



## School of Music

# University of Puget Sound Symphony Orchestra in collaboration with Bainbridge Symphony Orchestra

Wesley Schulz, conductor

SATURDAY, MARCH 4, 2017 | BAINBRIDGE HIGH SCHOOL | 3 P.M.

SUNDAY, MARCH 5, 2017 | SCHNEEBECK CONCERT HALL | 4 P.M.

### PROGRAM

Concerto for Bassoon . . . . . Carl Maria von Weber  
II. Adagio . . . . . 1786-1826  
III. Rondo: Allegro

Davis Hampton '18, bass clarinet, Concerto/Aria Competition Winner  
University of Puget Sound Symphony Orchestra

...brief pause...

Symphony No. 1 in D Major. . . . . Gustav Mahler  
I. Langsam. Immer sehr gemächlich . . . . . 1860-1911  
II. Kräftig bewegt, doch nicht zu schnell  
III. Feierlich und gemessen  
IV. Stürmisch bewegt

University of Puget Sound Symphony Orchestra and  
Bainbridge Symphony Orchestra

## DIRECTOR OF ORCHESTRAS

Conductor **WESLEY SCHULZ** is garnering attention for his fresh programming and imaginative performances as well as building orchestras and growing audiences. Schulz graduated magna cum laude with Bachelor degrees in percussion performance and music education from Ball State University and holds both Doctorate and Master's degrees in orchestral conducting from University of Texas at Austin.

Schulz is music director of Bainbridge Symphony Orchestra, Seattle Festival Orchestra, and serves as director of orchestras at University of Puget Sound. From 2014 to 2015 Schulz was the conducting fellow at Seattle Symphony Orchestra.

Schulz has appeared as guest conductor with Seattle Symphony Orchestra, Austin Symphony Orchestra, Northwest Mahler Festival, Juneau Symphony, Port Angeles Symphony, Bloomington Symphony Orchestra, Oregon East Symphony, Powder River Symphony, Rainier Symphony, San-Francisco All-City Honors String Orchestra, Austin Chamber Music Center, and was chosen to lead the International Clarinet Associations' Showcase Concert at ClarinetFest 2010. Schulz has participated in a variety of master classes and conductor training programs including Pierre Monteux School, Eastman Summer Conducting Institute, and workshops sponsored by the Conductor's Guild and International Conducting Workshops and Festivals. He has worked with Larry Rachleff, Donald Schleicher, Gustav Meier, Neil Varon, Thomas Wilkins, Mark Gibson, Michael Jinbo, Kirk Trevor, and Bridget-Michaele Reischl among others. His primary mentors include Gerhardt Zimmermann and Peter Bay.

A passionate teacher as well as conductor, Schulz is deeply committed to working with young musicians. In addition to teaching tomorrow's musicians at University of Puget Sound he teaches conducting and score study at Seattle Conservatory of Music: a pre-college program for incredibly gifted musicians. Further, Schulz has served as music director for both Everett Youth Symphony orchestras and Bainbridge Island Youth orchestras and is a frequent clinician and adjudicator all across the Pacific Northwest.

## SOLOIST

**DAVIS HAMPTON** '18, concerto/aria competition winner, performs as clarinetist and bass clarinetist with the Puget Sound Wind Ensemble and Symphony Orchestra. His teaching experience includes serving as the assistant conductor for Puget Sound Concert Band, serving as section coach for Puget Sound Youth Wind Ensemble, and practicum work in various local public schools. Hampton is pursuing a degree in clarinet performance and has studied conducting with Gerard Morris and clarinet with Jennifer Nelson.

# UNIVERSITY OF PUGET SOUND SYMPHONY

Wesley Schulz, conductor

## VIOLIN I

Eunmin Woo '19,  
concertmaster  
Larissa Freier '17  
Nicolas Casey '20  
Alonso Tirado '20  
Ise Yoshimoto '20  
Nicolette Andres '15

## VIOLIN II

Sage Genna '19,  
principal  
Kaitlyn Seitz '20  
Sarah Tucker '17  
Erin McMillin '19  
Kate Rogan '18

## VIOLA

Forrest Walker '17  
Claire Helmberger '18  
Jordan Goldstein '18  
Sarah Mueller '17  
Melissa Meharg '17  
Kayce Guthmiller '20  
McKenna Milton '19

