University Symphony Orchestra

Finding Voice

Tuesday, October 8, 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

Slavonic Dance, op. 46, no. 8 .................................................................Antonín Dvořák (1841-1904)

“Thema and Finale” .................................................................................... Antonín Dvořák
from Symphonic Variations, op. 78

Symphony No. 3 in C Minor ................................................................. Florence Beatrice Price (1887-1953)
    Andante-Allegretto
    Andante ma non troppo
    Juba: Allegro
    Scherzo: Finale

The performance tonight of Florence Price’s symphony is presented with thanks to the late Dr. Rae Linda Brown, former Provost at PLU, and prominent and pioneering Price scholar. We dedicate this performance to her memory.
Program Notes

The program tonight, *Finding Voice*, is so titled because it includes the music of two composers who are important to the creation of an American musical identity, albeit in somewhat different ways. When Antonín Dvořák was invited to come to the United States in 1891 to lead the New York Conservatory of Music, one of his charges was to help Americans discover their own musical voices. While this move betrayed what many have perceived as an historic cultural inferiority complex, the choice of this composer was not unreasonable. He had become famous by putting forward his own Bohemian musical heritage with the composition and publication of his *Slavonic Dances*. The hope was that he could encourage the nascent American musical community to follow a similar path. And so he did, by commending to us especially our African-American and Native American musical cultures, both in words and through some of his most beloved pieces.

The two works excerpted for this performance are not among his “American” pieces. However, the *Slavonic Dance No. 8* is representative of the work that persuaded his American benefactress, Jeanette Thurber, to invite him to come to New York. The *Theme and Finale* of his set of symphonic variations is a melding of the folk-like style that suffused much of the composer’s work with the symphonic language of the more broadly defined Western classical style.

**Florence Beatrice Price**, like most American composers of her generation and the previous one, was a pioneer on the frontier of Western musical culture. Price was pioneering on two fronts, both as a woman and as an African-American. Born in 1887, she had come along early enough to have studied with some of the first generation of American symphonists, including George Chadwick. Yet she arrived late enough to have been part of the great migration of African-Americans from the south (Arkansas in her case) to cities in the North (Chicago for Price) where they hoped to find greater opportunities, and more freedom to pursue them. In her case, at least musically, she found those opportunities. She had received enough good training from her mother to get her to the New England Conservatory at the age of sixteen. She earned artist diplomas as both an organist and pianist, and subsequently held teaching jobs in Atlanta and in Arkansas.

She had already experienced some success as a composer by the time she moved to Chicago in 1927. So it did not take her long to make connections at the Chicago Conservatory and the Chicago Musical College. Her first symphony, in E minor, won first prize in the Wanamaker competition in 1932, and was subsequently premiered by the Chicago Symphony Orchestra with Frederick Stock conducting.

*Symphony No. 3 in C Minor* was a Depression-era work commissioned by the Works Progress Administration, completed in 1940. Like so much of WPA-commissioned art, it celebrates American culture in vivid, colorful, and often sentimental ways. The orchestration displays the composer’s penchant for rich, thick harmonies and darker timbres. The music is suffused throughout with elements of African-American music. Most obviously, the third movement is titled for a dance (Juba) that originated in the fields in the south. The ragtime-like character of this dance is juxtaposed with slower, steamier tango-like sections. The overall form of the symphony is conservative, mostly following a Haydn-esque plan. The second movement is stately and sentimental. The first, while clearly based on a dance rhythm, is framed by a dark, almost ominous opening statement in the brass. That statement returns occasionally in this movement, and significantly, at the end of the scherzo finale.
Dr. Rae Linda Brown earned her B.S. in music education from the University of Connecticut, a M.A. in African-American Studies, and a Ph.D. in musicology from Yale University. She held full-time faculty and administrative positions at the University of Michigan and the University of California, Irvine. From 2008-16 Rae Linda served as associate provost for undergraduate education and held the faculty position of professor of music at Loyola Marymount University, Los Angeles. In August 2016, she began a new position as provost and senior vice president for academic affairs at Pacific Lutheran University. Her focus was on student access, diversity, increased service to students and continued academic excellence at PLU.

Dr. Brown was a highly respected and influential scholar of American and African-American music. Her work of edited scores of Florence B. Price, the first African-American female composer to have had a symphonic composition performed by a major orchestra, and published editions of Price’s music have been performed by numerous ensembles and artists in the United States and abroad. Among her many achievements and awards, Rae Linda received the first Willis Patterson Research Award by the African-American Art Song Alliance in February 2017.

