

University Symphony Orchestra
Between Earth and Heaven

Tuesday, October 9, 2018 at 8pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University
School of Arts and Communication and The Department of Music present

University Symphony Orchestra
Between Earth and Heaven

Jeffrey Bell-Hanson, *Conductor*
James Brown, *Tenor*
Paul Tegels, *Organ*

Tuesday, October 9, 2018 at 8pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

Welcome to Lagerquist Concert Hall.

Please disable the audible signal on all watches, pagers and cellular phones for the duration of the performance.
Use of cameras, recording equipment and all electronic devices is not permitted in the concert hall.

PROGRAM

“Danse Bacchanale” from *Sampson and Delilah* Camille Saint-Saëns (1835-1921)
Simple Song from *Mass* Leonard Bernstein (1918-1990)
In the Steppes of Central Asia Alexander Borodin (1833-1887)

❧Pause❧

Symphony No. 1 for Organ and Orchestra, op. 42 Alexander Guilmant (1837-1911)
Introduction et Allegro
Pastorale
Final: Allegro assai

Portions of this program will be encoed on Friday, October 12 at noon.

Please join the Pacific Lutheran University Symphony Orchestra
Tuesday, November 6, 2018 here in Lagerquist Concert Hall for:

Giuseppe Verdi’s *Nabucco Overture*
Ralph Vaughan William’s *Fantasia on Greensleeves*
Howard Hanson’s *Symphony No. 2 (“Romantic”)*

Program Notes

The opera *Sampson and Delilah* was one of Camille Saint-Saëns' more successful works, many of which were composed or premiered in the 1870's. He had begun composition of this opera nearly a decade earlier, with the initial intention of making it an oratorio. It is, after all, written on a biblical subject, though one of the more salacious stories from the Old Testament. The theme of temptation and seduction central to the story offered the composer what must have been an irresistible opportunity to employ some of the exotic elements that he had developed in earlier works like his *Occident et Orient* and *Suite Algérienne*. Less in evidence is the mastery of counterpoint for which the composer is known. There are some contrapuntal elements in this dance, but they are far less important than the exotic scales and bold orchestration.

The raucous "Danse Bacchanale" is heard in the third and final act of the opera as the backdrop for Sampson's utter humiliation. He has already succumbed to Delilah's trickery. Blinded and shorn of his strength-giving hair, he is consigned to endless labor in a Philistine dungeon. Yet his captors can't resist bringing him out for some additional taunting. It is an indulgence that they would come to regret as he calls on Jehovah in order to summon the strength for one final act of righteous vengeance.

Leonard Bernstein's *Mass* is a theatrical work written for the concert stage. It was composed for the opening of the Kennedy Center for the Performing Arts in Washington, DC, a complex of theaters and concert halls that has effectively become an important focal point for the performing arts in the United States. Written at a time of deep political division and cynicism—the waning years of the war in Vietnam—it embodies the questioning of many of our deeply held ideas about American society: religion, politics, popular culture, and for Bernstein, the arts.

The composer uses as his framework the liturgical form of the mass, interrupted with occasional "meditations." The "Simple Song" is heard in the opening section, "Devotions before Mass." As the title suggests, it is a simple and seemingly heartfelt expression of a clear and innocent faith. It is sung by the Celebrant, a character who will be increasingly laden with the adornments of institutionalized religion, and increasingly shaken by the questions and doubts of his parishioners—as well as his own.

In the Steppes of Central Asia was composed in the last decade of Borodin's life. It was one of a number of short works commissioned to accompany a series of tableaux meant to commemorate the twenty-fifth anniversary of Tsar Alexander II's accession. The celebration was cancelled in the wake of an assassination attempt, but the piece was eventually premiered in a public concert with the composer's friend and musical mentor, Rimsky-Korsakov conducting.

It is a short character piece that focuses on two melodies. One tilts toward emphasizing the second beat (of two) in each metrical unit. The other seems more focused on the first beat. The two melodies are heard in succession, and then in tension with each other. All of it takes place over the background of an incessant pulsing, as if depicting a stately procession over a vast landscape.

