



# School of Music

## LUCKY 13 Symphony Orchestra

**Huw Edwards, conductor**

FRIDAY, NOV. 15, 2013  
SCHNEEBECK CONCERT HALL  
7:30 P.M.

- Mala Suite* . . . . . Witold Lutoslawski  
Fujarka (Piccolo) (1913–1994)  
Hurra Polka  
Piosenka (Song)  
Taniec (Dance)
- Simple Symphony*, for String Orchestra, Opus 4. . . . . Benjamin Britten  
Boisterous Bourrée (Allegro ritmico) (1913–1976)  
Playful Pizzicato (Presto possibile, pizzicato sempre)  
Sentimental Saraband (Poco lento e pesante)  
Frolicsome Finale (Prestissimo con fuoco)
- “Good Friday Spell” from *Parsifal* . . . . . Richard Wagner  
(1813–1883)
- “Triumphal March” from *Aida* . . . . . Giuseppe Verdi  
(1813–1901)

## SYMPHONY ORCHESTRA

Huw Edwards, conductor

### VIOLIN I

Zachary Hamilton '15,  
concertmaster  
Marissa Kwong '15  
Jonathan Mei '16  
Emily Brothers '14  
Larissa Freier '17  
Sophia El-Wakil '16  
Matt Lam '16  
Linnaea Arnett '17  
Abby Scurfield '16  
Jennifer Henry '14

### VIOLIN II

Clara Fuhrman '16,  
principal  
Rachel Lee '15  
Sophie Diepenheim '14  
Brandi Main '16  
Nicolette Andres '15  
Lauren Griffin '17  
Austin Chikamoto '17  
Sarah Tucker '17

### VIOLA

Elaine Kelly '15,  
principal  
Spencer DeChenne '15  
Max Keyes '14  
Kimberly Thuman '16  
Forrest Walker '17  
Emily Doyle '15  
Sarah Mueller '17  
Liam Horner '16  
Melissa Meharg '17  
Libby Dabrowski '17

### CELLO

Bronwyn Hagerty '15,  
principal  
Faithlina Chan '16  
Will Spengler '17  
Anna Schierbeek '16  
Aidan Meacham '14  
Alana Roth '14  
Georgia Martin '15  
Carolynn Hammen '16

### BASS

Kelton Mock '15,  
principal

### FLUTE and PICCOLO

Whitney Reveyrand '15  
Morgan Hellyer '14  
Megan Reich '17

### OBOE and ENGLISH HORN

Amanda Thompson M.A.T. '14  
Nathaniel Laviste '17  
Lauren Hektner '14

### CLARINET and

### BASS CLARINET

Andrew Friedman '14  
Delaney Pearson '15  
Jenna Tatiyatirairong '16  
Robert Wrigley '15

### BASSOON

Brian Geddes '00  
Cheryl Phillips, guest

### FRENCH HORN

Matt Wasson '14  
Billy Murphy '16  
Chloe Thornton '14  
Andy Rodgers '16

### TRUMPET

Gavin Tranter '16  
Lucy Banta '17  
Andy Van Heuit '17

### TROMBONE

Daniel Thorson '15  
Stephen Abeshima '16  
Wesley Stedman '16

### TUBA

Scott Clabaugh '16

### TIMPANI and PERCUSSION

Shannon Kilgore '14  
Nils Larsson '17  
Anson Olson '17

### HARP

Frances Welsh '17

## CONDUCTOR

**HUW EDWARDS** is in his second year as the director of orchestras at University of Puget Sound, following a very successful debut year with the orchestra. Born in Wales, Great Britain, Mr. Edwards holds degrees from University of Surrey in England, and Southern Methodist University in Dallas. Mr. Edwards came to the Northwest from Chicago, Ill., where he was a lecturer and doctoral candidate at Northwestern University. Mr. Edwards has been active as a conductor since the age of 17, when he was appointed music director of Maidstone Opera Company in England—a post he held for six years—and came to the United States in 1988 on scholarship to attend SMU in Texas. His principal teachers have been Simon Johnson and Barry Wordsworth (London), Anshel Brusilow and Eduardo Mata (Dallas), and Victor Yampolsky (Chicago).