In tribute to Rae Linda’s legacy of care for students, especially those first in their family to attend college, PLU has established the Dr. Rae Linda Brown Access Scholarship. The university has also created an annual forum for displaying and sharing student research named in Dr. Brown’s honor, the Dr. Rae Linda Brown Undergraduate Research Symposium.

About the Conductor

Jeffrey Bell-Hanson is in his eighteenth season as Music Director of the PLU Orchestra and Professor of Music in 2019. 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.
University Symphony Orchestra  
2019-2020 
Jeffrey Bell-Hanson, conductor  
(Strings listed in seating order, all others listed alphabetically by section)  

Flute  
Paige Balut*  
Eva Reutercrona  
Sarah Hatcher  
Cassie Duren  

Oboe/English Horn  
Kayleigh Peterson*  
Lydia Robinson Baduria  

Bassoon  
Thomas J. Mallos  
Dylan Cummins  

Clarinet  
Kendra Reeve*  
Olunia Palenga  

Bass Clarinet  
Ian Lindhartsen  

Horn  
Ben Johnson*  
Sophia Apgar  
Kaitlyn Stabell  
Kirsten Cie Monk  

Trumpet  
Darek Solomon*  
Jessa Delosreyes  

Trombone  
Abigail Dean*  
Jakob Johnson  
Angel Steele  

Tuba  
Niko Woodin

Percussion  
Eric Zabala*  
Jordan Bluhm  
Josh Hansel  
Henry Hossmer  
Quinn Rasmussen  

Keyboard  
Henry Hossmer  

Harp  
Alec Sjöholm  

Violin I  
Alexander Johnson*  
Marley Cochran  
Kailee Shiraishi  
Arthur Keast  
Jeeny Chung  
Julie Chu  
Cherish Scheidhauer  
Hudson Link  
Hannah Pena-Ruiz  
Joy Edwards  
Mark Jasinksii©  

Violin II  
Naomi Southard*  
Joy Han  
Megan LeDuc  
Jessica Yan  
John Edward Dinglasan  
Ashley Fletcher  
Samuel Bies  
Leah Foster-Koth

Viola  
Abbie Foulon*  
Noatak Post  
Marilyn Willis  
Kathryn Andersen  
Ariel Johnston  
Berkeley Price  
Kayla Suffia

Cello  
Darren Williams*  
Kyle Siemens  
Madelynne Jones  
Jensen Lees  
Alec Sjöholm  
James Waltz*  
Paul Duncan  
Brianna Mears  
Alexia Castillo  
Kaia Malone  
William Maxfield  

* Principal or Co-principal  
© Community Member  

www.plu.edu/symphony

Want to skip the line at the door?  
Tickets are available for purchase online up to two hours prior to each ticketed performance.  
Visit www.plu.edu/music/calendar prior to any event to purchase your tickets ahead of time.  
Simply select the event you’d like to attend and click “Buy Tickets” to visit the event ticketing page on www.eventbrite.com.  
The Campus Concierge can also be reached by calling 253-535-7411 for phone sales.
### Fall Events at Pacific Lutheran University

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

#### SEPTEMBER

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>15 September 3pm</td>
<td>Regency Series: Regency Jazz Ensemble</td>
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<tr>
<td>22 September 3pm</td>
<td>Richard D. Moe Organ Recital Series: Paul Tegels, University Organist</td>
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<tr>
<td></td>
<td>Tickets: $17 general admission; $10 Senior Citizen (60+), Military,</td>
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<td></td>
<td>Alumni, PLU Community; $5 PLU students &amp; 18 and under</td>
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<tr>
<td>29 September 3pm</td>
<td>Artist Series: Early Music Concert</td>
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#### OCTOBER

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<tr>
<th>Date</th>
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<tbody>
<tr>
<td>5 October 8pm</td>
<td>Regency Series: Regency Voices</td>
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<tr>
<td>6 October 3pm</td>
<td>Artist Series: Erik Steighner, Saxophone</td>
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<tr>
<td>8 October 8pm</td>
<td>University Symphony Orchestra</td>
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<tr>
<td>11 October 12pm</td>
<td>Orchestra Festival concert, free admission</td>
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<tr>
<td>12 October 5pm</td>
<td>Artist Series: Jason Gilliam, Euphonium</td>
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<tr>
<td>13 October 3pm</td>
<td>University Wind Ensemble</td>
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<tr>
<td>13 October 8pm</td>
<td>Regency Series: Regency String Trio. Jennie Lee Hansen Recital Hall</td>
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<tr>
<td>20 October 3pm</td>
<td>Richard D. Moe Organ Recital Series: Bruce Neswick, Organist</td>
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<tr>
<td></td>
<td>Tickets: $17 general admission; $10 Senior Citizen (60+), Military,</td>
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<td></td>
<td>Alumni, PLU Community; $5 PLU students &amp; 18 and under</td>
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<tr>
<td>22 October 8pm</td>
<td>Tuesday and 23 Wednesday, 8pm. Choral Concert</td>
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<tr>
<td>27 October 5pm</td>
<td>Regency Series: Lyric Brass Quintet</td>
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#### NOVEMBER

