University Symphony Orchestra Tour Preview

Eastern Sojourn

Tuesday, April 9, 2019 at 8pm
Lagerquist Concert Hall, Mary Baker Russell Music Center
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

Tonight’s program includes encore performances of works played earlier this season. The Mozart and Janáček selections are new.

Roumanian Rhapsody No. 2 in D Major, op. 11 ................................................................. Georges Enescu (1881-1955)

“Andante” from Suite for String Orchestra............................................................................. Leos Janáček (1854-1928)

Hannah Gorham, conductor

Pictures of the Hero .................................................................................................................. Austin Schend (b. 1991)

  Picture I – The Call
  Picture II – The Fool
  Picture III – The Great Unknown
  Picture IV – The Dragon
  Picture V – The Hero

In the Steppes of Central Asia ............................................................................................... Alexander Borodin (1833-1887)

Sinfonia concertante for Violin and Viola, K. 364 ................................................................. W. A. Mozart (1756-1791)

  Allegro maestoso
  Andante
  Presto

  Svend Rønning, violin and Betty Agent, viola (in her farewell performance)

Overture to Nabucco .............................................................................................................. Giuseppe Verdi (1813-1901)
Program Notes

As a musician, Georges Enescu was a young man in a hurry. He began playing the violin at the age of four and composing at five. As an adult, he gained renown for both modes of expression, along with conducting. He was educated first in Vienna, and then in Paris, completing his training by the age of twenty. At that time he began what would become the pattern of his activity for the rest of his life—performing in Paris, and composing in his native Romania. It was in his twentieth year, 1901, that he wrote both Rumanian Rhapsody no. 1 in A Major and no. 2 in D Major. The first is the more often performed of the two, but the second may betray more about the composer’s deeply emotional connection to his native culture.

Leoš Janáček was still near the beginning of his career when he composed the Suite for String Orchestra (1877). He had been trained as a teacher in Brno, and had completed a compulsory two-year period of unpaid teaching in 1874. At that time he was granted permission to travel to Prague and pursue musical study at the Prague Organ School. A year later he returned to Brno to resume his activities as a teacher and choral conductor. In the latter role, he championed music of Antonín Dvořák, with whom he became acquainted. It was Dvořák’s Serenade for Strings that inspired both of Janáček’s string orchestra pieces, the suite being excerpted for this concert, and his Idyll for strings. The “Andante” is the final of six movements in the suite.

Pictures of the Hero takes the listener on the journey of a brief series of snapshots that captures the archetypal essence of what it is to be a hero in five short pictures. The Call is essentially the thing that is crying out in life that needs to be addressed. It may be ill-defined and low resolution in its first appearance; but it is entirely present, nonetheless. The Call, if pursued, will begin to take the pre-hero out of their state of comfort and innocence. The Fool is the precursor to the hero before they have gained the necessary skills and knowledge to overcome the great task. Behind every hero is a history of failure; as it is in failure that one learns. The individual who has never failed has never attempted; and the attempt is the first step. The Great Unknown is the territory that the hero must traverse in order to finally arrive at the heart of the issue. It is representative of all things unfamiliar and potentially uncomfortable. It is in this territory that things of high value may exist; for there is nothing heroic to be done in one’s comfort zone. The Dragon is the high resolution view of the problem, staring the hero in the face. Being the root of the issue, it is the thing that must very clearly be conquered in order to set things right, and to finally put the call to rest. The Hero is the state of character that finally emerges from the battle after having conquered the dragon. This hero is nothing like the youth who answered the call long before; and the world has been made into a better place because of their heroic actions. When we traditionally think of a hero, we may envision a comic book character, or the protagonist of a fantasy novel. Though these images certainly epitomize what it is to be heroic in many circumstances, they tend to neglect to acknowledge the opportunities for heroism that present themselves to all of us in everyday life. In this sense, the most daunting task that needs to be addressed in your life is your best opportunity to be the hero of your story. Once you take up that cup, not only will it transform you for the better; but it will also give you a chance to share the success with the community around you.

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.

Mozart’s Sinfonia concertante for Violin and Viola is one of the most beloved among the composer’s orchestral works by connoisseurs, professional musicians, and occasional concertgoers alike. It is Mozart at his most charming and engaging. Like all of his music in every medium, it clearly projects a sense of characters engaged in a lively interaction. In this case, the two soloists interact as two dear, but slightly competitive friends, sometimes playing, sometimes commiserating, but always thoroughly enjoying each other’s company and delighting all of their other friends.

Nabucco was composed at a difficult juncture in Verdi’s life. Only eighteen months earlier his wife, Margherita, had died. Her death was preceded in the previous two years by the deaths of two of their children. At one point in 1840 he had gone so far as to renounce composition altogether. Even so, he continued at least to tinker with previously successful works.
until the dam burst in 1842 with the premiere of *Nabucco* to immediate acclaim. The next sixteen operas followed at the pace of about one every nine months.