Mr. Edwards has been the music director of the Olympia Symphony Orchestra for 10 years. There has been a continued sense of excitement in Olympia following his appointment, and he is credited with greatly improving the quality of the orchestra, selecting challenging yet rewarding programs, and being very active in the community—especially with local school music programs. Mr. Edwards is often a guest lecturer at South Puget Sound Community College, where he assists with the Music Appreciation Program and presents “brown bag” talks to the campus community.

From 2000 to 2012, Mr. Edwards was music director of the Portland Columbia Symphony in Oregon. He stepped down from this post in June 2012, and was immediately named the orchestra’s conductor emeritus and principal guest conductor. From 2002 to 2005, Mr. Edwards was music director of the Seattle Youth Orchestras and he was a faculty member at Marrowstone Music Festival from 1998 to 2005. He moved to Seattle after seven memorable seasons (1995–2002) as music director of Portland Youth Philharmonic in Oregon, which included numerous innovations, a coveted ASCAP Award, and landmark tours to Canada, New Zealand, and Australia.

Active as a guest conductor, Mr. Edwards has performed with Oregon Symphony, Vancouver Symphony, Wisconsin Chamber Orchestra, Eugene Symphony, Yakima Symphony, and Salem Chamber Orchestra, and has worked with the symphony orchestras of Dallas and Memphis, as well as in Hong Kong, New Zealand, Australia, and throughout the United Kingdom. Recent guest conducting engagements include University of Tennessee Symphony Orchestra in Knoxville, Northwest Mahler Festival Orchestra, Portland Conservatory Orchestra, Orchestra Seattle/Seattle Chamber Singers, Ballet Northwest, Chamber Music Camp of Portland, and the all-state orchestras of Utah, Nebraska, Texas, Montana, and Washington.

## PROGRAM NOTES

### WITOLD LUTOSLAWSKI

*Born Jan. 25, 1913, Warsaw, Poland*

*Died Feb. 7, 1994, Warsaw, Poland*

#### ***Mala Suite***

Born 100 years ago this year, it is hard to believe that Lutoslawski—one of the true giants of 20th-century orchestral music—died almost 20 years ago. Although more of his diverse works have been performed and recorded in recent years, he still remains an unjustifiably neglected composer. Lutoslawski's life in Poland was full of struggles and suppression; it is amazing that we even have his music available in the West today. During World War II, the composer's works were banned and he was unable to hear—or see—the music of other European composers. After the war Lutoslawski's style was very adventurous and deemed too radical by the politico-cultural kingpins. As Andrzej Chlopecki outlines: "In Poland, as in other countries dominated by the Soviet Union, it was a time when official propaganda had to be introduced in art, in what was called 'socialist realism,' while formalism was deplored." Lutoslawski's *Symphony No. 1* (1947) was ridiculed and he often referred to his music from this time as possessing "substitutions."

By turning to Polish folklore Lutoslawski overcame this sense of "deliberate compromise." The attractive **Mala Suite (Little Suite)** was an attempt to incorporate aspects of Lutoslawski's new sound and style within a Nationalist context—popular Polish dances and folksongs. The *Suite* was completed in 1950, and in many ways, like other works from this period, was a blueprint building toward his magnum opus, the *Concerto for Orchestra* (1954). The *Suite* utilizes folk music from southeast Poland, specifically Machów, near Cracow, and was a huge success at its first performance in Katowice (April 1951), presented by the Polish Radio Symphony Orchestra.

The first of the four brief movements—the entire *Suite* lasts 11 minutes—is titled **Fife**, and features the piccolo against soft, hazy strings and rolls of the snare drum. The full orchestra adds fire to this movement with stabbing strings and pithy brass, which is reminiscent of Stravinsky's ballet *The Rite of Spring*. The rambunctious second movement, **Hurra Polka**, involves triple-time music competing with a feeling of two beats, so the movement is a humorous scherzo. **Song** serves as the slow movement of the *Mala Suite*, when the beguiling melody (dovetailing clarinets) is passed among many instruments. The final movement continues without a pause and is headed **Dance**. It is in three sections: the vigorous outer sections are a regional dance (the Lasowiak), which surround a slower, impassioned theme from the strings.