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<tr>
<th>Date</th>
<th>Event</th>
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<tr>
<td>2 November 1pm</td>
<td>Regency Series: Camas Wind Quintet. Jennie Lee Hansen Recital Hall</td>
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<tr>
<td>5 November 8pm</td>
<td>University Symphony Orchestra</td>
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<tr>
<td>6 November 8pm</td>
<td>Music of Norway: Knut Vaage &amp; the Valen Piano Trio. Scandinavian</td>
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<td>Cultural Center, Anderson University Center</td>
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<tr>
<td>8 November 8pm</td>
<td>University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center</td>
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<tr>
<td>9 November 3pm</td>
<td>PLUtonic/HERmonic. Eastvold Auditorium, Karen Hille Phillips Center</td>
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<tr>
<td>9 November 8pm</td>
<td>Choral Union. Tickets: $17 general admission; $10 Senior Citizen (60+), Military, Alumni, PLU Community; $5 PLU students &amp; 18 and under</td>
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<tr>
<td>14-16 November 7:30pm-17 November 3pm</td>
<td>Leopold Janáček's The Cunning Little Vixen. Eastvold Auditorium, Karen Hille Phillips Center. Tickets: $17 general admission; $10 Senior Citizen (60+), Military, Alumni, PLU Community; $5 PLU students &amp; 18 and under</td>
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<tr>
<td>21 November 8pm</td>
<td>Keyboard Students Recital, free admission</td>
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<tr>
<td>22 November 8pm</td>
<td>Steel Band &amp; Percussion Ensembles, free admission</td>
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<tr>
<td>23 November 3pm</td>
<td>Woodwind Students Recital, free admission</td>
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<tr>
<td>23 November 4:30pm</td>
<td>Brass Students Recital, free admission</td>
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#### NOVEMBER, Cont.

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<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>23 November 4:30pm</td>
<td>Brass Students Recital, free admission</td>
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<tr>
<td>24 November 3pm</td>
<td>University Wind Ensemble</td>
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<tr>
<td>24 November 8pm</td>
<td>Guitar Orchestra and Ensemble, free admission</td>
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#### DECEMBER

**O Nata Lux, A PLU Christmas Concert**

Tickets go on sale Monday, November 4

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<tr>
<th>Date</th>
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<tbody>
<tr>
<td>3 December 5:30pm</td>
<td>Saxophone Quartets &amp; Jazz Combos. The Cave, Anderson</td>
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<tr>
<td>6 December 8pm</td>
<td>Piano Ensemble, free admission</td>
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<tr>
<td>7 December 12pm</td>
<td>Sølvvinden Flute Ensemble, free admission</td>
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<tr>
<td>8 December 7pm</td>
<td>University Wind Ensemble</td>
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<tr>
<td>10 December 6pm</td>
<td>Chamber Music Kaleidoscope, free admission</td>
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<tr>
<td>10 December 8pm</td>
<td>String Kaleidoscope, free admission</td>
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<tr>
<td>11 December 8pm</td>
<td>University Concert Band, free admission</td>
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<tr>
<td>12 December 8pm</td>
<td>Sounds of Christmas, featuring the University Singers and Knights</td>
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<td>Chorus</td>
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<tr>
<td>15 December 5:30pm</td>
<td>Songwriters Workshop. Jennie Lee Hansen Recital Hall, free admission</td>
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<tr>
<td>15 December 8pm</td>
<td>Composers Forum, free admission</td>
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<tr>
<td>17 December 5pm</td>
<td>Consonare Amici. Jennie Lee Hansen Recital Hall, free admission</td>
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#### JANUARY

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<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>11 January 5 and 6:30pm</td>
<td>Northwest High School Honor Band, free admission</td>
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<tr>
<td>20 January 5pm</td>
<td>PLU Honor Orchestra for Strings, free admission</td>
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**To Order Tickets:**


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 (60+), 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/](http://www.plu.edu/music/calendar/) (updated October 4, 2019)