

**University Symphony Orchestra**  
*Student Showcase*

Tuesday, March 15, 2022 at 8pm  
Lagerquist Concert Hall, Mary Baker Russell Music Center

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

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*Student Showcase*

Jeffrey Bell-Hanson, *conductor*

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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 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 Student Showcase. This is our opportunity each season to highlight some of the marvelous musical talent from across the Department of Music. Tonight we feature three soloists. Two of them won the opportunity to appear on this program during auditions last November. The third won the Student Showcase audition in 2019, but was unable to do the performance in March 2020 due to the pandemic shut-down. An additional soloist who auditioned last Fall will appear with the University Wind Ensemble in May of this year, and the PLUSO will premiere a new work by a student composer in May as well. Read more about our soloists below.

**Concerto for Alto Saxophone and string Orchestra, op. 109** ..... **Alexandre Glazounov (1865-1936)**  
Benjamin Martin, *alto saxophone*

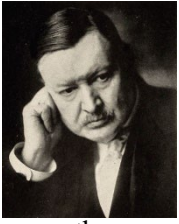
**Concerto for Marimba and String Orchestra** ..... **Eric Ewazen (b. 1954)**  
*I. Andante—Allegro vivace*  
Cole Strichertz, *marimba*

**Three Songs to Poems by Rückert**.....**Gustav Mahler (1860-1911)**  
*Liebst du um Schönheit* ..... arr. Max Puttman  
*Blicke mir nicht in die Lieder*  
*Ich bin der Welt abhanden gekommen*  
Hugh Davis, *baritone*

**Symphony No. 9, op. 95 (“From the New World”)** ..... **Antonín Dvořák (1840-1904)**  
*IV. Allegro con fuoco*

## Program Notes

### Alexandre Glazounov, *Concerto for Alto Saxophone and String Orchestra, op. 109*



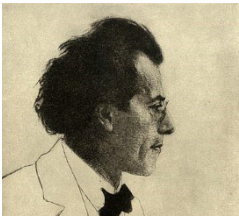
By 1934, when Glazounov wrote his concerto for Alto Saxophone and Strings, he was composing very little. In fact, he had not written much music for decades, though he remained active as a conductor and on various committees in the Soviet Union for special projects like a Beethoven centenary and the professional musicians' union. He was elected director of the St. Petersburg Conservatory in 1905, and remained involved with the school on a continuing basis after the revolution that changed the city's name to Leningrad. His involvement with that institution continued throughout the remainder of his life. He was already in ill health when he wrote this piece, living in Paris with his wife and daughter. In spite of the sparse output of his late years, the concerto is highly polished and tightly woven. It was written in a single movement with a form reminiscent of single movement concerti by Liszt.

### Eric Ewazen, *Concerto for Marimba and String Orchestra*

Though trained in the mid-seventies in atonal and serialist techniques, composer Eric Ewazen quickly returned to an unabashedly tonal language in the eighties. This work, composed in 1999, displays the clear, functional tonal language that is a hallmark of his style. His marimba concerto is dedicated to She-e Wu, who commissioned the work, and has recorded it.



### Gustav Mahler, *Three Songs to Poems by Rückert*



Portrait by Emil Orlik

Between 1901 and 1902, Mahler composed settings for five texts by the early nineteenth-century German poet, Friedrich Rückert. The composer's poignant *Kindertotenlieder* were also settings of Rückert's texts. He personally premiered four of them in orchestral settings in 1905 in Vienna. This collection was not intended by the composer to be a cycle. In fact, the four that the composer premiered were all written in 1901. The fifth, *Liebst du um Schönheit*, ("If You Love for Beauty") was written in the next year, and was never orchestrated by the composer. Max Puttman, who worked for the song's original publisher, did the orchestration. Like many of Mahler's songs, a listener may hear connections to his symphonic works. The most vivid example among the three songs on this program are the moments in *Ich bin der Welt abhanden gekommen* ("I Am Lost to the World").

