

University Symphony Orchestra
Symphonic Sunshine

Tuesday, October 21, 2025 at 7:30pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University
The College of Professional Studies and School of Music, Theatre & Dance present

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Thomas Dickey, *conductor*
Korine Fujiwara, *viola*

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Welcome to Lagerquist Concert Hall.
Please disable the audible signal on all watches and cellular phones for the duration of the concert.
Use of cameras, recording equipment, and all digital devices is not permitted in the concert hall.

PROGRAM

Spring Song, op. 16 **Jean Sibelius (1865-1957)**

Viola Concerto..... **Rebecca Clarke (1886-1979)**
Impetuoso orch. Ruth Lomon
Vivace
Adagio – Allegro

Korine Fujiwara, *viola*

INTERMISSION

Symphony No. 8 in G Major, op. 88.....**Antonín Dvořák (1841-1904)**
Allegro con brio
Adagio
Allegretto grazioso – Molto vivace
Allegro ma non troppo

Program Notes

Spring Song

Scored for: 2 flutes (both doubling on piccolos), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bells, and strings. Performance time: approximately 8 minutes.

Composed in 1894 and revised in 1895, *Spring Song* (*Vårsång*), op. 16, is a single-movement tone poem that exemplifies Sibelius's capacity for lyricism and delicate orchestral color. The work was initially presented as *Improvisation for Orchestra* at an outdoor festival in Vaasa, Finland, but its subtlety proved ill-suited to the open-air setting. Sibelius subsequently withdrew the work, recasting it in F major and assigning it the title *Spring Song*. An unpublished subtitle, "The Sadness of Spring," reflects the nuanced emotional character of the piece.

Distinct from the more dramatic and often austere character of much of Sibelius's oeuvre, *Spring Song* demonstrates a restrained optimism, characterized by its cantabile melodies and sensitive orchestration. The composition culminates in a luminous passage for tubular bells, underscoring the work's evocation of renewal and the delicate emergence of spring. The tone poem typically lasts approximately eight minutes and remains a testament to Sibelius's ability to balance formal coherence with expressive lyricism, offering insight into his early orchestral style.

Viola Concerto

Scored for: 2 flutes (2nd doubling on piccolo), 2 oboes, 2 clarinets, 2 bassoons, 2 horns, timpani, harp, strings, and solo viola. Performance time: approximately 27 minutes.

Rebecca Clarke's *Viola Sonata* caused a sensation when it tied for first place in a 1919 competition. Although an immediate success, the Sonata gradually disappeared from the repertoire, and Clarke herself was long forgotten. Since its rediscovery in 1976, however, it has become, according to many leading violists, the most frequently performed large-scale work for viola and piano.

The orchestral version premiered on June 8, 2007. Composer Ruth Lomon has created a masterful orchestration that brings Clarke's Sonata to life on a larger scale. Patricia McCarty, whose 1985 recording of the Sonata was instrumental in its revival, praises the arrangement: "Complementing but not overwhelming the viola line, the impressionistic colors and textures of Ruth Lomon's orchestration offer listeners an opportunity to hear this work on a grand scale, making new friends for a piece long beloved by violists."

Clarke wrote for her own instrument, and her idiomatic understanding of the viola gives the Sonata its immediacy and expressive power. In three movements—*Impetuoso*, *Vivace*, and *Adagio – Allegro*—the work is both expansive and intensely lyrical. The second movement, an exuberant scherzo, can also stand alone, making it ideal for a pops orchestra or any program seeking a shorter work that features the viola.

Ruth Lomon, whose orchestration brings Clarke's music to new audiences, is an acclaimed composer in her own right. Her works, including the *Bassoon Concerto* and *Terra Incognita* for orchestra, have been recorded on the MMC New Century label, with further recordings on Navona Records, CRI, and Capstone. Her *Trumpet Concerto, Odyssey*, commissioned by the Pro Arte Chamber Orchestra and premiered with trumpeter Charles Schlueter, was recorded with the Berkshire Chamber Orchestra under Ronald Feldman for Kleos Classics.

Symphony No. 8 in G Major, op. 88

Scored for: two flutes (2nd doubling piccolo), two oboes (1st doubling English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings. Performance time: approximately 36 minutes.

Antonín Dvořák was born in Nelahozeves, Bohemia, on September 8, 1841, and died in Prague on May 1, 1904. His *Symphony No. 8* was composed swiftly during the summer of 1889 and premiered in Prague by the Czech National Orchestra, with the composer himself conducting, on February 2, 1890.