Alexander Guilmant may not be as familiar to audiences as the other composers on tonight's program, but for organists, his is a household name. He was born in the Atlantic coast city of Boulogne-sur-mer, where he also experienced his early success as a musician. From a young age he was devoted to the study and practice of organ technique and literature. Eventually he went to Brussels to study with eminent organist J. N. Lemmens, and had migrated to Paris before the age of forty, where his reputation as a recitalist, organ scholar, teacher and composer continued to grow.

His *Symphony No. 1 for Organ and Orchestra* was written within the first year after he settled in Paris. No doubt it became a good vehicle for his own performances. Unlike the "Organ" symphony by Saint-Saëns with which the PLUSO closed its last concert season, this work treats the organ and orchestra much more as equal partners. While the regular alternation between the two media resembles more a concerto procedure than a symphonic one, it may be that Guilmant was making a point about the symphonic capability of the organ as a solo instrument by calling it a symphony. In any case, the work requires of the organist all the virtuosity, precision and rhythmic vitality for which Guilmant himself was known.

The Artists

Paul Tegels, a native of the Netherlands, is Associate Professor of Music, and serves as University Organist at PLU. He received his Doctor of Musical Arts Degree in Organ Performance and Pedagogy and his Master of Arts Degree in Choral Conducting from the University of Iowa, where he studied organ with Delores Bruch, and choral conducting with William Hatcher.

Other degrees and awards include the Artist Diploma and the Master of Music Degree in organ performance from the New England Conservatory in Boston where he studied with Yuko Hayashi and William Porter. He is the recipient of a Fulbright Scholarship from the Netherlands-America Commission for Educational Exchange.

He holds the teaching and performance degrees from the Stedelijk Conservatorium in Arnhem, The Netherlands, where he studied organ with Bert Matter and harpsichord with Cees Rosenhart. He has done extensive research on the organ and harpsichord concertos of Franz Joseph Haydn, and has played the first American performance of the Haydn Organ Concerto in D, Hoboken XVIII-2, of which he has prepared a performance edition. Recently he published several 4-hand organ arrangements.

Dr. Tegels has performed extensively in solo and ensemble concerts in the United States, Europe, Japan, and New Zealand. He has performed at National Conventions of the Organ Historical Society, and has played some of the most significant organs in the US. As a lecturer, he has presented numerous programs at chapter meetings of the American Guild of Organists, and at other conventions. He also performs frequently in duet concerts with University of Illinois professor of organ, Dana Robinson.

James Brown, tenor, has appeared with Seattle's world-renowned community of early music specialists in concerts and operas at Seattle's Town Hall, St. James Cathedral, Intiman Theatre and the Moore Theatre. At the Moore Theatre, the tenor sang in Monteverdi's *Il Ritorno d'Ulisse in Patria* with Tony award winners Handspring Puppet Company, music direction by Stephen Stubbs, and stage direction by internationally celebrated artist William Kentridge. That production also had performances in San Francisco as part of a special exhibit of Kentridge's art at the Museum of Modern Art. James has appeared as concert soloist at the Aspen Music Festival, Ravinia Festival (Steans Institute) and Lincoln Center's Alice Tully Hall. Locally, he has been heard as tenor soloist in *Messiah* with the Tacoma Symphony and Mozart's *Requiem* with Central Washington University. Other appearances for the tenor include roles in the Northwest Puppet Center production of Melani/Stradella's *Il Girello*, a world premiere of Scott McAllister's *Mercury on the Moon* at PLU and in Reno, Nevada with the Pacific Lutheran University Wind Ensemble, and tenor soloist in Riccardo Zohn-Muldoon's (Eastman faculty member) *Comala* at the international Cervantino Festival in Guanajuato, Mexico. James has sung with Il Festival dei due Mondi in Spoleto, Italy, New Orleans Opera, New York City Opera, Opera Company of Philadelphia, Pacific MusicWorks, Rogue Opera, Skylight Opera Theatre and Tulsa Opera. In addition to singing, James is also an opera conductor and stage director. He is the Chair of Vocal Studies at Pacific Lutheran University where he directs the PLU Opera and oversees a large voice program. His students have gone on to further studies at such institutions as The Curtis Institute, The Juilliard School, Indiana University, University of Michigan, Oberlin Conservatory, Manhattan School of Music and Yale School of Music. James holds degrees in Voice from Loyola University/New Orleans, The Juilliard School and the State University of New York at Stony Brook with additional studies at the Academy of Vocal Arts and Accademia d'Amore.

