University Symphony Orchestra

Identity Theft

Monday, November 6, 2017, at 8pm
Lagerquist Concert Hall, Mary Baker Russell Music Center
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Please disable the audible signal on all watches, pagers 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

Lieutenant Kijé, Symphonic Suite, op. 60.................................................................Sergei Prokofiev (1891-1953)
   Kijé’s Birth
   Romance
   Kijé’s Wedding
   Troika
   Kijé’s Burial

Variations on an Original Theme (“Enigma”), op. 36......................................................Edward Elgar (1857-1934)
   Theme—
   Var. I  C.A.E (Caroline Alice, the composer’s wife)
   Var. II  H.D. S-P (Hew David Steuart-Powell)
   Var. III  R.B.T (Richard Baxter Townshend)
   Var. IV  W.M.B (William Meath Baker)
   Var. V  R.P.A (Richard Penrose Arnold)
   Var. VI  Ysobel (Isabel Fitton)
   Var. VII  Troyte (Arthur Troyte Griffith)
   Var. VIII  W.N (Winifred Norbury)—
   Var. IX  Nimrod (August Jaeger)
   Var. X  Intermezzo: Dorabella (Dora Penny)
   Var. XI  G.R.S (George Robertson Sinclair)
   Var. XII  B.G.N (Basil Nevinson)—
   Var. XIII  Romanza: *** [Lady Mary Lygon, or...?]—
   Var. XIV  Finale: E.D.U (the composer himself)
Program Notes

Serge Prokofiev is famous for penning ballet scores and piano concertos but many of his works were to accompany films. As Paul Griffiths summarizes, “Prokofiev, like Shostakovich, was closely tied up with the emergence of the cinema in Russia as a new experimental medium, capable of offering as much scope to the creative innovator as the political indoctrinator.” The composer would go on to collaborate with Eisenstein on two epic film scores—Alexander Nevsky (1938) and Ivan the Terrible (1945)—but his breakthrough work was the 1933 Feinzimmer-directed film, Lieutenant Kije. Lieutenant Kije is a satire film—a true comedy of errors—about a soldier who never existed. Kije is invented by a slip of the pen and then handily-blamed for causing a disturbance at the Tsar’s palace. Kije “is sent” to Siberia but the Tsar is intrigued by his name—so he was given biographical updates to satisfy the authorities! The film was hardly a box office blockbuster so the composer fashioned some of the music into this marvelous “Symphonic Suite”, completed in 1934. An offstage trumpet solo opens the work (Kije’s Birth) with the theme representing the fictional Kije, which recurs at nodal points throughout the work. The tenor saxophone is featured in Romance—a slumberous and dark movement with an eerie conclusion. Bell-like sounds herald Kije’s Wedding, with the guests dancing to various folk ditties. The most celebrated part of the Suite is the fourth movement Troika, a carriage ride with sleigh bells, now utilized and enjoyed at many Holiday Concerts. The opening trumpet salvo is heard again opening the last section, Kije’s Burial (a lavish ceremony as the phantom Kije had somehow been promoted to General!) and many themes from the work are recalled, as if reviewing his life. Kije’s theme goes further into the distance as his soul floats into the ether.

It is unfortunate that the English composer, Edward Elgar, is widely considered to be a pillar of outmoded Victorian decadence. Nothing could be further from the truth: Elgar was a very humble, lonely, and often sad man. Like his literary contemporary, Thomas Hardy, Elgar was a poet-spokesman on a vanishing era, someone who felt increasingly at odds with English society and the direction in which the world was heading. Elgar was a self-taught musician who learnt by looking at scores in his father's music shop in provincial Worcester, by playing in local orchestras, and by writing music for amateur ensembles and friends. Elgar's mastery of orchestration has never been doubted; there is no finer example of his art (or the real man within) than the Enigma Variations, which is Elgar's first major orchestral work, completed in 1899.

The Enigma Variations is a musical picture gallery of twelve of Elgar's friends, his wife, concluding with a self-portrait. The composer dedicated the work "To my friends pictured within", and also added "it represents the loneliness of the creative artist." Elgar loved puzzles and intrigue (even clever "cover-up") and he labeled each of the variations with initials or pseudonyms. The "Enigma" of this piece is twofold: the theme itself, and—as Elgar revealed—"through and over the whole set another and larger theme goes, but is not played." There have been numerous attempts to solve these riddles. I agree with the fine scholar Michael Kennedy, who states the "larger theme" is not musical at all, but is in fact friendship—the thing that Elgar valued more dearly than anything else. The true "enigma" of this moving piece for Elgar was that he enshrined and immortalized his friends in the only way he knew possible—through wonderful, deeply felt music.