The Eighth Symphony is filled with Dvořák's characteristic charm, featuring memorable melodies and frequent shifts between major and minor tonalities. The first movement opens with a reflective melody in G minor, which returns throughout the movement to create a unifying framework. The main theme, in G major, is introduced by a solo flute and evokes the song of a bird.

The second movement offers a series of variations on a gentle opening theme, alternating between C major and C minor, and paints an idyllic picture of country life. The third movement is waltz-like in character and reflects a "dumka," a folk-inspired form of Ukrainian origin that also influenced Bohemian music.

The finale opens with a trumpet call, followed by a lively main theme in the cellos that recalls the energy and rhythmic vitality of Dvořák's *Slavonic Dances*. Alternating moods, tempos, and tonalities build excitement toward a spirited and energetic conclusion.

About the Ensemble

The PLU Symphony Orchestra has long stood as one of the cornerstones of PLU's rich musical tradition. Unique among the ensembles on campus, the orchestra plays a role in nearly every aspect of musical and ceremonial life at the University. Each academic year, the orchestras presents four feature concerts, performing works from the symphonic, concerto, ballet, and operatic repertoires—ranging from timeless classics to brand-new compositions, including an impressive number of world and regional premieres. They collaborate with students, faculty, and guest artists not only in their own concerts but also in opera and theatre productions, as well as with PLU's renowned choirs. Beyond campus, the orchestras represent PLU throughout the Pacific Northwest, across the country, and abroad. They perform in conventions, tour independently, and join the University's beloved Christmas Concerts.

About the Conductor

Dr. Thomas Taylor Dickey is a conductor and educator whose work is marked by energy, musical depth, and a deep commitment to connecting people through orchestral music. He currently serves as Director of Orchestral Studies at Pacific Lutheran University, where he conducts the PLU Symphony Orchestra and leads the university's orchestral program with a focus on mentorship, artistic excellence, and community engagement. Thomas's conducting career has taken him around the world. He has led performances with professional orchestras across North America, Europe, and Asia, including the Bucharest Symphony, Shenyang Symphony, Danube Symphony Orchestra, Belgrade Chamber Orchestra, Winnipeg Symphony Orchestra, Tulsa Symphony, Naples Philharmonic, and many others. Equally at home in the educational sphere, he has conducted all-state and honors orchestras in more than 35 U.S. states, inspiring young musicians with his enthusiasm and clarity on the podium.

A passionate advocate for musical excellence, Thomas has been recognized with several international awards, including the Gold Prize at the 2022 World Classical Music Awards and Second Prize at the 2019 Mozart & Tchaikovsky International Conducting Competition. Critics have described his work as "dynamic and exciting" and praised his performances as being "imbued with aplomb, energy, and pathos." Before arriving at PLU, Thomas held faculty and conducting appointments at Oklahoma State University, the University of Wisconsin–Platteville, and the University of Evansville, shaping the next generation of conductors and orchestral musicians. His academic journey began at Eastern Illinois University, continued with a master's at Louisiana State University, and culminated in a Doctor of Musical Arts in orchestral conducting from the University of Georgia. Along the way, he has studied with renowned conductors including Jin Wang, Jorma Panula, Carl Topilow, Christopher Zimmerman, and Gustav Meier, and has refined his craft in masterclasses at institutions such as the Cleveland Institute of Music, the Prague Academy of Performing Arts, and the Cincinnati College-Conservatory of Music. Whether on the podium, in rehearsal, or working one-on-one with students, Thomas is guided by a core belief: that orchestral music is a powerful tool for expression, learning, and human connection.

About the Artist

Montana native **Korine Fujiwara** is a founding member of the Carpe Diem String Quartet, a devoted and sought-after chamber musician and teacher, and a gifted composer and arranger. Ms. Fujiwara is a lecturer of violin and viola at PLU. She served for many years on the music faculty of Ohio Wesleyan University and is in great demand for master classes and clinics throughout the United States. Korine's students have been accepted into the performance programs of such institutions as Indiana University, Cincinnati College Conservatory, and Northwestern University to continue their musical studies.

