



SYMPHONY ORCHESTRA

NEW WORLD  
OR OLD WORLD?

CONDUCTED BY  
ANNA WITTSTRUCK &  
TAYLOR GONZALES '17, M.A.T.'20

FRIDAY, NOV. 16, 2018  
SCHNEEBECK CONCERT HALL  
7:30 P.M. | FREE



UNIVERSITY of  
**PUGET  
SOUND**

School of Music

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.

## PROGRAM

### Symphony Orchestra

Academic Festival Overture, Op. 80 (1880).....Johannes Brahms  
(1833–1897)

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

Prelude und Liebestod from *Tristan und Isolde* (1859).....Richard Wagner  
(1813–1883)

### INTERMISSION

Symphony no. 9 in E minor, Op. 95 (1893).....Antonin Dvořák  
“From the New World” (1841–1904)

Adagio – Allegro molto

Largo

Scherzo: Molto vivace

Allegro con fuoco

### PROGRAM NOTES

This year, the Symphony Orchestra at University of Puget Sound explores the theme of Transcultural Musical Encounters. We aim to highlight moments of cultural exchange and representations of vernacular and popular traditions within orchestral music. Through musical conversation, we engage questions about authenticity, ownership, appropriation, representation, nationalism, globalism, community, and identity.

Tonight’s program centers around Antonin Dvořák’s “New World Symphony,” a musical assembly of Czech nationalism, Austro-German symphonic tradition, and allusions to African American spirituals and Native American songs. Dvořák, a Romantic-era Czech composer, is largely credited with shaping American musical sound during his tenure in the United States from 1892 to 1895. Splitting his time between New York City and Spillville, Iowa, Dvořák applied his penchant for finding folk materials – previously sourced from Bavaria – to his foreign terrain, using pentatonic scale systems and American vernacular song as the inspirational foundation of his orchestral works and chamber music. Like his *Cello Concerto*, *Op. 104*, *String Quartet*, *Op. 96*, and *String Quintet*, *Op. 97*, Dvořák’s *Symphony no. 9 in E minor* exemplifies the composer’s quintessential “New World” sound: a sound that would come to define American art music for generations.

But the question still hangs in the air: is this American music? Which world does this symphony really come from – the old or the new? To probe this question, we have included on the program works by some of Dvořák’s European musical influences: Johannes Brahms and Richard Wagner.

These two giants of nineteenth-century German music loathed one another, and stood as pillars for opposing visions when it came to music. For Brahms, the future of music was instrumental music, wordless and aesthetically autonomous – self-contained by its own structure and beauty. For Wagner, the future of music was, as he put it, the Word: a total art (*Gesamtkunstwerk*), combining harmony, motive, text, and design, to invoke, through an immersive, emotionally driven artistic experience, the Schopenhauerian Will. Wagner's comingling of programmatic music and hyper-nationalism would largely influence nineteenth-century nationalist composers like Dvořák, who saw an opportunity to vividly represent their peoples and homelands through musical imagery. But when it came to musical language – harmony, thematic development (particularly in chamber music), and rhythmic interplay, Dvořák's real kinship was with Brahms.

Of course, Brahms and Wagner had more in common in their approach to writing music than either would have admitted: increasingly chromaticized harmonic language; large-scale musical works governed by small and mutable motives on all formal levels – in Brahms what Arnold Schoenberg would coin “developing variation” versus Wagner's “leitmotif”; the classical past as a wellspring of artistic authority – Brahms turning to Haydn while Wagner sought theatrical conventions and materials from Greek antiquity and Norse mythology; and lastly, in each his own way, a fervent kind of German nationalism. But during their own time they came to be perceived as representing two separate ways for music: the old way (Brahms) and the new (Wagner).

