

**University Symphony Orchestra**  
*Renewal*

Tuesday, October 5, 2021 at 8pm  
Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University  
School of Arts and Communication / Department of Music presents

**University Symphony Orchestra**  
*Renewal*

Jeffrey Bell-Hanson, *conductor*

Tuesday, October 5, 2021 at 8pm  
Lagerquist Concert Hall, Mary Baker Russell Music Center

Welcome to Lagerquist Concert Hall.

**Masks must be worn at all times while indoors and for the duration of the performance.**  
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**

Welcome, in person and virtually, to Lagerquist Concert Hall for our first concert performance of the 2021-2022 season. This program marks the first concert appearance of the PLU Symphony Orchestra since December 2019. Last season we were comprised of strings only. It's with a great deal of excitement that we welcome back our woodwind, brass, and percussion sections. We enjoyed last season exploring a different type of literature, and many composers who were new to us. We will continue that kind of programming this year even as we return to some works from the traditional symphonic canon. The November concert, for example, will include a strings-only work by a relatively young composer who has gained wide recognition in recent years, Jessie Montgomery. Tonight we celebrate our symphonic return with works by Beethoven and a living American composer, Adolphus Hailstork.

**Celebration! ..... Adolphus Hailstork (b. 1941)**

**Symphony No. 8 in F Major, op. 93..... Ludwig van Beethoven (1771-1829)**

*Allegro vivace e con brio*  
*Allegretto scherzando*  
*Tempo di Menuetto*  
*Allegro vivace*

## Program Notes

### Adolphus Hailstork, *Celebration!*

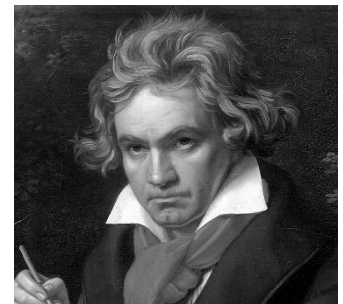


In 1974 a relatively young Adolphus Hailstork received his first major orchestral commission, which is not to say that he was unknown at the time. The thirty-three-year-old composer had studied composition in the 1960s at Howard University, at the American Conservatory in France (with Nadia Boulanger), and at Michigan State University. He had already held teaching positions at both Michigan State and Youngstown State University in Ohio. His master's thesis composition, *Statement, Variations and Fugue*, had been performed by the Baltimore Symphony Orchestra, and he was already a recipient of the Ernest Bloch Award for his choral and band compositions. But this commission came from J.C. Penney, then one of the country's retail giants. The company had undertaken to give an extensive collection of American music to schools across the United States in celebration of the upcoming bicentennial. The rectangular box from Penney's would become a familiar sight in music rooms at schools of all levels for the next couple of decades. It contained lots of Americana, much of it historic literature. Yet there were also a few commissioned works, like this one by Hailstork. The boxes have gradually disappeared into the dustbin of history, along with a lot of the music contained in them. Yet there were a few gems for which we should continue to thank the Penney company, including this work.

Its sound immediately reflects its title, and the country for which the celebration was to be held. The colorful orchestration, the slightly off-kilter rhythm, the multiplicity of keys all sounding simultaneously, and the bold sweeping gestures that mark so many of its phrases all seem appropriate for a big, diverse, multi-cultural, and energetic nation. Harmonies can be clearly distinguished, but are never allowed to settle into complete unity. This is music that, from the very first notes, is perpetually in transition, on its way to becoming something else.

### Ludwig van Beethoven, *Symphony No. 8 in F Major, op. 93*

Though it is the penultimate completed symphony by Beethoven, the *Eighth* is a work from the middle of his three stylistic periods. It was composed in 1812, right after the larger *Seventh Symphony*, and a dozen years before he would write his final complete symphonic work, the *Ninth*. The music he would write during the final period would be introspective, experimental, and often suffused with profundity. By any measure it was far from the composer's roots in the eighteenth-century Viennese style. It seems appropriate, then, that Beethoven would cap the already highly individualist explorations of his middle period with a seemingly light-hearted bow to those roots.



Several characteristics of this symphony indicate that the composer intended to reference the symphonies of the previous century. It's length—about twenty-eight minutes—is roughly that of a late symphony of his predecessor and mentor, Josef Haydn. By contrast, the seventh symphony, composed almost at the same time, was ten or twelve minutes longer. The third symphony, a work composed near the beginning of this middle period, had broken ground for its length of over fifty minutes. The outer two movements are notably light-hearted. Beethoven was not known as a melodist, but he seems to have gone out of his way to begin the opening movement with a theme that recalls the *galant* style of the previous century. The final movement is atypical in his use of a playful rondo form. It was not unusual in his piano concertos, but runs counter to his symphonic practice.