## CELLO

Jesse Jenks '18,  
principal  
Olivia Katz '19  
Zara Bagasol '20  
Elsa Soderberg '20

## BASS

Jesse Kuras '17,  
principal  
Abe Golding '20  
Zack Zydek  
Max Hirtz-Wolf '17  
Ellen Finn '19  
Nicole Ecklund '20

## FLUTE

Colin Babcock '18,  
principal  
Ayse Hunt '19  
Meadow Poplawsky '19,  
piccolo

## OBOE

Madeleine Scypinski  
'20, principal  
Katie Grainger '20  
Christopher Anderson '20,  
English horn

## CLARINET

Aaron Klein '19, asst.  
principal  
Davis Hampton '18,  
bass and E-flat clarinets  
Cameron Stedman '17,  
E-flat clarinet

## BASSOON

Kelsey Tryon '18,  
asst. principal  
Aric MacDavid '20  
Nicholas Navin '19,  
contrabassoon

## TRUMPET

Andy Van Heuit '17  
Gloria Ferguson '19  
Matthew Bogert '17

## HORN

Jeremy Cucco, asst.  
principal  
Savannah Schaumburg '20  
Josh Pi '19  
Nalin Richardson '20

## TROMBONE

Ryan Apathy '18  
David Imholz '20  
Zane Kistner '17  
Keven Kraus '20, bass  
trombone

## TUBA

Sam Paige '19, principal

## TIMPANI

Clark Nichols '18

## PERCUSSION

Clark Nichols  
Bradley Olson '19  
Tristan Winquist '20

## HARP

Rosalie Boyle '17  
Frances Welsh '17

## BAINBRIDGE SYMPHONY ORCHESTRA

Wesley Schulz, music director and conductor

*Podium sponsored by Chris & Cameron Snow*

### FIRST VIOLIN

^Pat Strange, concertmaster  
*In Memory of Isador Bransky*  
Justine Jeanotte  
*Mary Mussienko Healy*  
Grace Bergman  
^Alan Francescutti  
^Hannah Lee  
Tom Monk  
*Larry & Omie Kerr*  
Meta Newlin  
Pete Wiggins

### SECOND VIOLIN

Larry Telles, principal  
*Kathie Peron-Matthews*  
Kathie Peron-Matthews  
*Vallery Durling*  
*Kathleen LaBelle*  
Dan Brown  
*Kathie Peron-Matthews*  
George Sale  
*Kathie Peron-Matthews*  
DeeAnn Sisley  
*Kathie Peron-Matthews*  
*Sally Tellekson*  
^ Jue Pue  
*Kathie Peron-Matthews*  
^ Ingrid Ryan

### VIOLA

Anne Burns, principal  
Jenny Weaver  
Kathy Connelly  
*John & Hilda Wiens*  
^Virginia Richter  
Andrew Schirmer

### CELLO

Barbara Deppe, principal  
*Rick & Sharon Sheppard*  
Christine Edwards  
Rob Carson  
Arlayne Eseman  
Leanna Glasby  
Pam Harlan  
^Pricilla Jones  
Sandy Kienholz  
Stephanie Schmidt  
Peggy Thurston

### BASS

Janet Elias, principal  
*Lew & Nancy Mandell*  
^ Gianna Gorski  
*Denise Harris*

### FLUTE

Jenny Eggert  
*Kenneth Sins & Betty Hoffmann-Sins*  
Danielle Knight, piccolo

### OBOE

^Amy Duerr-Day, principal  
*Sally Sulonen*  
Alicia Hall

### CLARINET

Patricia Beasley, principal  
*Chris & Cameron Snow*  
Howie O'Brien

### BASSOON

Judy Lawrence, principal  
*Grant & Barbara Winther*  
Alex Orlovski

FRENCH HORN

Matthew Anderson, principal

*Bob Borquist*

Amy Orr

Nikki Hessner

TRUMPET

^Craig Mohr

Kevin Slota

Corrine Smith

^Chris Thomas, principal

TROMBONE

Daniel Foreman, principal

Bud Parker

*Dick & Cindy Heine*

Richard Heine, bass trombone

*Bethany Lutheran Church*

TUBA

Jas Linford, principal

TIMPANI

Susan Tolley, principal

*Alex & Meredith Mirkow*

PERCUSSION

Art Whitson, principal

Jack Lake

Ian Steiner

Meg Tolley

Malcolm West

HARP

Jennifer Burlingame, principal

PIANO

Mary Foster Grant

*Peggy Visher*

GENERAL MANAGER

Larry Telles

LIBRARIANS

Kathie Peron-Matthews

DeeAnn Sisley

^ On leave

\* Section string players are listed in alphabetical order

\* BSO Chair Sponsors are denoted by italics in the BSO membership roster.