Our program plays with these stereotypes of old and new by contrasting Brahms' self-consciously old-fashioned *Academic Festival Overture, Op. 80* with Wagner's watershed “Prelude” and “Liebestod” from *Tristan und Isolde*. Brahms wrote *Academic Festival Overture* in 1880 for the University of Breslau at their conductor's request, for the occasion of receiving an honorary degree. All that is quaintly arcane and traditional about academic pomp and circumstance comes humorously to life in this music, in which Brahms includes three different drinking songs from the university. While the work may be read as an affectionate prank, it betrays Brahms' signature abilities of design and orchestration, with a smile.

Wagner's “Prelude” from *Tristan und Isolde*, on the other hand, is synecdoche for the pure advancement of musical language; completed in 1859, its opening, enigmatic dissonance forever changed the possibilities of chromatic harmony. The distinctive sound you hear in the first bars of cello and woodwind has proven so significant and influential for subsequent composers that it has become known as the “Tristan chord.” Wagner spends the rest of his opera resolving the musical paradox he poses in these opening bars. Tonight we offer the “Prelude” and final “Liebestod” (“Lovedeath”) to capture that journey, from the work's introduction to Tristan's death in the arms of Isolde. The concert arrangement that pairs these two excerpts was created by the composer for a fundraiser held years before the opera's premiere: historical import aside, Wagner knew he had some beautiful and beguiling music on his hands.

By the time Dvořák wrote his “New World Symphony” in 1893, Wagner had been dead for a decade. Brahms had entered the final stage of his career, lulled from

retirement to compose chamber works for clarinetist Richard Mühlfeld. European nationalist movements were fully mobilized, and with them intersections between music, culture, and politics. In this atmosphere Dvořák took leave of Europe and headed for America to direct the National Conservatory of Music in New York City. His time in the United States would be cut short by family matters and homesickness – palpably heard in the *Cello Concerto*. This melancholy can be anticipated from the opening bars of “New World Symphony,” but overall the symphony captures the image of a composer enthralled by foreign surroundings: the novelty, spirit and tenderness of its vernacular soundtrack, and the Beethovenian-like epic of a European hero’s journey through the unknown.

This tension between imitating American sources while ascribing to Germanic symphonic form runs throughout the work’s four movements. The symphony’s struggle-triumph trajectory and intertextuality, propelled by declamations from the horns and lower brass, recall the symphonies of Beethoven, with direct quotations in the *Scherzo* from Beethoven’s *Symphony no. 9*. Meanwhile one can hear the influence of African American spirituals and Native American song that Dvořák discovered through his assistant at the conservatory, Harry T. Burleigh. While Dvořák maintained that all themes from his symphony were original and not appropriated, the line between spiritual-like and spiritual blurs: the flute’s second theme of the first movement *Allegro* recalls the melodic outline of “Swing Low, Sweet Chariot,” while the *Largo*’s expressively wrought English horn tune would later be used by one of Dvořák’s students to create a spiritual called “Goin’ Home.” Though not Dvořák’s, this title could subtly apply throughout “New World Symphony,” particularly in the Trio sections of the *Scherzo*, which conjure similar images of nature and Bohemian life as Smetana’s *Ma Vlast*. In these moments, we are in the Czech countryside, far removed from Dvořák’s New York sojourn. The symphony’s finale, recalling themes from the opening movements, concludes almost with hesitation, as if to ask, what country am I? –*Anna Wittstruck*

## CONDUCTORS

**Taylor Gonzales** ‘17, M.A.T.’20 graduated *cum laude* from the University of Puget Sound with a degree in Music Education. As a pianist, Taylor performs 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.

In addition to maintaining an active teaching and accompanying studio, he has performed on the Jacobsen Recital Series and currently plays piano with the Rainier Symphony. As an aspiring orchestral conductor, Taylor has attended multiple conducting workshops both in the U.S. and Canada and holds the position of Assistant Conductor with the Puget Sound Symphony Orchestra. He currently studies orchestral conducting with Dr. Anna Wittstruck.

**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 Litz 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 sixtieth birthday celebrations. She won a blind audition at the age of fourteen 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, and on the Public Radio International show, "From the Top."