Even more unusual is the third movement. Following Haydn's example, Beethoven always included a dance movement in his symphonies, the third in all but the ninth symphony. Haydn, Mozart, and almost all of their contemporaries had cast these movements as minuets, a courtly triple-meter dance that generally provided the "comic relief," or at least a few moments of relaxed tension compared to the often more reflective, profound, or triumphant music heard in the other movements. In Beethoven's practice these movements turned into up-tempo scherzos, and were often the most exuberant points in the symphony—in all but this single work. In the eighth symphony alone, Beethoven returns to the convention of a danceable, relaxed, and jocular bit of party music in the third movement. The second movement is perhaps even more of a throwback, albeit not as obvious to the listener as to the musicians. It is a slow, somewhat playful allegretto written in a type of rhythmic notation that was common in the mid-eighteenth century, but which had mostly fallen out of favor by the early nineteenth. (This old style of writing elicits an almost congenital discomfort in the twenty-first century musician.)

Despite all of these nods to the past, the composer filled the eighth symphony with many of the techniques that had struck listeners as startling, cacophonous, and even subversive in earlier works like the third symphony. Beethoven is constantly subverting the meter in the first movement. He embarks on twisted and unpredictable harmonic pathways. He jars the listener with sudden dynamic shifts, and laps new phrases over the ends of old ones in ways that often seem impetuous or haphazard. Yet he does all of this with the refined skill and sophistication gained in a decade that saw the composition of some of his best-loved works, like the third, fifth, sixth and seventh symphonies, piano concertos three through five, *Fidelio*, the Waldstein and Kreutzer sonatas, and the Rasumovsky quartets. For Beethoven, who is uniquely significant as a transitional figure between the eighteenth and nineteenth centuries, the *Symphony No. 8* stands a kind of valedictory statement for the end of the classical era as he stands poised to embark on a new, radical, romantic musical journey.

## University Symphony Orchestra

Jeffrey Bell-Hanson, *conductor*

### Flute

A J Moore\*  
Eva Reutercona  
Blake Leahy, *piccolo*

### Oboe

Kyler Garcia\*  
Skye Gibbs

### Clarinet

Caitlin Collins\*  
Sophia Ramos  
Brooklyn Sudnikovich-Eddy

### Bassoon

Tyler Woo\*  
Rorie Millward

### Horn

Ben Birmingham\*  
Kaitlin Stabell  
Kaila Harris  
Claire Calabrese

### Trumpet

Jess Mason\*  
Chris Hildebrandt  
Brandon Liukkonen

### Trombone

Alana Henerlau\*  
Jakob Johnson

### Bass Trombone

Jerdil Castillo

### Tuba

Ellison Roycroft

### Percussion

Cole Strichertz\*, *timpani*  
Quinn Rasmussen\*  
Josh Hansel  
Kyle Gough  
Ben Helgeson  
TJ Wheeler

### Keyboard

Henry Hossner

### Violin I

Naomi Southard\*  
Joy Han  
Kayden Samanmit  
Marley Cochran  
Cherish Scheidhauer  
Mya Sullivan  
Cora Beeson  
Leah Foster-Koth  
Jessica Yan

### Violin II

Justin Singh\*  
Lydia Downs  
Kirsten Iverson

Joan Fort

Gari Garcia  
Abigail Hall  
Juliana Renteria  
Kyla Rivera  
Elizabeth Bankowski

### Viola

Noatak Post\*  
Abbie Foulon  
Alyson Rake  
Marilyn Willis  
Alex Johnson

### Cello

Madelynn Jones\*  
Gabriella Vera-Kavanaugh  
Nathaniel Bratcher

### Double Bass

Campian Roberts\*  
Lexi Castillo\*  
Madeline Cline  
Molly Bliss  
Kaia Malone  
Taya Lovejoy

\*Section Principal/Co-principal

Lexi Castillo, *librarian*

[www.plu.edu/symphony](http://www.plu.edu/symphony)

*Want to skip the line at the door?*

Tickets are available for purchase online up until the start time of each ticketed performance.

Visit [www.plu.edu/musictickets](http://www.plu.edu/musictickets) prior to any event to purchase your tickets ahead of time.

Simply select the event you'd like to attend and click the "Tickets" button.