**PROGRAM NOTES**  
**by Wesley Schulz**

**Concerto in F Major for Bassoon**

**Carl Maria von Weber**

**Born Dec. 18, 1786 in Eutin; died June 5, 1826, in London**

**Weber** is best remembered as the father of German Romantic opera. *Der Freischütz*, for example, is unique for its focus on the supernatural, creative orchestration, special effects, and employment of folk melodies. The other side of Weber, however, is his concerti for wind instruments. He wrote a *Concertino for Clarinet and Orchestra* that was so well received that he was immediately commissioned to write two more. Further, such was the popularity of the *Concertino* that other wind players lobbied Weber to write them a concerto. What resulted was the **Concerto in F Major for Bassoon**. Today's performance will include the second and third movements. Unique to this performance, our soloist, Davis Hampton '17, will perform the solo bassoon part on bass clarinet.

**Symphony No. 1 in D Major**

**Gustav Mahler**

**Born July 7, 1860, in Kalischt, Bohemia; died May 18, 1911, in Vienna**

Hearing a **Mahler** symphony is always an event. Mahler viewed the genre of the symphony as a vast musical landscape that "must be like the world. It must contain everything." Indeed, Mahler's music does seem to employ every musical device available, from song cycles to a mandolin, from a wooden hammer to as many horns as one can find. Many of his symphonies are quite long, such as the *Third*, which clocks in at 100 minutes. Further, a large number of musicians are often required for his symphonies: the *Eighth Symphony* alone calls for nearly three dozen brass players and a literal army of singers; hence the subtitle, *Symphony of a Thousand*.

Today's performance by the University of Puget Sound Symphony Orchestra and the Bainbridge Symphony Orchestra is significant in its own right. This is the first time the BSO has performed a Mahler symphony, and it may be the same case for Puget Sound. The musician requirements for Mahler's **Symphony No. 1** are significant enough that neither of these two orchestras could easily perform this work on their own. Today's performance, therefore, is a beautiful celebration of bringing together two orchestras for the common goal of bringing this exquisite music to life.

As often happens with a first symphony, Mahler wasn't quite sure what to make of his firstborn. At various times, he called it a Symphonic Poem, a program symphony, or just a symphony. In its original guise, it was a symphonic poem in two parts, the first consisting of three movements and the latter, two. A detailed program appeared

in the newspaper before it was first performed with literary ideas appended to the various parts and movements. The first part was titled *From the Days of Youth* with the three movements labeled: *Spring without End*, *Blumine*, and *Under Full Sail*. The second half, *Commedia humana*, had two movements called *Funeral March in the Manner of Callot* and *Dall'inferno al paradiso*. When revising the work, Mahler removed the third movement, *Blumine*, entirely (it is sometimes performed separately nowadays), and he added *Titan* to the title of the symphony (only to remove it after his final revision in 1906).

In the end, this all illustrates the competing nature of ideas surrounding classical music in the 1890s. Richard Strauss, a good friend of Mahler's, was pumping out beloved tone poems, such as *Til Eulenspiegel*, *Also sprach Zarathustra*, and *Don Quixote*, all of which have clear programmatic elements. Mahler was clearly interested in music that was inspired or directed by programmatic ideas, but in the end, he worried that the program would overshadow the music. In its final form, the *First Symphony* carries no subtitle, and movement titles have been removed. Nonetheless, it is important to acknowledge what Mahler wrote in regards to the program as it clearly guided his initial conception and outline of the work.