#### *Liebst du um Schönheit*

If you love for beauty,  
O love not me!  
Love the sun,  
She has golden hair.  
If you love for youth,  
O love not me!  
Love the spring  
Which is young each year.  
If you love for riches,  
O love not me!  
Love the mermaid  
Who has many shining pearls.  
If you love for love,  
Ah yes, love me!  
Love me always,  
I shall love you ever more.

#### *Blicke mir nicht in die Lieder*

Do not look into my songs!  
I lower my gaze,  
As if caught in the act.

I dare not even trust myself  
To watch them growing.

Your curiosity is treason.  
Bees, when they build cells,  
Let no one watch either,  
And do not even watch themselves.  
When the rich honeycombs  
Have been brought to daylight,  
You shall be the first to taste!

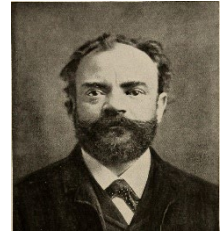
#### *Ich bin der Welt abhanden gekommen*

I am lost to the world  
With which I used to waste much time;  
It has for so long known nothing of me,  
It may well believe that I am dead.  
Nor am I at all concerned  
If it should think that I am dead.  
Nor can I deny it,  
For truly I am dead to the world.  
I am dead to the world's tumult  
And rest in a quiet realm!  
I live alone in my heaven,  
In my love, in my song!

Translations © Richard Stokes, author of *The Book of Lieder* (Faber, 2005)

## Antonín Dvořák, “*Finale*” from *Symphony No. 9 in E Minor, op. 95*

Dvořák’s ninth symphony (at one time known as his fifth) was written in 1893, as he was ending his sojourn in New York. He had been hired by a group of philanthropists whose goal was to help American composers define a truly American style. They believed the Bohemian composer to be just the person for this job because of his success in defining a Bohemian musical identity. This symphony, along with a number of Dvořák’s best loved works, were intended to display American influence through the use and mimicking of Native and African American materials introduced to him mainly by students of color at the conservatory in New York. The *Finale*, in addition to introducing its own stirring themes, prominently reprises themes from both the first and second movements.



*Dvořák as Director of the National Conservatory of Music in New York in 1892*

### About the Soloists

**Benjamin Martin** is finishing his senior year as a music education major at PLU. He is a member of the University Wind Ensemble, Jazz Ensemble, and saxophone studio. As a junior and senior in high school, he placed third at Washington state Solo and Ensemble Contest, and participated in all-state and all-northwest honor bands multiple times. More recently, he was selected to participate in the 2022 Western/Northwestern CBDNA Intercollegiate Band. He will be completing his student teaching at Olympia High School next fall. The Glazounov Concerto is one of his favorite pieces in the saxophone repertoire and he is very excited to perform it with the PLU Symphony Orchestra.

**Cole Strichertz** is a sophomore Music Performance and Religion double major. He began participating in concert bands and private instruction throughout middle and high school in the Enumclaw School District. After exploring several different avenues of percussion performance, he settled on marimba as his primary instrument during his junior year at Enumclaw. Now he studies with Dr. Miho Takekawa in order to become a virtuosic marimba artist. Cole would like to thank his family and friends for supporting him and his parents individually, "Thanks Dad for your unending support of my musical journey, and thanks Mom for being the type of person I want to be when I grow up."

**Hugh Davis** is a dedicated young baritone aspiring to make a career in both opera and art song. He was recently a semi-finalist in the 2021 National Association of Teachers of Singing Competition and a semifinalist in the 2019 James Toland Vocal Arts Competition. While attending PLU Hugh has sung the roles of the Forester in Leoš Janáček's opera *The Cunning Little Vixen*, Dr. Falke in Strauss' *Die Fledermaus*, the Pirate King in Gilbert & Sullivan's *Pirates of Penzance*, and most recently the title role of Julius Caesar in Händel's *Giulio Cesare*. Hugh has performed many times with his hometown's opera company Vashon Opera. There he has sung roles such as Thierry in Poulenc's *Dialogues of the Carmelites*, The Jailor in Puccini's *Tosca*, and Marchese d'Obigny in Verdi's *La Traviata*. Later this year Hugh will perform the role of the Learned Judge in Gilbert and Sullivan's *Trial by Jury* with PLU opera and the role of Vicomte Cascada in Franz Lehár's *The Merry Widow* at Vashon Opera.

