

*Symphony Orchestra*

PASTORAL  
SOUNDS

*Romantic works by Tchaikovsky,  
Elgar, and Dvořák*

*Conducted by ANNA WITTSTRUCK*

*Nov. 17, 2017, 7:30 p.m.*



UNIVERSITY of  
PUGET  
SOUND

School of Music



## PROGRAM

Legend no. 6 in C# minor, Op. 59 . . . . . Antonin Dvořák (1841–1904)

Serenade for Strings in E minor, Op. 20 . . . . . Edward Elgar (1857–1934)

I. Allegro piacevole

II. Larghetto

III. Allegretto

## INTERMISSION

Symphony no. 3 in D major, Op. 29. . . . . Pyotr Ilyich Tchaikovsky (1840–93)

I. Introduzione e Allegro

II. Alla tedesca

III. Andante elegiac

IV. Scherzo

V. Finale

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 NOTES

Writing orchestral music in the 19th century was no trivial matter. Beethoven cast a long shadow on his successors, whose determination to innovate and make their own musical marks betrays growing awareness for a (newly constructed) history of (primarily German) music. In Beethoven's wake, aesthetics of difficulty and complexity were increasingly valued, as were the most subjective and solipsistic expressions. Art moved beyond solid entertainment to the highest realm of philosophical contemplation. The symphony became a site for secular spiritualism—the concert hall its sanctuary.

Amidst esoteric trends toward Germanic-centric chromatic harmony and intricate motivic development, many composers found themselves on the outside. They chose instead to deploy orchestral music as a hyper-sentimentalized expression of nationalism. These composers recognized music's ability to tap into the emotional essence of a glorious (and imagined) cultural past; that music could solicit the kind of heroic narrative and solidarity needed in the age of collapsing empires and reformulated nation states. To construct national identity through sound, they turned to the simplicity and authenticity of rural folk music. Needless to say, these artists became pigeon-holed as merely "nationalist composers;" their musical contributions were minimized and their legacies within the Western canon marginalized.

Tonight's program features music by three such composers: Pyotr Ilyich Tchaikovsky, Edward Elgar, and Antonin Dvořák. These composers were significantly influenced by the sonic landscapes of their homelands—Russia, England, and the Czech Republic, respectively; yet their creative ventures resist the reductive categorization of a purely nationalist label. Tonight we perform some of their lesser-known works (if you were expecting *The Nutcracker*, *Enigma Variations*, or *New World Symphony*, sorry to disappoint), which express—through lush orchestrations and beguiling melodies—quintessentially Romantic, pastoral sound.

Dvořák's *Legend no. 6 in C-sharp minor* is like a short walk through the woods. One of ten miniatures in a cycle composed originally for piano, this ephemeral work shape-shifts seamlessly between minor and major modes and affects. Dvořák composed *Legends* in 1881, shortly after his sixth symphony, and dedicated the collection of short pieces to music critic Eduard Hanslick. Delicately orchestrated, the music is carried by melancholic string and woodwind melodies, accompanied by triplets in the harp. The middle section is less turbulent, with languid clarinet lines and a buoyant violin theme that melts into a bluesy sequence of harmonies and heralds the transition to the recapitulation. As the texture grows more and more sparse—woodwind melodies now fragments—the violas have the last say. They slowly wind down their droning triplet ostinato until the music comes to its final resting place, and to silence.

Where Dvořák's *Legend* ends, Elgar's *String Serenade in E minor* begins: the violas. Written in 1892, *Serenade* is one of the earlier works by the composer that remains in

the repertoire, and apparently one of his favorites. Elgar was a fine string player, and this compact three-movement work showcases all sections of the string ensemble. The first movement, *Allegro piacevole*, begins with a lilting yet articulate dotted figure, introduced and stubbornly returned to by the violas. The other strings are swept up in a sequence of melodic swells, which ripple unevenly and eventually relax into the second theme. The next movement, *Larghetto*, is the emotional core. This poignant and at times heart-wrenching meditation uses rich harmonies and string texture to span from uneasiness to elation. The final *Allegretto* restores a sense of amicable politeness, and the cyclic work resolves neatly and symmetrically, with the opening theme from the first movement returning at the end.