An air of melancholy surrounds the Introduction of the Variations. The four-note "Enigma" Introduction, in G minor (which represents the name "Ed-ward El-gar" in natural speech-rhythm) is heard in the violins. An integral component of the motto theme is the interval of a falling seventh which is Elgar's first major orchestral work, completed in 1899.

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Var. V [Richard Arnold]: a philosopher, son of the great poet Matthew Arnold, who indulged in serious conversation that was "interspersed with spry comments" (woodwinds chuckling). Var. VI [Isabel Fitton]: an amateur viola player from Malvern "who had difficulty with crossing the strings"; this charming variation contains a pensive viola solo that involves many string-crossings. Var. VII [Arthur Troyte Griffith]: a Welsh friend and noted architect who received piano lessons from Elgar. This portrayal represents "his maladroit essays to play the pianoforte" and it finishes with a frustrated slam of the piano lid! Var. VIII [Winifred Norbury]: a gracious lady who lived in an 18th-century house that Elgar loved to visit. The composer said she "possessed romantic charm and a characteristic laugh" and this intimate music is redolent of Brahms. Var. IX [Nimrod—August Jaeger]: Jaeger is "hunter" in German—Nimrod being "the mighty hunter". Jaeger was Elgar's closest friend and his most cherished devotee. This noble and memorable
passage is the emotional heart of the *Enigma Variations*, which was inspired by a long evening's walk discussing the beauty and simplicity of Beethoven's slow movements.

**Var. X [Dora Penny—*Intermezzo*]:** there is no reference to the theme here, to contrast with "Nimrod". The winds gently mock Dora's stutter. **Var. XI [George Sinclair]:** the organist at Hereford Cathedral. The leaping, *staccato* theme represents Mr. Sinclair's nimble feet pedaling at the organ. The splashing scales sketch his bulldog Dan, swimming in the River Wye. The variation ends with a gruff rasp from timpani and basses, mimicking Dan's excited bark as he leapt back on to the riverbank! **Var. XII [Basil Nevinson]:** the cellist from Elgar's piano trio and another "dear, devoted friend", who is portrayed by an intense melody for the cellos—a true gem of the Variations. **Var. XIII [***—*Romanza*]:** this passionate variation is long thought to have represented *Lady Mary Lygon*, who was en route to Australia at the time, which explains the timpani portraying the throb of the ocean liner's engine and the clarinet lovingly quoting Mendelssohn's *overture Calm Sea and Prosperous Voyage*. I firmly believe, however, that this music is about Helen *Jessie Weaver*, a woman who left Worcester for a year to study violin at the Leipzig Conservatory. Elgar was engaged to Helen Weaver for nine months (1883–4); she ended their engagement before emigrating to New Zealand. This parting was obviously deeply painful for Elgar, who paints with ominous colors and heavy-hearted regret.

**Var. XIV [Elgar himself]:** his wife's pet name for him was "Edu" (from the German “Eduard”). This is Elgar's bold, thumb-nose answer to those friends "who were dubious and generally discouraging about my future as a composer." This rousing conclusion includes two touching references to earlier variations: "Nimrod" (Elgar's artistic confidante), and Var. I (his beloved wife). The motto theme is played *fortissimo* in its grandiose glory for the first time in the entire piece—now reinforced with the organ—before the final regalism bars of G major.

Program Comments Copyright ©2017 by Huw Edwards

**About the Conductor**

Huw Edwards, conductor, is now in his 15th Season as Music Director of the Olympia Symphony—which coincides with the Orchestra’s 65th anniversary year. There has been a continued sense of excitement in Olympia about Huw’s tenure and he is credited with greatly improving the quality of the Orchestra, selecting challenging yet rewarding programs and being very active in the community. Huw is also an adjunct professor at South Puget Sound Community College—where he teaches music appreciation classes—and presents music history classes at the South Sound Senior Center. Mr. Edwards was the Music Director of the Portland Columbia Symphony in Oregon from 2000-2012; in June 2012 was immediately named the Orchestra’s Conductor Emeritus and Principal Guest Conductor. From 2002-2005 Mr. Edwards was Music Director of the Seattle Youth Symphony Orchestras, and a faculty member at the Marrowstone Music Festival from 1998-2005. Mr. Edwards moved to Seattle after seven wonderful seasons (1995-2002) as Music Director of the Portland Youth Philharmonic in Oregon. Active as a guest conductor and clinician, Mr. Edwards has performed with the Oregon Symphony, Vancouver Symphony, Wisconsin Chamber Orchestra, Eugene Symphony, Yakima Symphony and has worked with the symphony orchestras of Dallas and Memphis, as well as with ensembles in Illinois, New York, Idaho, Vermont, Utah, Minnesota, Oregon, Nebraska, Washington, Hong Kong, New Zealand, Australia, and throughout the United Kingdom. Recent guest engagements have included Orchestra Seattle and the Seattle Chamber Singers, the Symphony Orchestra at the University of Tennessee in Knoxville, the Junior Washington All-State Orchestra in Spokane, and he has served as the conductor of the Stradivari Academy Orchestra at the University of Portland the past four summers. Huw will be the conducting instructor at the lauded Birch Bay String Teachers Workshop in Bellingham in August, and was an adjudicator at the WMEA State competition in Ellensburg last April. Born in Wales, Great Britain, Mr. Edwards holds degrees from the University of Surrey in England and Southern Methodist University in Dallas. Mr. Edwards was also a lecturer at Northwestern University and a Doctoral candidate (1991-95). Mr. Edwards has been active as a conductor since the age of 17 when he was appointed Music Director of the Maidstone G&S Society in England—a post he held for six years—and came to the United States in 1988. His principal teachers have been Simon Johnson and Barry Wordsworth (London), Anshel Brusilow and Eduardo Mata (Dallas), and Victor Yampolsky (Chicago).
University Symphony Orchestra
2017-2018
Huw Edwards, conductor