### Completing the Student Showcase for 2022

Flutist **A. J. Moore** will perform *Concertino Pastoral* by Philip Wilby with the University Wind Ensemble on Sunday, May 15.

The PLU Symphony Orchestra will premiere a new work, *The Five Stages*, by student composer, **T. J. Wheeler** on Tuesday, May 10.

### About the Judges Panel

**Naomi Fanshier** is an alum of PLU, where she earned her Bachelor of Music degree. Following graduation from PLU, Ms. Fanshier became a freelance clarinetist and saxophonist, playing with the Washington Wind Symphony, Olympia Symphony Orchestra, Bach Fest Orchestra, and many others. She opened her own clarinet and saxophone studio in 2010, where she quickly gained a love of teaching. Ms. Fanshier continued her studies and earned her Master of Music in Orchestral Conducting degree from Messiah University. She is currently serving as Music Department Chair at Northwest University where she conducts the Wind Ensemble, Chamber Orchestra, and NU Symphony Orchestra, and also teaches conducting, music history, and computer notation. Her love of conducting brought her to also serve as the Music Director for the Maple Valley Youth Symphony Orchestra. Ms. Fanshier is also finishing her Doctorate of Music Education at Liberty University.

Pacific Northwest based tenor **John Marzano** frequents operatic, recital and concert stages alike. His expressive “rich tones” have been quoted as “exhibiting what an amazing musical instrument the human voice can be,” (*Tacoma Weekly*). Recently he

won an award from the Metropolitan Opera National Council for the Northwest Region, and advanced to the National Semifinals.

**Dr. Cindy Renander**, clarinetist, performs regularly in the Northwest with many orchestras, ensembles and music festivals. She also teaches at Tacoma Community College. Dr. Renander holds a Doctor of Music and Master's degree from Florida State University, and her undergraduate degree from the New England Conservatory of Music in Boston. She resides in University Place with her husband, conductor John Falskow, and children Karl, Dana and Erin.

### **About the Conductor**

**Jeffrey Bell-Hanson** is in his twentieth season as Music Director of the PLU Symphony Orchestra and Professor of Music. He is a familiar presence in the Pacific Northwest 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 long career as a conductor and scholar. He is a past national 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

Jeffrey Bell-Hanson, *conductor*

## Flute

AJ Moore\*  
Blake Leahy

## Oboe

Kyler Garcia\*  
Skye Gibbs\*

## Clarinet

Caitlin Collins\*  
Sophia Ramos

## Bassoon

Tyler Woo\*  
Rorie Millward

## Horn

Ben Birmingham\*  
Kaitlin Stabell  
Kaila Harris  
Mateo Acuña

## Trumpet

Jess Mason\*  
Jacob Boseley  
Chris Hildenbrand

## Trombone

Alana Henerlau\*  
Jakob Johnson

## Bass Trombone

Jerdil Castillo

## Timpani

Quinn Rasmussen

## Keyboard

Henry Hossner

## Violin I

Naomi Southard  
Marley Cochran  
Kayden Samanmit  
Joy Han  
Kirsten Iverson  
Leah Foster-Koth

## Violin II

Mya Sullivan  
Justin Singh  
Cora Beeson  
Gari Garcia  
Joan Fort  
Lydia Downs  
Kyla Rivera

## Viola

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

## Cello

Madelynn Jones\*  
Nathaniel Bratcher

## Double Bass

Campian Roberts\*  
Lexi Castillo\*  
Madeline Cline  
Taya Lovejoy

\*Section Principal/Co-principal

\*\*PLU faculty member

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.