## **BENJAMIN BRITTEN**

*Born Nov. 22, 1913, Lowestoft, Suffolk, England*

*Died Dec. 4, 1976, Aldeburgh, Suffolk, England*

### ***Simple Symphony, for String Orchestra, Opus 4***

Like Lutoslawski, Britten was born a century ago, in 1913. Although England's preeminent composer during the middle of the 20th century, Britten was rather a loner and an independent man. He was parochial man, and many of his works were penned for churches and small halls around his native East Anglia—and the amateur musicians who patronized them—and he wanted composers to be useful to ordinary people. Despite his burgeoning international success (established through his full-fledged operas, such as *Peter Grimes*, *Billy Budd*, and *The Turn of the Screw*), the composer kept returning to his roots and his lifelong obsessions: innocence, social justice, enjoying a private domestic life away from his public persona, and keeping his childhood alive within him and in his music.

Britten composed his **Simple Symphony** between December 1933 and February 1934. It is based on themes from works he wrote from 1923 to 1926, when he was just 9 to 12 years old, a time before he had received any formal compositional training. Many of these earlier works were miniature piano pieces—Britten was a child prodigy on the keyboard—and the themes were masterfully woven and harmonized for full string orchestra. Although many composers returned to former works and the products of childhood (Elgar's two orchestral suites *The Wand of Youth* come to mind), Britten is different as he was not middle aged when he undertook this musical self-reflection. As Roger Nichols observes, "For Britten there was no question of nostalgia or of sentimentality. Quite simply, he felt the original ideas were too good to lose. He was proud of his music then and now."

The first movement is called **Boisterous Bourrée**, and a sense of lyricism ensues after the movement's rather austere call to attention. Like the third movement of Tchaikovsky's *Fourth Symphony*, the second movement of the *Simple Symphony* (**Playful Pizzicato**) is played pizzicato throughout. It is essentially a jig in 6/8 time, whereas the trio section is slower and is larded with Scottish overtones. (To my ears it is redolent of the *Entrance of the Guests* from Act I of Tchaikovsky's ballet *The Nutcracker*—another work about children and childhood memories, though Tchaikovsky's reminiscences seem much darker and more troubled than Britten's.) The heart and soul of the *Simple Symphony* is the **Sentimental Saraband**, the work's slow movement, a *lento* in 3/2 time. One can hear Britten, the great vocal and operatic composer, in this canorous movement, and the tender, vulnerable emotions of youth flood to the fore. It is a very precious statement and one that always resonated with the composer. **Frolicsome Finale** completes this attractive work, in which the high-energy and fearless tempi of young musicians is comically parodied. Another yearning theme constitutes the movement's second subject and the speed increases for the restless coda. Britten obviously had a lot of fun writing this symphony for strings—and it is a lot of fun to play.

## **RICHARD WAGNER**

*Born May 22, 1813, Leipzig, Germany*

*Died Feb. 13, 1883, Venice, Italy*

### **“Good Friday Spell” from Act III of *Parsifal***

*Parsifal* proved to be Wagner’s ultimate music drama, and it was completed the year before his death in 1882. Wagner described *Parsifal* not as an opera but “a consecration festival of the stage” and it includes two communion scenes and a baptism, and is, like so many of his works, concerned with redemption on many levels. *Parsifal* is lauded for its luminous, near-impressionistic orchestration—Wagner’s musical language had evolved and refined significantly since his early days of *Rienzi* and *The Flying Dutchman*—and it was Debussy who once remarked, “the orchestra in *Parsifal* sounds as if it has been lit from behind.” Act III is set on Good Friday: Amfortas, the Knights of the Grail’s spiritual leader, lies wounded and ashamed, having lost the Holy Spear to the pagan magician Klingsor. Parsifal, the “fool made wise through pity,” returns to the Grail kingdom with the Holy Spear (captured in Act II), and heals the wounds of Amfortas, who can then reveal the Grail for communion to take place. “**Good Friday Spell**” is a radiant, lyrical passage when Parsifal, now made wise through faith and compassion, is recognized as the knights’ savior. It includes the *leitmotifs* for “atonement,” “faith,” the “spear,” “meadow flowers,” and the two for “Parsifal” himself.