While of a larger scale, the program's second half retains much of the first half's gentleness. Tchaikovsky's *Symphony no. 3 in D major* predates the composer's infamous period of emotional turmoil so strongly associated with his later orchestral works. He had yet to experience the acute distress of an ill-fated marriage, or the growing anxiety of an artist living in the shadow of Russian Imperialism. This symphony, elegantly crafted, is lighter fare. It is an outlier in Tchaikovsky's oeuvre: his only symphony in a major key, with five movements instead of four. There is no governing theme or principle that binds the movements together; each stands on its own. Its divertimento-like structure harkens back to the 18th century and would have felt somewhat quaint when Tchaikovsky wrote it in 1875. But that very neoclassical impulse generated its own recurring theme throughout the composer's career. Even in his later, overwrought and formally mature works, Tchaikovsky's trump card is an inheritance from Mozart: effortless, disarming melodic writing. Ingenious melodies and artful orchestration are what shine in this understated and underappreciated work.

For an optimistic work, the symphony begins darkly: a foreboding dirge. What transpires is an exhilarating transformation from the chilly opening to a radiant first theme, amassing the orchestra's full forces. The second theme, introduced by solo oboe, flowers into a soaring example of Tchaikovsky's melodic signature. Like Elgar's *Serenade*, the heart of this symphony is its middle *Andante*, which features rhapsodic bassoon and horn statements and, at its climax, anticipates the emotional escalation and dramatic intensity of the composer's later works. It is no wonder George Balanchine chose to choreograph his intimate and moving *pas de deux* (from his ballet *Jewels*) to this slow movement. Framing the *Andante* are two minuets. They are affectively inverses of one another: the first a soothing waltz with a devilish triplet-driven Trio, and the second a virtuosic whirlwind of sinister sixteenth notes contrasted by a more reasoned and stately middle section. The symphony concludes with an exuberant polonaise: a triple-meter court dance that originated in Poland (hence the symphony's nickname, "Polish"). Tchaikovsky also uses polonaise in his next symphonic project: that terrifying fate-motif brass statement that opens *Symphony no. 4*. But here, at the end of *Symphony no. 3*, there is no hint of the struggle to come. The dance is one of unbridled joy.

## DIRECTOR

**Anna Wittstruck**, assistant professor and director of orchestra, joined the University of Puget Sound School of Music faculty in fall 2017. She came to us after two years as acting assistant professor in music at Stanford University, where she served as Interim Music Director and Conductor of the Stanford Symphony Orchestra and Stanford Philharmonia. She also taught music history and conducting courses in the Department of Music.

Wittstruck has conducted concerts across the United States, and in Latin America, Europe, and Asia, including with the Harbin Symphony in China. She recently conducted sold-out 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 as part of the 2013 Stanford Symphony Orchestra tour of Central Europe.

An active orchestral musician, Wittstruck has performed as a cellist in many settings, 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.

Wittstruck 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, and Jindong Cai.

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 and served as assistant conductor of Stanford's orchestral studies program. She has 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.

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 World Strides Heritage Festival. She served on the jury of the 2014 Alice and Eleonore Schoenfeld International String Competition in Harbin, China.

“I am thrilled to be joining the School of Music at University of Puget Sound,” writes Wittstruck, “and am honored by the opportunity to work with exceptionally talented and curious students in a liberal arts environment.”

## **SYMPHONY ORCHESTRA**

Anna Wittstruck, conductor  
Zack Zydek '18, M.A.T. assistant  
Colin Babcock '18, librarian

### *Violin I*

Eunmin Woo '19 \*  
Kaitlyn Seitz '20  
Sarah Rogowsky '18  
Sage Genna '19  
Naomi Schroeter '18  
Emily Chu '21  
Alonso Tirado '20

### *Violin II*

Ise Yoshimoto '20  
Nicolas Casey '20  
Brian Kim '21  
Dana Levy '21  
Ella James '21  
Eva Baylin '21  
Grace Osborne-Neukirch  
'21

### *Viola*

Jordan Goldstein '18\*  
Claire Helmberger '18  
Kayce Guthmiller '20  
Michelle Lefton '21  
Lucy Prichard '21  
McKenna Milton '19  
Anna Mondschean '21  
Kasey Stern '18  
David Wetzel '21  
Anny Schmidt '21