The **first movement** opens with Nature "awakening from its long winter sleep." Listen to the static A-natural played seven octaves deep in the strings (many playing harmonics) as birds awaken in the woodwind instruments. Mahler did retain the indication in the first measure of the score *Wie ein Naturlaut*, or, like the sound of nature. Eventually, we arrive at the primary tune, first intoned by the cellos, which is borrowed from Mahler's previous work, *Songs of a Wayfarer*. Fusing songs with the genre of the symphony was of great fascination to him in his early works and would become ever more clear in his *Second* and *Third Symphonies* when vocalists and a chorus join the orchestra. Here, however, the music is purely instrumental despite having its roots in song. The end of the movement builds to a great climax and Mahler tells us that his hero of the symphony (another initial programmatic element that was later discarded) breaks out in laughter and runs away in the final bars.

The **second movement** is a mix of the waltz and the *ländler*, a combination Mahler tinkered with throughout his life. The waltz element is clear by the meter and the emphasis on the downbeat, but it is the quality of the melody that evokes the folk music he heard growing up in Bohemia. Interestingly, the trio section is wistful and nostalgic rather than jolly or happy. The **third movement** funeral music is a fascinating mix of the sacred and the profane. It opens with the childhood song "Frère Jacques," but set in the minor mode and slowed to a snail's pace. Parody is a stylistic trait of Mahler's music, and this is certainly an example of it. Mahler wrote that the funeral march was inspired by the idea of woodland animals weeping as they bore the body of a hunter to his grave. The music soon ramps up in a sort of Klezmer style (Mahler writes "with parody" in the score) before disintegrating into yet another quote from *Songs of a Wayfarer*. Audiences then and today are often puzzled by what

they hear. Are you supposed to cry or laugh? What was the meaning of spooky music set side by side with the irreverent? There is no answer, but the music is, in the end, great fun.

The **finale** bursts forth with a guttural scream in the winds setting the course for a whirlwind of music. The journey, of course, is a heroic one as the music seeks to put an end to D minor and to embrace D major with triumph. Fingerprints of Mahler's symphonic style abound: the woodwinds frequently thrust the bells of their instruments in the air, aiming their sound directly at listeners' heads. Additionally, at the end of the symphony, the horns are instructed to stand and "drown out" the rest of the orchestra as they embrace the hero's tune. The conclusion is a powerful one, and is a fitting end to today's celebration of bringing together two great orchestras of the Pacific Northwest.



## CONCERTO/ARIA COMPETITION

University of Puget Sound Concerto/Aria Competition has been an honored tradition of the School of Music since 1981. Richard Kessler, a former faculty member, began this music competition in order to enhance the performance opportunities available to students in the School of Music. From its beginning, the program has been enormously successful. Puget Sound students participate each fall term in this highly competitive program. Contestants select and prepare a concerto or aria of their choice, then perform before a panel of judges. The winners of the competition perform in a celebratory public concert with the Symphony Orchestra or Wind Ensemble in the spring. The university is proud of all of the students who compete in the Concerto/Aria Competition. Many of the winners of this competition have won national music competitions and are members of professional chamber groups, orchestras, and opera companies.

1981–82 David Hensler, trumpet; Duane Karna, tenor  
1982–83 Margaret McGee, soprano; Marjorie Skreen, piano  
1983–84 Debra Kleiner, mezzo soprano; Cliff Robinson, piano  
1984–85 Timothy Bozarth, piano; Douglas Hull, French horn  
1985–86 Alayne Faraone, mezzo soprano; Laura Koehl, cello; Tamara Meinecke, violin  
1987–88 Rachel Coloff, soprano; Linda Stratton, piano  
1988–89 Darrell Hunt, violin; Alexa Newby, piano  
1989–90 Rachel Bowman, soprano; Yoshi Nagai, piano; Darrin Thaves, flute  
1990–91 Miriam Chong, double bass; Robert McPherson, tenor  
1991–92 Jodi Albrecht, clarinet; Shanie Johnson, oboe; Stephen Reis, cello  
1992–93 Alison George, flute; Christine Padaca, piano  
1993–94 Michael Leon-Guerrero, oboe; Dani Munsell, soprano  
1994–95 Gwynne Kuhner, piano; Wayne Ledbetter, saxophone  
1995–96 Erin Guinup, soprano; Brett Johnson, saxophone  
1996–97 Keven Stewart, trombone; Monica Yu, piano  
1997–98 Andrea Sato, piano; Jeremy Wendelin, alto saxophone  
1998–99 Joseph Li, piano; Darren Sagawa, violin  
1999–00 Tomiko Hamai, flute; Brian Knowlton, tuba; Tom Walworth, cello  
2000–01 Richard Frey, marimba; Teresa Smith, soprano; Erik Steighner, saxophone  
2001–02 Joo Eun Pak, piano; Tasha Parker, soprano  
2002–03 Noah Hock, viola; Josefina Mutascu, flute; Rebecca Schermerhorn, soprano  
2003–04 Jennifer Creek, piano; Erin McKibben, flute; Bina Peters, violin  
2004–05 Ryan Bede, baritone; Rebecca Fay, soprano; Maureen McGee, percussion  
2005–06 Heidi Benson, mezzo-soprano; Beverly Brossmann, flute;  
Daniil Davydov, violin  
2006–07 Meese Agrawal, piccolo; Danya Clevenger, vocalist  
2007–08 Colin Cronin, piano; John Harrison, baritone; Katelinn Shaw, violin  
2008–09 Daniel Goodrich, saxophone; Linnea Johansen, violin; Brian Roberts, horn  
2009–10 Sara Johansen, violin; Peter Nelson-King, trumpet; Kaleb Shelton, piano  
2010–11 Daniel Bahr, piano; Jinshil Yi, piano; Grace Youn, violin