Flute/Piccolo
Katherine Nakasone*
Meagan Gaskill
Eri Yeomans

Oboe/English Horn
Marissa Dallaire*
Kayleigh Peterson

Clarinet/Bass Clarinet
Karsten Hendrickson*
Daniel Aliment

Bassoon
Thomas J. Mallos*
Dylan Cummins
Avery Floyd

Tenor Saxophone
Gabriel Johnson

French Horn
Alex Justice*
Benjamin Johnson
Sophie Apgar
Kyle Hurd

Trumpet
Kyle Doughton*
Devin Morris
Georgia Eastlake

Trombone/Tuba
Quinn Vicars*
Abigail Dean
Andrew Ringle
Ben Woodbury

Timpani/Percussion
Eric Zabala*
Orion Schomber
Josh Hansel
Matthew Kusche

Harp
Alec Sjöholm

Piano
Hyunkin Kim

Organ
Dr. Paul Tegels

Violin I
Kate Schneider*
Hannah Gorham
Hyunjin Kim
Bryn Benson
Carl Johnson
Erika Niemoller
Leah Foster-Koth
Noelle Green
Hannah Jeffries
Nicholas Templeton
Mark Jasinski ©

Violin II
Alexander Johnson*
Sarah Swift
Cherish Scheidhauer
Jeeny Chung
Megan LeDuc
Christina Inghram
Erika Query
Kailee Shiraiishi
Hannah Peña-Ruiz
Brennan LaBrie

Viola
Sophie Robinson*
Annika Thach
Alyssa Selfridge
Phyllis Jenkins
Elias Santiago
Ethan Warwick

Cello
Kaitlynn Turner*
Steven Moncado
Darren Williams
Kyle Siemers
Alec Sjöholm

Bass
Adam Masucci*
James Waltz
Emily Fields
Tomick Necessary

Note: string players rotate chairs each concert and violins rotate between sections throughout the year.

* Principal or Co-principal
© Community Member

Steven Moncado, Orchestra Librarian
Karsten Hendrickson, Logistics Manager
Fall Events
at Pacific Lutheran University

ALL MUSIC EVENTS ARE IN MARY BAKER RUSSELL MUSIC CENTER, LAGERQUIST CONCERT HALL UNLESS OTHERWISE NOTED.

SEPTEMBER

7 Thursday, 3:40pm
The Fourth Wall Ensemble Interactive Hybrid Arts Workshop

8 Friday, 3:40pm
Artist Series: The Fourth Wall Ensemble

16 Saturday, 5:30pm
Artist Series: Erik Steighner, Saxophone and Megan Grady, Clarinet

17 Sunday, 3pm
Richard D. Moe Organ Recital Series: Yuko Sakiyama, Organist.
Tickets: $17 general admission; $10 seniors, PLU alumni, and military; $5 PLU community, students & 18 and under

23 Saturday, 8pm
Artist Series: Rebecca Ford, Trombone and Jason Gilliam, Trombone

26 Sunday, 8pm
Artist Series: Jennifer Rhyn, Flute; Jeanne Case, Viola; and Catherine Case, Harp. Jennie Lee Hansen Recital Hall

28 Thursday, 7:30pm
National Lutheran Choir, free admission

29 Friday, 8pm
Regency Series: Regency Jazz Ensemble

30 Saturday, 5pm
Music Education Summit concert, free admission

OCTOBER

4 Wednesday, 10:30am
Marine Corps Jazz Orchestra Masterclass.
Eastvold Auditorium, Karen Hille Phillips Center, free admission