The opera is a political and love story set against the backdrop of the Jewish exile in Babylon at the hands of the title character, known better to English-speaking audiences as Nebuchadnezzar. “Va pensiero,” a chorus sung in the opera by Hebrew slaves, has enjoyed lasting fame. Its popularity was likely connected with the ongoing—at the time—struggle for Italian unity. It was sung spontaneously by crowds along the route of Verdi’s funeral procession in Milan, and is yet regarded as a quasi anthem of the Italian people. The lyrical melody at the center of the overture is a version of this much-loved chorus.

**About the Soloists**

**Svend Rønning**, violin, is Chair of the Faculty of Stringed Instruments and Professor of Music at Pacific Lutheran University. He studied violin with Ann Tremaine at Pacific Lutheran University and with Syoko Aki, Sidney Harth and Jaap Schröder at Yale University, where he earned his Doctor of Musical Arts degree. Svend is a founding and former member of the Rivanna String Quartet, in residence at the University of Virginia and is currently Artistic Director of the Second City Chamber Music Series, Tacoma’s award-winning producer of classical chamber music. Dr. Rønning serves as Concertmaster of the Tacoma Symphony and has served previously as Concertmaster for the Charlottesville Symphony, the San Jose Symphony, the Spoleto Chamber Orchestra, and the Tacoma Opera Orchestra.

**Betty Agent**, viola, is an Affiliate Artist at PLU where, in addition to her Regency String Quartet duties, she teaches viola. An active chamber music player, Ms. Agent has performed in the Governor’s Chamber Music Series, the Second City Chamber Series and the Auburn Symphony Chamber Music Series. Ms. Agent has appeared as soloist with the Pacific Lutheran University Symphony Orchestra and the Auburn Symphony. She is currently Assistant Principal Viola of the Pacific Northwest Ballet Orchestra and Principal Viola of the Auburn Symphony. Ms. Agent works in all the major recording studios in Seattle, playing for film scores and video games. She was able to combine her love of chamber music and the great outdoors when she joined the Beau Quartet in 2004 and 2005, presenting concerts for the Canyon Expedition River Rafting Trip in the Grand Canyon. While we hope that Professor Agent will grace our stage again in the future, tonight is her last performance with the PLUSO as a faculty member. The Members of the PLUSO express their congratulations and send their best wishes with her into the next great adventure.

**About the Conductors**

**Jeffrey Bell-Hanson** is in his seventeenth season as Music Director of the PLU Symphony Orchestra and Professor of Music. 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.

**Hannah Gorham** is a senior music education major and anthropology minor at PLU. She currently studies violin under the instruction of Svend Rønning and has enjoyed performances as a violinist with the PLUSO, PLU opera and theatre productions, and in musical theatre throughout the Seattle area. Hannah served as music director for Night of Musical Theatre at PLU in 2017 and is excited to be in the role again for NoMT 2019, happening in May of this year. She would like to thank Dr. Bell-Hanson and the exceptional musicians of the PLUSO for their support in this concert program.
University Symphony Orchestra
2018-2019
Jeffrey Bell-Hanson, Conductor
(Listed alphabetically by section)

Flute/Piccolo
Paige Balut
Meagan Gaskill*
A J Moore
Ashley Neufeld

Oboe/English Horn
Marissa Dallaire*
Kayleigh Peterson
Sarah Seeman

Clarinet
Daniel Aliment*
Melanie Barndt

Bassoon
Dylan Cummins
Thomas J. Mallos*

Contrabassoon
Julia Jingco

Trombone
Abigail Dean
Ben Woodbury*

Bass Trombone
Andrew Ringle

Tuba
Ellison Roycroft

Timpani/Percussion
Paige Balut
Jordan Bluhm
Josh Hansel
Quinn Rasmussen
Eric Zabala*

Keyboard
Julie Chu

Harp
Alec Sjöholm

Violin
Bryn Benson
Samuel Bies
Julie Chu
Jeeny Chung
Marley Cochran
John Edward Dinglasan
Kristen Edwards
Leah Foster-Koth
Hannah Gorham**
Kristina Inghram
Mark Jasinski©
Hannah Jeffries
Alexander Johnson**
Carl Johnson
Arthur Keast
Megan LeDuc
Hudson Link
Erika Niemoller
Hannah Pena-Ruiz
Erika Query**
Cherish Scheidhauer
Kate Schneider**
Kailee Shiraishi
Jessica Yan
David Yi
Anita Zeng

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

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

* Principal or Co-principal
** Concertmasters
© Community Member

Orchestra Librarian,
Kailee Shiraishi
Logistics Manager,
Thomas J. Mallos

Please join the
Pacific Lutheran University Symphony Orchestra,
and the University Singers for
Between Earth and Heaven II
Tuesday May 7 in Lagerquist Concert Hall
Call the PLU Campus Concierge for more information
and ticket availability.
(253) 535-7411
https://www.plu.edu/concierge/
FEBRUARY