2011–12 Chet Baughman, alto saxophone; Joseph R. Bozich, alto saxophone;  
Rhiannon Guevin, soprano

2012–13 Faithlina Chan, cello; Andrew Friedman, clarinet; Brenda Miller, piano

2013–14 Bronwyn Hagerty, cello; Maggie Manire, soprano; Frances Welsh, harp

2014–15 Stephen Abeshima, euphonium; Clara Fuhrman, violin; Brady McCowan,  
tenor saxophone

2015–16 Alexandra Hospenthal, soprano; Anna Schierbeek, cello;  
Minna Stelzner, saxophone

2016–17 Timmy Flock saxophone; Taylor Gonzales, piano;  
Davis Hampton, bass clarinet

## UPCOMING ARTS AND LECTURES

E = exhibit      F = film      L = lecture      M = music      T = theater      O = other

Events are free unless noted otherwise.

L    MONDAY, MARCH 6

“Back From the Brink of Extinction: Saving Lemurs in Madagascar”

Patricia C. Wright, distinguished service professor of anthropology, Stony Brook University

*Phi Beta Kappa National Visit and Lecture*

Rasmussen Rotunda, Wheelock Student Center, 7:30 p.m.

M    THURSDAY, MARCH 9

Jazz Orchestra

Tracy Knoop, director

Schneebeck Concert Hall 7:30 p.m.

M    FRIDAY, MARCH 10

Organ at Noon

Joseph Adam, organ

All-Bach program

Kilworth Memorial Chapel 12:05 p.m.

E/L    WEDNESDAY, MARCH 22

Reception for Isabella Gresser and student-curated exhibit

*Catharine Gould Chism Fund for the Humanities and the Arts*

Kittredge Gallery, 5–7 p.m.

F/L    THURSDAY, MARCH 23

*Fatigue Society—Byung-Chul Han in Seoul/Berlin*

Film screening and discussion with Isabella Gresser, director

*Catharine Gould Chism Fund for the Humanities and the Arts*

Rausch Auditorium, McIntyre Hall, Room 003, 5 p.m.

M    FRIDAY, MARCH 24

Jacobsen Series: *No Passport Required*

Jennifer Nelson, clarinet; Karla Flygare, flute; guest artist Shannon Spicciati, oboe;

Francine Peterson, bassoon; Rodger Burnett, horn

Schneebeck Concert Hall, 7:30 p.m., Ticketed \$15/\$10

Information: 253.879.3555 | [pugetsound.edu/calendar](https://pugetsound.edu/calendar)

Tickets: available at Wheelock Student Center, 253.879.3100, online at  
[tickets.pugetsound.edu](https://tickets.pugetsound.edu)

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event accessibility, please contact 253.879.3931,  
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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.

[pugetsound.edu/music](https://pugetsound.edu/music) | 253.879.3700

Community Music, a division of the School of Music, welcomes people of all ages and skill levels to be part of our campus community through music.

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