

**University Symphony Orchestra
& University Singers**
Between Earth and Heaven II (Season Finale)

Tuesday, May 7, 2019 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
& University Singers**
Between Earth and Heaven II (Season Finale)

Dalton Best, *conductor*
Carl Johnson, *conductor*
Erika Query, *conductor*
Jeffrey Bell-Hanson, *conductor*
Richard Nance, *chorus master*

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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 performance.
Use of cameras, recording equipment and all electronic devices is not permitted in the concert hall.

PROGRAM

Rosamunde Overture, op. 26 **Franz Schubert (1797-1828)**

Carl Johnson, *conductor*

Karelia Suite, op. 11 **Jean Sibelius (1865-1957)**

Intermezzo
Ballade
Alla Marcia

Dalton Best & Erika Query, *conductors*

∞ *INTERMISSION* ∞

The Planets **Gustav Holst (1874-1934)**

Mars, the Bringer of War
Venus, the Bringer of Peace
Jupiter, the Bringer of Jollity
Uranus, the Magician
Neptune, the Mystic

Program Notes

Franz Schubert was more in demand as a composer in the early 1820's than perhaps at any other time in his career. In 1820 he wrote an extensive score for *Die Zauberharfe*, a melodrama in which a principal character was Rosamunde. Just a few years later he was commissioned to produce incidental music for the play, *Rosamunde*, by Helmina von Chézy, and given very little time in which to complete the project. In order to meet the tight deadline he borrowed pre-existing music from a number of other compositions in his catalog, including perhaps, the overture to the first act of *Die Zauberharfe*. When the overture was published, it was under the title of the second play, even though it originated in the first. Whatever the most appropriate title, the overture displays Schubert's gift for both melody and drama. Accordingly, it has become one of his most performed concert works.

Jean Sibelius was raised as a Swedish speaker, as were many of his Finnish countrymen of the same generation. It was only during travels to Vienna where he met Aino, his future wife, when he began to discover a sense of his real Finnish heritage. When he returned from Vienna he undertook a study of the language, literature, and folk culture of the Finnish people. Karelia was a region with the reputation of having most clearly preserved this heritage. At the time it was actually part of Russia. Nevertheless, Sibelius eventually traveled there, spoke to the peasants, and collected folk songs from some of the best-known folk singers. The suite doesn't feature any of those tunes directly. Yet it still captures the spirit of the place where so much Finnish history and culture had been established.

The Planets is a set of seven character pieces that correspond to the known planets in the solar system at the time of its composition (1914-1916), save one – Earth. Gustav Holst was indulging yet another of the things that fascinated him as a gentleman-scholar in the late Victorian mode. He was an accomplished composer and musician, a schoolmaster, he studied Sanskrit poetry in order to explore his fascination with Hindu culture and philosophy, and obviously had at least a passing interest in astronomy. The characters evoked in each movement of this suite are suggested by their subtitles. They seem in some cases as much connected to ancient Greek and Roman mythology as they are to nineteenth-century science.

There is little hint in Holst's notes about the work that it was in any way connected to current events. Yet, having been composed on the cusp of World War I, it is hard not to hear echoes of its anticipated terrors in the first movement, and a hoped-for peace in the second. The unaccompanied wordless women's voices that end the suite represent a particularly interesting choice. One might speculate that Holst imagined a journey out toward the unknown where our human voices would drift out into the void.

The music employs a favorite technique of the composer – the juxtaposition of multiple tonalities at once. In each case they are chosen so as to complement each other without clashing. Melodic lines seem to run in parallel, but distinct paths, just as the planets circle the same star without colliding.

The PLUSO has prepared five of the seven movements for this performance, a reflection only of the limitation of rehearsal time in a very busy season. All the members of the orchestra wish to thank the members of the University Singers and their conductor, Richard Nance, for their collaboration and expert music making.

About the Conductors

Dalton Best is a senior music education major, concentrating in instrumental band. While at PLU, Dalton has participated in a number of ensembles, including the University Wind Ensemble, the Wind Ensemble Saxophone Quartet, the PLU Saxophone Ensemble, the PLU Concert Band, the South Sound Saxophone Ensemble, and the Knight's Chorus. Dalton will be student teaching in the Fall semester at Lakota Middle School with Mr. Shawn Roller in Federal Way. Post-graduation, Dalton hopes to work in a general music or middle school classroom and also wants to work on cars.

Carl Johnson is a senior music education major at PLU. He has been part of the Skagit Valley Orchestra and is currently with the University Symphony Orchestra and conducting them for the second time. He has been a composer and music director for *Shatter'd*, *Powerless A Music Revue*, *Romeo & Juliet*, and *Constellations*, while also writing music for three different podcasts, and recently premiering his most recent work, *From the Eyes of a Child*. His hopes for the future are to become a full time orchestra teacher and a composer on the side, writing his own music and taking commissions wherever he can.

