanfare Magazine. As composer and performer, Newman's original concert works, as well as scores for film and historic silent films, are presented around the globe in the world's major municipalities, including such domestic venues as Carnegie Hall, the John F. Kennedy Center for the Performing Arts, the U.S. Capitol Building on Capitol Hill and the National Archives in Washington D.C., William Randolph Hearst Castle Private Theater, the President's Own Marine Band Barracks, Nokia's NOVO Theatre, NYC's Symphony Space, the Clarice at UMD, the Music Scoring Stages of 20th Century Fox, MGM, Paramount, Sony, Universal, and Warner Bros., to name but a few. Newman continues to be featured regularly on radio and television worldwide in live, recorded concert performances/spotlight interviews on broadcasts such as CBS Sunday Morning, and National Public Radio's From the Top with Christopher O'Riley. A George Wellington Miles Scholar of Yale University, Newman is a passionate advocate for the strength of storytelling and the power of human understanding within our universal language of music, and she has been privileged to partner with many commissioning organizations and world-class performers in composing and presenting her works to the concert-going public and beyond. She has taken these ideas along with her to conservatory and university artist-faculty residencies at such institutions as Indiana University's Jacobs School of Music, University of Rochester's Eastman School of Music, University of Maryland School of Music in Washington D.C., among many others. Her many compositions continue to enjoy a meaningful musical life.

Educated at Yale University (MM) and the University of Rochester's Eastman School of Music (BM; Pi Kappa Lambda; magna cum laude), Newman is currently Composer-in-Residence, soloist, and concertmaster with the Malibu Coast Chamber Orchestra, and Viklarbo Chamber Ensemble, (with

whom she has earned multiple grants from the National Endowment for the Arts), and is Music Director and Conductor of the Malibu Coast Silent Film Orchestra. Often in the international spotlight, Maria Newman was the acclaimed soloist in Miklos Rozsa's Viola Concerto with the Nuremburg Symphony (Germany) on the GRAMMY Award-winning Symphonic Hollywood CD, (Varese Sarabande label), and served as solo violinist and physical animation inspiration for the character of "The Grasshopper" in the 1996 Walt Disney release of Tim Burton's, James and the Giant Peach.

Along with musical partner/husband, conductor and producer Scott Hosfeld, Newman has presented an award-winning live classical concert series at the Montgomery Arts House for Music and Architecture (MAHMA, Malibu) for the past fifteen seasons.

Often referred to as the "Musical Newman Family Dynasty," Maria Newman is the daughter of 9-time Academy Award-winning composer, Alfred Newman; the sister of Academy Award-nominated film composers and conductors Thomas Newman and David Newman; and the cousin of Academy Award-winning singer-songwriter and film composer Randy Newman.

Maria Newman's music/recording studio is based in Malibu, Calif., in a beautiful California Craftsman venue designed by renowned architect, Eric Lloyd Wright, of the Frank Lloyd Wright family of architects.

Biography borrowed from: <https://www.marianewmancomposer.com/>

Piano Concerto No. 2

An infectious lightness of spirit pervades Dmitri Shostakovich's Piano Concerto No. 2 in F Major, Op. 102. Its music which takes us on a brief, jubilant romp filled with youthful vitality, cheerful and quirky voices, and unabashed humor. It sparkles with a witty Haydnesque classicism.

Shostakovich composed this music in 1957 in celebration of the 19th birthday of his son, Maxim. Maxim Shostakovich, who went on to become a prominent conductor, premiered the work at his Moscow Conservatory graduation concert. In a February, 1957 letter to the composer, Edison Denisov, Dmitri Shostakovich stated jokingly that the newly completed Piano Concerto had "no redeeming artistic merits." Perhaps with this tongue-in-cheek remark, Shostakovich was preparing listeners for the free-spirited zaniness of his newest piece.

The first movement begins with the bassoon playing a spirited march. This single, musical line is soon joined by clarinets and oboes. The solo piano enters unassumingly, as if joining a group of friends on a sunny jaunt. Playful fanfares echo between the voices. A second theme in D minor begins predictably, and is propelled forward with a rhythmic accompaniment. Then, a beat is added suddenly in the low strings, throwing both the piano and orchestra lines temporarily into delightful disarray. We are lulled into quiet complacency and then jolted awake with an abrupt fortissimo which launches the music on a new wild and ferocious path. Following an exhilarating yet almost cartoonishly dramatic climax, the orchestra lines fall away and the piano launches into a fugue based on the opening march theme. Soon after, the orchestra rejoins the piano for a race to the finish!

Program notes by: Timothy Judd of the Listener's Club

Symphony No. 4

Brahms' Fourth Symphony is an exquisite synthesis of heart and mind; its elegance suggests a mathematical equation whose deceptively simple formula expresses new, startling and complex concepts.

During his lifetime and for some years after, Brahms was perceived as essentially conservative, a gifted writer of melody, but a man whose work reflected styles of the past. However, Brahms' work is far from unoriginal; on the contrary, Brahms' music displays subtle, even subversive, innovations. Instead of abandoning established genres and forms (like the four-part symphony, for example), Brahms dug deep inside them, reinventing the symphony from the inside out. Brahms had enormous respect for the music and composers of past eras (in his Fourth Symphony, Brahms pays homage to the contrapuntal style of J.S. Bach and the harmonic ideas of Beethoven, for example). Brahms' inventiveness consisted of combining styles from past eras with his own creative impulses.