Jeffrey Bell-Hanson begins his seventeenth season as Music Director of the Pacific Lutheran University Symphony Orchestra and Professor of Music in 2018. Since arriving in the Pacific Northwest in 2002, he has become a familiar presence as a conductor, clinician, adjudicator and orchestral educator. Each year he works with school orchestras at all levels throughout the region and beyond, bringing to them the perspective of his thirty-eight year career as a conductor and as a scholar. In 2017-2018 alone he served as clinician to dozens of orchestras throughout Washington, Michigan, Minnesota, on the east coast and in California.

Dr. Bell-Hanson has conducted orchestras and wind ensembles throughout the United States and in Bulgaria and the Czech Republic, including the West Bohemian Symphony Orchestra, the Olympia Symphony, the Marquette Symphony Orchestra, the Vratza Philharmonic and the Philharmonia Bulgarica. His long career on the podium and as a teacher has also included faculty appointments in Kansas, Louisiana and Michigan, where he won recognition for excellence in teaching both from Michigan Technological University and the State of Michigan. He has served as music director of both the Hutchinson Symphony Orchestra in Kansas and, for fourteen years, the Keweenaw Symphony Orchestra in Michigan.

University Symphony Orchestra

2018-2019

Jeffrey Bell-Hanson, Conductor

Flute/Piccolo

Meagan Gaskill*
Allison Moore
Ashley Neufeld

Oboe/English Horn

Marissa Dallaire*
Kayleigh Peterson
Sarah Seeman

Clarinet

Daniel Aliment*
Melanie Barnett

Bass Clarinet

Abigail Foster

Bassoon

Thomas J Mallos*
Dylan Cummins

Contrabassoon

Julia Jingco

Horn

Ben Johnson*
Kaitlyn Stabell
Serena Stieglitz
Dr. Gina Gillie**

Trumpet

Kyle Doughton*
Devin Morris
Andre Judd
Darek Solomon

Trombone

Ben Woodbury*
Abigail Dean

Bass Trombone

Jeremy Willsey

Tuba

Ellison Roycroft

Timpani/Percussion

Eric Zabala*
Quinn Rasmussen
Josh Hansel
Sophie Apgar

Keyboard

Julie Chu

Guitar

Storm Tucker

Harp

Alec Sjöholm

Violin I

Kate Schneider*
Hannah Gorham*
Kailee Shiraishi
Marley Cochran
Cherish Scheidhauer
Erika Niemoller
Carl Johnson
Hannah Jeffries
Hudson Link
Jessica Yan
Julie Chu
Anita Zeng
Mark Jasinski©

Violin II

Alexander Johnson*
Erika Query*
Megan LeDuc

Violin II (Cont.)

Hannah Pena-Ruiz
Arthur Keast
Kristina Inghram
Leah Foster-Koth
John Edward Dinglasan
Kristen Edwards
Jeeny Chung
Bryn Benson
Siobahn Warmer

Viola

Sophie Robinson*
Phyllis Jenkins*
Abbie Foulon
Annika Thach
Ethan Warwick
Alyssa Selfridge
Diana Morales
Ariel Johnston
Kathryn Anderson
Helen Wagner©
Christine Perkins©

Cello

Darren Williams*
Kyle Siemers*
Steven Moncado
Jensen Lees
Alec Sjöholm

Bass

Tomick Necessary*
Emily Fields*
James Waltz
Kaia Malone
Jericho Hoenhous

* Principal or Co-principal

**PLU Faculty

© Community Member

Orchestra Librarian, Steven Moncado
Logistics Manager, Thomas J. Mallos

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