## **GIUSEPPE VERDI**

*Born Oct. 10, 1813, Busseto, Italy*

*Died Jan. 27, 1901, Milan, Italy*

### **“Triumphal March” from Act II of *Aida***

Along with Wagner, Verdi was born 200 years ago this year, in 1813. Along with *Rigoletto*, *Otello*, *La Traviata*, and *Falstaff*, *Aida* ranks among Verdi’s greatest and most-enduring stage works. This grand opera was completed in 1870, and was premiered on Christmas Eve, 1871, in Cairo, as *Aida* is set in Egypt. The famous “**Triumphal March**” occurs in Act II, scene 2, when Captain Radamès returns victorious, having led the Egyptian army over the Ethiopians. It has become one of the most beloved themes in the entire operatic repertory and makes a fitting conclusion to our “Lucky ‘13” concert.

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## UPCOMING ARTS AND LECTURES

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### NOVEMBER

Monday, Nov. 18–Saturday, Dec. 14 Kittredge Gallery: *Art Students Annual*. Free

Wed., Nov. 20, 7:30 p.m. Guest Artist Gregory Lee, violin; and Julio Elizalde, piano, SCH. Free

Thurs., Nov. 21, 7:30 p.m. Register Lecture: “Life, Liberty, and Thermodynamics,” by Andy Rex, Tahoma Room, Commencement Hall. Free

Friday, Nov. 22, 7:30 p.m. Faculty Recital: *An Evening of Vocal Works*, Dawn Padula, mezzo-soprano, and Tanya Stambuk, piano, SCH. Tickets: \$12.50 general; \$8.50 seniors, students, military, Puget Sound faculty/staff; free for Puget Sound students, available at WIC, 253.879.6013, online at [tickets.pugetsound.edu](http://tickets.pugetsound.edu), and at the door.

Monday, Nov. 25, 6 and 7:30 p.m. Two Student Chamber Music Concerts, David Requiro, director, SCH. Free

### DECEMBER

Monday, Dec. 2, 7:30 p.m. Swope Lecture: “The New Religious Intolerance” by Martha Nussbaum, SCH. Free but ticketed. Tickets: available at WIC, 253.879.6013, and online at [tickets.pugetsound.edu](http://tickets.pugetsound.edu).

Friday, Dec. 6, 7:30 p.m. *The Three Embraces*, Concert Band and Wind Ensemble, Gerard Morris, conductor, SCH. Free

Saturday, Dec. 7, 7:30 p.m. and Sunday, Dec. 8, 2 p.m. *A Winter’s Hope*, Adelphian Concert Choir and Voci d’Amici, Steven Zopfi, conductor, holiday concert, KMC. Tickets: \$8.50 general; \$4.50 seniors, students, military, Puget Sound faculty/staff/students, available at WIC, 253.879.6013, online at [tickets.pugetsound.edu](http://tickets.pugetsound.edu), and at the door.

SCH=Schneebeck Concert Hall

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The School of Music at University of Puget Sound is dedicated to training musicians for successful music careers and to the study of music as a liberal art. Known for its diverse and rigorous educational program, personalized attention to students, the stature of its faculty, and superior achievements in scholarship, musicianship, and solo and ensemble performance, the school maintains the highest professional standards while providing academic and performance opportunities to all university students. Through faculty, student, and guest artist colloquia, workshops, performances, and a vibrant Community Music Department, the School of Music enriches the cultural life of the campus and community.

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