### *Cello*

Olivia Katz '19 \*  
Elliott Wells '21  
Zara Bagasol '20  
Pierce Harken '21  
Karina Cherniske '21  
Elsa Soderberg '20  
Annamarie Wright '21  
Jocelyn Perrie '21

### *Bass*

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

### *Flute*

Colin Babcock\*  
Drew Shipman '21  
Meadow Poplawsky '19

### *Oboe*

Christopher Andersen '20  
Katie Grainger '20  
Madeline Scypinski '20 \*

### *Clarinet*

Davis Hampton '18 \*  
Aaron Klein '19

### *Bassoon*

Aric MacDavid '20  
Ethan Markowitz '20  
Rosie Rogers '20 \*

### *Horn*

Josh Pi '19  
Nalin Richardson '20  
Harrison Schatz '20  
Savannah Schaumburg  
'20 \*

### *Trumpet*

Eliza Block  
Zachary Lyman

### *Trombone*

Jack Day '21  
David Imholz '20 \*

### *Bass Trombone*

Keven Kraus '20

### *Tuba*

Sam Paige '19

### *Harp*

Christina Sumpster '18

### *Timpani*

Clark Nichols '18

*\* denotes section leader*



## UPCOMING JACOBSEN RECITAL PERFORMANCES 2017–18

Schneebeck Concert Hall, 7:30 p.m. unless noted otherwise

Tickets at [pugetsound.edu/jacobsen-series](http://pugetsound.edu/jacobsen-series)

Sunday, Nov. 19

### ***An Afternoon of Vocal Works***

Dawn Padula, mezzo-soprano

Tanya Stambuk, piano

2 p.m.

Friday, Jan. 19

### ***An Evening of Cello Music***

Alistair MacRae, cello

Friday, Feb. 2

### ***Faculty Recital***

Maria Sampen, violin

guest artist Thomas Rosenkranz, piano

Friday, Feb. 9

### ***Puget Sound Piano Trio***

Tanya Stambuk, piano

Maria Sampen, violin

Alistair MacRae, cello

Friday, Feb. 23

### ***Got Opera? – The Venture Beyond***

Dawn Padula, mezzo-soprano

Christina Kowalski, soprano

Ryan Bede, baritone

Jesse Nordstrom, tenor

Jinshil Yi '14, piano

Friday, March 23

### ***Two Piano/One Piano Four Hands***

Tanya Stambuk, piano

guest artist Elyane Laussade, piano

## UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise  
[tickets.pugetsound.edu](http://tickets.pugetsound.edu)

Saturday, Nov. 18

### **Concerto-Aria Competition 2017 Final Round**

Schneebeck Concert Hall, 2 p.m.

Monday, Nov. 20

### **Chamber Music Concert I**

Schneebeck Concert Hall, 7:30 p.m.

Tuesday, Nov. 21

### **Chamber Music Concert II**

Schneebeck Concert Hall, 7:30 p.m.

Thursday, Nov. 30

### **TUBACHRISTMAS**

Rasmussen Rotunda,  
Wheelock Student Center, 7 p.m.

Friday, Dec. 1

### **Organ at Noon**

Paul Thornock '97, organ  
Kilworth Memorial Chapel, 12:05 p.m.

Friday, Dec. 1

### **Wind Ensemble and Concert Band**

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

Tuesday, Dec. 5

### **Chorale and Dorian Singers**

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

Saturday, Dec. 2

### **Adelphian Concert Choir and Voci d'Amici**

Steven Zopfi, conductor  
Kilworth Memorial Chapel, 7:30 p.m.  
Tickets: \$10/\$5

Sunday, Dec. 3

### **Adelphian Concert Choir and Voci d'Amici**

Steven Zopfi, conductor  
Kilworth Memorial Chapel, 2 p.m.  
Tickets: \$10/\$5

Sunday, Dec. 3

### **Festival of Lessons and Choirs**

Readings by Rev. Dave Wright '96 and  
Music by Adelphian Concert Choir  
Kilworth Memorial Chapel, 7 p.m.  
Please bring a canned food donation

Monday, Dec. 4

### **Clarinet Ensemble**

Kilworth Memorial Chapel, 6:30 p.m.

Monday, Dec. 4

### **Percussion Ensemble**

Schneebeck Concert Hall, 7:30 p.m.

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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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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