2 February, 3pm
WSMTA 4-Piano Benefit Concert, free admission

8 Friday, 6pm
University Wind Ensemble Homecoming Concert

9 Saturday, 7pm
Marine Corps Jazz Orchestra, Eastvold Auditorium, Karen Hille Phillips Center, free admission

10 Sunday, 3pm
Artist Series: Zach Lyman, Trumpet & Paul Tegels, Organ

15 Friday, 6pm
Andrew Cooperstock Piano Masterclass, free admission

15 Friday, 8pm
Artist Series: Andrew Cooperstock and the Piano Works of Bernstein

22 Friday, 8pm
Showcase Concert, free admission

26 Tuesday, 8pm
Regency Series: Camas Wind Quintet, Jennie Lee Hansen Recital Hall

27 Wednesday, 8pm
Evergreen Experimental Music Ensemble, Jennie Lee Hansen Recital Hall

MARCH

1 Friday, 3:40pm
Artist Series: Jennifer Rhyne, Flute & Cameron Bennett, Piano. Jennie Lee Hansen Recital Hall

1 Friday, 6pm
Artist Series: Nicholas May, Saxophone. Jennie Lee Hansen Recital Hall

1 Friday, 8pm
Regency Series: Regency Jazz Ensemble

2 Saturday, 8pm
Artist Series: Gina Gille & Mark Robbins, Horns

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

6 Wednesday, 8pm
Regency Series: Regency Voices

9 Saturday, 1pm
Guitar Orchestra and Ensemble, free admission

9 Saturday, 5pm
Artist Series: Guitar Faculty Recital

9 Saturday, 8pm
Choral Union. Tickets: $17 general admission; $10 seniors, PLU alumni, and military; $5 PLU community, students & 18 and under

10 Sunday, 3pm
University Wind Ensemble

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

12 Tuesday, 6pm
University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center

14-16 Thursday-Saturday, 7:30pm; and 17 Sunday, 2pm
Masonic. Sweeney Todd. Eastvold Auditorium, Karen Hille Phillips Center

15 Friday, 2pm
Appalachia Piano Trio Masterclass, free admission

15 Friday, 5pm
Artist Series: Appalachia Piano Trio, free admission

16 Sunday, 1pm
Pan Celebration, free admission

19 Tuesday, 8pm
University Symphony Orchestra: Student Showcase

20 Wednesday, 8pm
Artist Series: Dan Senn, Composer & Sound Artist. Jennie Lee Hansen Recital Hall, free admission

21 Thursday, 8pm
Keyboard Students Recital, free admission

APRIL

3 Wednesday, 8pm
Artist Series: Fan Li and Friends Voice Recital, free admission

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

8 Monday, 7:15pm
Cynthia Lawrence & Mark Calkins Voice Masterclass, MBR Room 322, free admission

9 Tuesday, 8pm
University Symphony Orchestra-Tour Preview

14 Sunday, 3pm
The Bach Aria Project, free admission

16 Tuesday, 1pm
Daniel Shapiro Piano Masterclass, free admission

APRIL, Cont.

16 Tuesday, 8pm
Early Music Concert, free admission

18 Thursday, 6:30pm
PLUtonic/HERmonic, MBR Amphitheater, free admission

24 Wednesday, 8pm
Keyboard Students Recital, free admission

25 Thursday, 8pm
University Singers and University Men’s Chorus, free admission

26 Friday, 3:40pm
Artist Series: Lark Powers & Ricardo de la Torre Piano Duo, free admission

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

27 Saturday, 3pm
Piano Recital: Students of Oksana Ejobkina, free admission

28 Sunday, 3pm
Regency Series: Lyric Brass Quintet

30 Tuesday, 5pm
Saxophone Quartets and Jazz Compos, AUC Cave, free admission

MAY

2 Thursday, 8pm
University Chorale

3 Friday, 6pm
Steel Pan and Percussion Ensembles, free admission

4 Saturday, 3pm
Solvibinden Flute Ensemble, free admission

4 Tuesday, 5pm
Guitar Orchestra and Ensemble, free admission

5 Sunday, 12pm
South Sound Saxophone Ensemble, free admission

7 Tuesday, 8pm
University Symphony Orchestra

9 Thursday, 8pm
University Wind Ensemble

14 Tuesday, 6pm
Chamber Music Kaleidoscope, free admission

14 Tuesday, 8pm
String Kaleidoscope, free admission

15 Wednesday, 8pm
University Concert Band, free admission

18 Friday, 4pm
Forestine Wise Monsen Scholarship Recital, free admission

18 Saturday, 3pm
Consortium Amici. Jennie Lee Hansen Recital Hall, free admission

18 Saturday, 8pm
Choral Union. Tickets: $17 general admission; $10 seniors, PLU alumni, and military; $5 PLU community, students & 18 and under

19 Sunday, 3pm
Composers Forum, free admission

19 Sunday, 5:30pm
Songwriters Workshop. Jennie Lee Hansen Recital Hall, free admission

22 Wednesday, 7:30pm
Artist Series: Fan Li Voice Recital, free admission

23 Thursday, 8pm
Choir of the West Tour Preview

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To Order Tickets:
On Line: http://www.eventbrite.com/e/pacific-lutheran-university-8233045043
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: ADULT: $25; SENIOR CITIZENS (65+): $20; MILITARY, PLU ALUMNI & PLU COMMUNITY; FREE TO PLU 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 March 26, 2019)