Named as one of *Strings Magazine's* "25 Contemporary Composers to Watch," Korine has received multiple commissions including works for opera, chamber ensembles, chorus, concerti, and music for modern dance. Her works have been performed throughout the United States, Canada, Great Britain, Italy, The Netherlands, Switzerland, Spain, Australia, China, and Japan. Her musical language encompasses a wide range of influences, including classical, folk, jazz, and rock and roll. Her diverse artistic collaborations have helped to infuse her work with a rhythmic power and intensity.

Critics have remarked of Ms. Fujiwara's music, "The ear is forever tickled by beautifully judged music that manages to be sophisticated and accessible at the same time;" "Contains a very rare attribute in contemporary classical music: happiness," (*Fanfare Magazine*). "She knows how to exploit all the resources of string instruments alone and together; her quartet writing is very democratic, with solos for everyone; her solo violin writing is fiendishly difficult." (*Strings Magazine*). "Fujiwara beautifully meets the challenge of weaving together different emotions across generations that make sense musically while delighting the ear," (*WOSU Classical 101 by Request*). "Fujiwara's music is rich and beguiling throughout," (*The Columbus Dispatch*). "Artfully layered and knitted together... While each "room" has its own musical personality, the poignant sections in which characters in different periods actually sing together—a trio, a sextet, and even an octet—dovetail perfectly. The dramatic arc builds persuasively to the climactic moments, shifting with increasing speed between scenes to the culminating revelation," (*The Wall Street Journal*).

Korine is a recipient of an Opera America Commissioning Grant from the Opera Grants for Female Composers program, made possible through the generosity of The Virginia B. Toulmin Foundation, for the composition of *The Flood*, an award-winning opera with Stephen Wadsworth, librettist, premiered by Opera Columbus and ProMusica Chamber Orchestra in February 2019.

Ms. Fujiwara is a gifted performer on both the violin and viola, and holds degrees from The Juilliard School and Northwestern University, where she studied with Joseph Fuchs and Myron Kartman, respectively. Her other mentors include Harvey Shapiro, Robert Mann, and Joel Krosnik. Ms. Fujiwara is a member of the music honorary society Pi Kappa Lambda.

Korine began her orchestral career with the Brooklyn Philharmonic and served as a principal player and soloist with the ProMusica Chamber Orchestra of Columbus. She is also a former member of the Columbus Symphony Orchestra, where she held the position of Acting Assistant Principal Second Violin.

Korine performs on a 1790 Contreras violin, 2004 Kurt Widenhouse viola, and bows by three of today's finest makers, Paul Martin Siefried, Ole Kanestrom, and Charles Espey, all of Port Townsend, WA.

University Symphony Orchestra
Thomas Dickey, *conductor*

Flute

Kade Levien+
Katherine Gunter
Raynah Brown

Piccolo

Katherine Gunter

Oboe

Jayden White+
Sara Atwood
Gabrielle Guerrero

English Horn

Gabrielle Guerrero

Clarinet

Meaghan Austin-Cortez+
Bethani Juarez

Bassoon

Syd Thayer-O'Brien+
Rameses Unat-Almanza

Horn

James Gibson+
Ben Coats
Micaiah Tinkler
Ciel Simpson
Max Kiger

Trumpet

Devin Bianchi-Rivera+
Clay Chabot
Kurtis Sacksteder

Trombone

Sabien Kinchlow-McConnaughey+
Josh Green
Sophia Okan

Tuba

Cas Stanhope

Percussion

Evan Nakanishi+
Rory Lacy
Laura Bahrt

Harp

Sarah Harker

Violin I

Pablo Arellano Cardenas*
Janelle Barlow**
Kyra Kehm-Goins***
Kira Miyamoto
Ina Hong
Rebekah Doll©
Tatianna Berganio©
Carl Johnson©
Nick De Los Santos©

Violin II

Adelaide Waite+
Dominic Pollio++
Claire Raymond
Mason Bruegeman
Kaitlynn Koehn
Ana Navas
Damaris Ibrahim
Noelle Green©

Viola

Kindra Gonsalves+
Linnea Phillips++
Cas Hedtke
Sof Topete
Natalie Story

Cello

Marisa Robbins+
Jeffrey Buetow++
Kellen Gonsalves
Ralizsa Rosales
Soren Bostrom
Cayla Low

Double Bass

Cameron McLennan+
Tucker Doering
Jaydn Washington©
Jasmine Abiva©
Deborah McCoy©

+ Principal

++Assistant Principal

* Concert master

** Associate Concertmaster

***Assistant Concertmaster

© Community member

Dominic Pollio, *librarian*

Kindra Gonsalves, *stage manager*