Brahms' desire to write symphonic music stemmed in part from his preoccupation with the notion that the symphony as a genre was lapsing into mediocrity after the great heights it reached with Beethoven. Brahms' four symphonies, in this context, can be seen as attempts to prove the symphony was still an aesthetically relevant and innovative genre.

The main theme of the Allegro non troppo (first movement) reveals Brahms' gift for economy: the essence of this lyrical sighing melody is its first four notes. Brahms' endlessly inventive elaborations and development of these four notes generate much of the music of this movement. When Brahms

first performed the first movement in a four-hand piano arrangement for some friends, there was an uncomfortable silence upon the movement's conclusion. Hanslick declared, "I feel like I've just been beaten up by two intelligent people." This wry comment, which drew laughter from the assembled company, bore out Brahms' worries that his colleagues would not understand the new symphony. His friend Max Kalbeck, who advised Brahms to throw out the scherzo, make the final movement an independent work, and then compose two new movements to replace them. However, the fact that Kalbeck and Hanslick and several other colleagues, whose opinions Brahms respected, did not understand what Brahms was trying to do with the Fourth Symphony was a cause for concern. It may have been that the music, written for orchestra, simply did not translate well in a piano arrangement. More likely is the fact that a work as conceived and structured as the Fourth Symphony needed time and repeated hearings to make its impact on listeners, as Hanslick later admitted in his review.

The horns' austere melody opens the *Andante moderato*, which begins the shift from the first movement's E minor to E major. Various winds play with the horns' melody, which continues to move between minor and major, with excursions into an archaic scale known as the Phrygian mode (another example of Brahms' homage to earlier musical periods). The stark atmosphere of the Phrygian scale softens into the sweet harmonies characteristic of Brahms' distinctive sound. The gentle warmth at the beginning grows into a passionate outpouring of melody, heard in the cellos. Countering the criticisms of his work as "too cerebral," here Brahms writes music of pure aural pleasure.

The *Allegro giocoso scherzo* begins with an energetic wallop of sound and an amusingly odd rhythm; here Brahms allows his sense of humor to peek out of this boisterous music. The style and mood of this scherzo also pays direct homage to Beethoven in its muscular energy, unexpected humor, and bold digressions into distant tonal areas. At the premiere, the audience delighted in this rowdy ebullient music and called for an encore of the scherzo. While Brahms was pleased with their reaction, he declined their request.

For many years Brahms had been drawn to the Baroque form of the chaconne, a style of continuous variation, of a moderate to slow tempo, usually written in 3/4 time. Harmonically, the movement of a chaconne often changes from measure to measure. In an 1877 letter to Clara Schumann, Brahms wrote of his fascination with this format. "If I could picture myself writing, or even conceiving, such a piece, I am certain that the extreme excitement and emotional tension would have driven me mad." Hanslick described the last movement as exhibiting "an astonishing harmonic and

contrapuntal art never conspicuous as such and never an exercise of mere musical erudition." For the *Allegro energico e passionato* Brahms produced a chaconne of his own, with 32 variations and a coda. He begins with eight massive chords in the woodwinds and brasses; these chords form the basis for the chaconne or passacaglia (variations on repeating bass or harmonic progression) in which all the variations are presented. Brahms' absolute mastery of form is revealed in this music of profound depth and power.

Program notes by: Elizabeth Schwartz for the Oregon Symphony

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise. Most performances are broadcast online at pugetsound.edu/schneebecklive. Tickets available online at tickets.pugetsound.edu, in the Puget Sound bookstore, or at the door.

SUNDAY, FEB. 25

Jacobsen Series: Dreaming Away the Winter Chill

Joyce Ramee, viola and Karen Ganz, piano
Schneebeck Concert Hall, 2 p.m. | Tickets required
(Free for Puget Sound and K-12 students)

FRIDAY, MARCH 1

Puget Sound Wind Ensemble

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

MONDAY, MARCH 18

Library at Noon Concert Series

Collins Memorial Library, noon

TUESDAY, MARCH 19

Tom Hicks, piano

Schneebeck Concert Hall, 7:30 p.m.

THURSDAY, MARCH 21

Pop Music Ensemble

Schneebeck Concert Hall, 7:30 p.m.

FRIDAY, MARCH 22

Organ at Noon Series

Wyatt Smith, organist
Kilworth Memorial Chapel, 12:05 p.m.

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

Puget Sound is committed to being accessible to all people. If you have questions about event accessibility, please contact 25Live@pugetsound.edu, or visit pugetsound.edu/accessibility.

LAND ACKNOWLEDGEMENT

We acknowledge that this event takes place on the ancestral territory of the Puyallup Tribe and the Lushootseed-speaking people, whose relationship with the land continues to this day.

We respectfully acknowledge and honor the history and presence of Indigenous students, staff, and faculty here at Puget Sound. We who are guests on this land offer our gratitude for the opportunity to make music together here.

The School of Music strives to recognize, include, and respect all of the peoples and musical traditions that make up our community.

The School of Music at University of Puget Sound, situated within a nationally recognized liberal arts university, prepares students to be broad-minded, creative, arts-aware social leaders. We attract highly engaged student musicians and empower them to create the diverse musical offerings and effective educational programs of the future.

From the classroom to the concert hall, we cultivate students' self-expression, cultural competency, and critical engagement. Through a wide variety of public offerings and a vibrant Community Music program, the School of Music enriches the cultural life of both the Puget Sound campus and surrounding communities.

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





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