4 Wednesday, 8pm
University Jazz Ensemble and Marine Corps Jazz Orchestra.
Eastvold Auditorium, Karen Hille Phillips Center, free admission

7 Saturday, 8pm
Regency Series: Regency Voices

8 Sunday, 5pm
Regency Series: Lyric Brass Quintet

10 Tuesday, 8pm
University Symphony Orchestra

13 Friday, 12pm
Orchestra Festival concert, free admission

15 Sunday, 3pm
University Wind Ensemble

15 Sunday, 8pm
Regency Series: Regency String Quartet. Jennie Lee Hansen Recital Hall

17 Tuesday and 18 Wednesday, 8pm
Choral Concert

22 Sunday, 3pm
Richard D. Moe Organ Recital Series: Dana Robinson and Paul Tegels, Duo Organists. Tickets: $17 general admission; $10 seniors, PLU alumni, and military; $5 PLU community, students & 18 and under

25 Wednesday, 8pm
PLUmonic. Eastvold Auditorium, Karen Hille Phillips Center, free admission

26 Thursday, 8pm
Voice Recital: Students of Cyndia Sieden, free admission

NOVEMBER

3 Friday, 3:40pm
Regency Series: Camas Wind Quintet. Jennie Lee Hansen Recital Hall

6 Monday, 8pm
University Symphony Orchestra

12 Sunday, 3pm
Choral Union. Tickets: $17 general admission; $10 seniors, PLU alumni, and military; $5 PLU community, students & 18 and under

15 Wednesday, 8pm
Steel Pan and Percussion Ensembles, free admission

16 Thursday, 8pm
Keyboard Students, free admission

NOVEMBER, Cont.

17 Friday, 3:40pm
Prima Trio Masterclass, free admission

17 Friday, 5:30pm
Artist Series: Prima Trio

17 Friday, 8pm
University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center

18 Saturday, 3pm
Woodwind Students, free admission

18 Saturday, 4:30pm
Brass Students, free admission

19 Sunday, 3pm
University Wind Ensemble

19 Sunday, 8pm
Guitar Orchestra and Ensemble, free admission

28 Tuesday, 5pm
Saxophone Quartets and Jazz Combos, AUC Cave, free admission

28 Tuesday, 8pm
Harp Ensemble. Jennie Lee Hansen Recital Hall, free admission

DECEMBER

A PLU CHRISTMAS, Gloria!
Tickets go on sale Wednesday, November 1
Saturday, December 2, at 8pm - Lagerquist Concert Hall
Sunday, December 3, at 3pm - Lagerquist Concert Hall
Monday, December 4, at 7:30pm - Benaroya Hall, Seattle
Friday, December 8, at 8pm - Lagerquist Concert Hall
Saturday, December 9, at 8pm - Lagerquist Concert Hall

1 Friday, 8pm
Sounds of Christmas, featuring the University Singers and University Men’s Chorus

2 Saturday, 12pm
Sølvvind Flute Ensemble, free admission

5 Tuesday, 8pm
String Kaleidoscope, free admission

6 Wednesday, 8pm
University Concert Band, free admission

7 Thursday, 8pm
Piano Ensemble, free admission

10 Sunday, 2pm
Composers Forum, free admission

10 Sunday, 4pm
Songwriters Workshop. Jennie Lee Hansen Recital Hall, free admission

JANUARY

6 Saturday, 5 and 6:30pm
Northwest High School Honor Band, free admission

20 Saturday, 4pm
Northwest Honor Jazz Band. Eastvold Auditorium, Karen Hille Phillips Center, free admission

25-27 Thursday-Saturday, 7:30pm; and 28 Sunday, 3pm
Henry Purcell’s Dido and Aeneas. Eastvold Auditorium, Karen Hille Phillips Center. Tickets: $17 general admission; $10 seniors, PLU alumni, and military; $5 PLU community, students & 18 and under

28 Sunday, 5pm
Northwest Honor Orchestra Strings, free admission

To Order Tickets:
On Line: http://www.eventbrite.com/o/pacific-lutheran-university-823304504
On Campus: PLU Concierge Desk (253/535-7411)
At the Concert: Lobby Desk in Mary Baker Russell Music Center

CONCERTS ARE SUBJECT TO CHANGE.
All ticket sales are final - no refunds

MUSIC EVENT TICKET PRICES $10 GENERAL; $5 SENIOR CITIZENS (65+); MILITARY & PLU ALUMS, FREE TO PLU COMMUNITY, STUDENTS & 18 AND UNDER UNLESS OTHERWISE NOTED. CONCERTS ARE SUBJECT TO CHANGE AND SOME CONCERTS MAY BE ADDED AFTER PUBLICATION.
http://www.plu.edu/music/calendar/ (updated October 11, 2017)