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. 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.

## **SYMPHONY ORCHESTRA**

Anna Wittstruck, conductor

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

Kristen Strom '19, orchestra manager

### *Violin I*

Eunmin Woo '19\*  
Kaitlyn Seitz '21  
Dana Levy '21  
Ise Yoshimoto '20  
Alonso Tirado '20  
Eli Chenevert '22  
Emily Chu '21

### *Violin II*

Sage Genna '19\*  
Nicolas Casey '20  
Brian Kim '21  
Eva Baylin '21  
Ella James '21  
Emma Skinner  
Abby Carlson '22  
Mackenzie Johnson '22

### *Viola*

Kayce Guthmiller '20\*  
Lucy Prichard '21  
Michelle Lefton '21  
David Wetzel '21  
Anna Mondschean '21  
McKenna Milton '19  
Evelyn Martin '22  
Ellie Hedt '22

### *Bass*

Abe Golding '20\*  
Syndey Morgan '22  
Nicole Ecklund  
Jack Danner '20  
Ellen Finn '19

### *Cello*

Olivia Katz '19\*  
Elliott Wells '21  
Zara Bagasol '20  
Sophie Paul '22  
Pierce Harken '21  
Annamarie Wright '21  
Tatyana Cox '22  
Sam Crosby-Schmidt '22  
Jocelyn Perrie '21

### *Harp*

Margaret Betts, alumnus

### *Flute*

Emma Lenderink '20  
Drew Shipman '21  
Chloe Upshaw '19\*

### *Flute/Piccolo*

Meadow Poplawsky '19

### *Oboe*

Katie Grainger '20  
Madeleine Scypinski '20\*

### *English Horn*

Christopher Andersen '20

### *Clarinet*

Aaron Klein '19\*  
Reed Smith '20

### *Clarinet/Bass Clarinet*

Jordan Loucks '20

### *Bassoon*

Christina Fritschen '22  
Rosie Rogers '20\*

### *Bassoon/Contrabassoon*

Nicholas Navin '19

### *Horn*

Lindsey Kells '22  
Josh Pi '19  
Harrison Schatz '20  
Savannah Schaumburg '20\*

### *Trumpet*

Gloria Ferguson '19  
Nick Wees  
Zachary Lyman

### *Trombone*

Jack Day '21  
David Imholz '20\*

### *Bass Trombone*

Maeve Ballan '22

### *Tuba*

Sam Paige '19\*

### *Percussion*

Harrison Hanner-Zhang '21  
Spencer Moore '20\*  
Austin Mangle '22  
Bradley Olson '19

\* denotes section leader

## UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise

Sunday, Nov. 18

### **Jazz Combo**

Museum of Glass 2-4:30 p.m.

Free for students

Tickets (general): Museum of Glass

Monday, Nov. 19

### **Chamber Music Concert I**

Alistair MacRae, director

Schneebeck Concert Hall, 7:30 p.m.

Tuesday, Nov. 20

### **Chamber Music Concert II**

Alistair MacRae, director

Schneebeck Concert Hall, 7:30 p.m.

Wednesday, Nov. 28

### **Noon Recital Series**

Puget Sound Student Performances

Schneebeck Concert Hall, Noon

Friday, Nov. 30

### **Organ at Noon**

Wyatt Smith, Organ

Kilworth Memorial Chapel, Noon

Friday, Nov. 30

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

Gerard Morris, conductor

Schneebeck Concert Hall, 7:30 p.m.

Saturday, Dec. 1

### **Winterfest**

Adelphian Concert Choir and Voci d'Amici

Kilworth Memorial Chapel, 7:30 p.m.

Tickets: \$10/5

Sunday, Dec. 2

### **Winterfest**

Adelphian Concert Choir and Voci d'Amici

Kilworth Memorial Chapel, 2:00 p.m.

Tickets: \$10/5

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

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