Erika Query is a senior music education major with concentrations in orchestra and band. Her major instrument is the violin; however, she has performed in wind bands since middle school. While at PLU, Erika has participated in a number of ensembles, including the University Symphony Orchestra, Concert Band, and the University Singers. Erika teaches in the Bellarmine Preparatory School system and is the head teacher for the St. Nicholas Catholic School beginning band. She also runs her own private violin studio that teaches students all across the South Sound and of all ages. Erika will complete her student teaching next semester at Mount Baker Middle School and Auburn Riverside High School orchestra program with Melissa Wharton. She hopes to work in a general music classroom in the future.

Jeffrey Bell-Hanson is in 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 is currently serving as President of the College Orchestra Directors Association. 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.

Richard Nance is Director of Choral Activities and conductor of the Choir of the West, University Singers, and Choral Union at Pacific Lutheran University. Nance's choirs have been regularly selected to perform at conferences of the American Choral Directors Association (ACDA) and the National Association for Music Education. Most recently Choir of the West appeared at the 2018 ACDA Northwestern Division Conference, and the choir gave highly acclaimed performances at the 2013 ACDA National Conference, held in Dallas. Choir of the West was one of two headliner choirs at the 2015 National Collegiate Choral Organization Conference, where the choir was guest conducted by Simon Carrington. Nance's choirs have toured Europe on several occasions and have won top awards at the Harmonie Festival, Florence International Choral Festival and the Anton Bruckner Choir Competition. His choirs have regularly given premiere performances of important new works, including the North American premieres of Sven David Sandström's *Matthauspassion* and the *Nordic Light Symphony* by Ēriks Ešņvalds. Dr. Nance has published choral works with Walton Music, Hinshaw Music and Colla Voce Music. In 2002, Nance was selected to write the prestigious Raymond Brock Memorial Composition for the American Choral Directors Association. In 2011 and 2013 was awarded the American Prize for choral conducting, and he has received leadership awards from the Washington State and Northwestern Division chapters of ACDA.

University Symphony Orchestra

Jeffrey Bell-Hanson, *conductor*

(Strings listed in seating order, all others 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/Bass Clarinet

Daniel Aliment*
Melanie Barndt
Abigail Shedd
Dru Wickenkamp

Bassoon

Dylan Cummins
Avery Floyd
Julia Jengco

Contrabassoon

Thomas J Mallos*

Horn

Sophie Apgar
Elena Bauer
Ben Johnson*
Wyatt Loranger
Kaitlyn Stabell
Serena Stieglitz

Trumpet

Kyle Doughton*
Devin Morris
Ava Schellenberger
Darek Solomon

Trombone

Abigail Dean
Ben Woodbury*

Bass Trombone

Andrew Ringle

Tenor Tuba

Pablo Hernandez

Tuba

Ellison Roycroft

Timpani/Percussion

Paige Balut
Jordan Bluhm
Luke DeDominces
Quinn Rasmussen
Eric Zabala*

Celesta

Julie Chu

Organ

Julie Landes

Harp

Alec Sjöholm

Violin I

Hannah Gorham**
Kate Schneider**
Anita Zeng
Kailee Shiraishi
David Yi
Cherish Scheidhauer
Jeeny Chung
Erika Niemoller
Julie Chu
Bryn Benson
Hannah Pena-Ruiz
John Edward Dinglasan
Mark Jasinski©

Violin II

Erika Query**
Alexander Johnson**

Carl Johnson

Arthur Keast
Marley Cochran
Kristina Inghram
Samuel Bies
Megan LeDuc
Hudson Link
Jessica Yan
Leah Foster-Koth
Kristen Edwards

Viola

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

Cello

Darren Williams*
Jensen Lees
Kaitlynn Turner©
Jacob Chung
Alec Sjöholm

Bass

Emily Fields*
James Waltz*
Kaia Malone

* Principal or Co-principal

** Concertmasters

© Community Member

Orchestra Librarian, Kailee

Shiraishi

Logistics Manager, Thomas J.

Mallos

<https://www.plu.edu/symphony/>

University Singers

Richard Nance, *conductor*

Soprano 1

Daylyn Carrigan
Jessica Furnstahl
Marissa Moultrie
Stephanie Pfundt
Kristin Sorensen
Jessica Swanson
Savannah Truluck

Soprano 2

Rosemary Bennett
Joy Edwards
Dominique Hart
Jacqueline Jackson
Whi Jung
Julie Landes
Erica Lee
Sarah Nelson
Helen Plotkin
Caitlin Sarwono
Hailey Wharton

Alto 1

Amanda Ades
Kelli Bower
Jeeny Chung
Olivia Gray
Kate Lychik
Emily Miller
Janelle Purser
Rhyonna Rosales
Erika Query
Lily Wecks

Alto 2

Yuliya Borenko
Maddie Dever
Skye Gibbs
Hannah Gorham
Emily Groseclose
Colby Handley
Teresa Keck
Eunice Valcourt



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