



# School of Music

## BORN IN THE U.S.A.

### Symphony Orchestra

Huw Edwards, conductor  
Maria Sampen, violin soloist  
Duane Hulbert, piano soloist

FRIDAY, NOV. 21, 2014  
SCHNEEBECK CONCERT HALL  
7:30 P.M.

March, from the operetta *El Capitan* . . . . . John Philip Sousa  
(1854–1932)

*Five Variants of Dives and Lazarus* for String . . . . . Ralph Vaughan Williams  
Orchestra and Harp (1872–1958)

*Libro d'Ore (Book of Hours)* for Violin . . . . . Marilyn Shrude  
and Orchestra [West Coast Premiere] b. 1946  
Maria Sampen, violin

#### INTERMISSION

*Matinées musicales*, Opus 24 . . . . . Benjamin Britten  
March (1913–1976)  
Nocturne  
Waltz  
Moto perpetuo (*Solfeggi e gorgheggi*)

*Rhapsody in Blue* . . . . . George Gershwin  
(1898–1937)  
Duane Hulbert, piano

## SYMPHONY ORCHESTRA

Huw Edwards, conductor

### VIOLIN I

Zachary Hamilton '15,  
concertmaster  
Jonathan Mei '16  
Larissa Freier '17  
Marissa Kwong '15  
Sarah Rogowsky '18  
Brandi Main '16  
Naomi Schroeter '18  
Nicolette Andres '15  
Abby Scurfield '16  
Rachel Lee '15

### VIOLIN II

Clara Fuhrman '16,  
principal  
Sophia El-Wakil '16  
Lauren Griffin '17  
Sarah Tucker '17  
Reilly Rosbotham '15  
Kate Rogan '18  
Alex Hsu '18  
Megan Takasaki '15  
Gaea Villaroya '18

### VIOLA

Elaine Kelly '15,  
principal  
Forrest Walker '17  
Rachel Leong '18  
Kim Thuman '16  
Emily Doyle '15  
Sarah Mueller '17  
Jordan Goldstein '18  
Claire Helmberger '18  
Melissa Meharg '17  
Liam Horner '16  
Kasey Stern '18  
Spencer DeChenne '15

### CELLO

Anna Schierbeek '16,  
principal  
Faithlina Chan '16  
Bronwyn Hagerty '15  
Will Spengler '17  
Christine Sears '18  
Georgia Martin '15  
Jesse Jenks '18  
Savannah Brosius '18  
Nicolas Bailon '18

### BASS

Kelton Mock '15,  
principal  
Jesse Kuras '18  
Max Hirtz-Wolf '17

### FLUTE and PICCOLO

Whitney Reveyrand '15  
Megan Reich '17  
Colin Babcock '18

### OBOE

David Brookshier '15  
Amanda Thompson M.A.T.'14

### CLARINET

Delaney Pearson '15  
Jenna Tatiyatirairong '16  
Davis Hampton '18

### BASSOON

Kelsey Tryon '18

### FRENCH HORN

Billy Murphy '16  
Andy Rodgers '15  
Rosa Dale-Moore '16  
Thomas Weingartner '14

### TRUMPET

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

### TROMBONE

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

### TUBA

Devan Salter '16

### SAXOPHONE

Minna Stelzner '16  
Brady McCowan '15  
Hayden Harper '17

### TIMPANI and PERCUSSION

Nils Larsson '17  
Rachel Leong '18  
Emily Doyle '15  
Davis Hampton '18  
Ben Hagen '14

### HARP

Rosalie Boyle '17

## ARTISTS

**HUW EDWARDS** is in his third year as the director of orchestras at University of Puget Sound, following a very promising start with the orchestra. Highlights from last season include Butterworth's *A Shropshire Lad*, Rossini's *William Tell Overture*, *Mala Suite* by Lutoslawski, and West Coast premieres of works by Lauren Wells and David Mendoza. 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. He 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. He 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 Olympia Symphony Orchestra for the past 11 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. Mr. Edwards is also a guest lecturer at South Puget Sound Community College, where he has taught music appreciation and presents “brown bag” talks to the campus community.

From 2000 to 2012, Mr. Edwards was music director of 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 Seattle Youth Orchestras, and 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; has worked with the symphony orchestras of Dallas and Memphis; and has performed 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, and Stradivari Orchestra at Chamber Music Camp of Portland. Mr. Edwards has been the guest clinician with the all-state orchestras of Utah, Nebraska, Texas, Montana, and Washington, and has been invited to conduct the Junior All-State Orchestra in Spokane next February.

**DUANE HULBERT**, professor of piano, has appeared as soloist with many major orchestras in the United States, including Minnesota, Dallas, and North Carolina symphonies and Rochester Philharmonic. His New York recital debut in 1991 was

at Merkin Recital Hall. Dr. Hulbert began his studies with Sascha Gorodnitzki and Jeaneane Dowis in New York, receiving his bachelor's and master's degrees from The Juilliard School and a doctorate from Manhattan School of Music. In 1980 Dr. Hulbert captured the grand prize in the prestigious Gina Bachauer International Piano Competition. At the University of Puget Sound, he was honored in 2005, and again in 2009 with the title, "Distinguished Professor of Music."

Dr. Hulbert is a distinguished professor of music and the head of the piano department at University of Puget Sound. In November 2000 he released the first CD in a four-volume set of recordings. His first disc was nominated for a Grammy Award in January 2002, in the Best Soloist Without Orchestra Category. Dr. Hulbert recently released the remaining three discs. The complete collection is available at the Campus Bookstore.

**MARIA SAMPEN**, professor of violin, enjoys a vibrant musical career as a soloist, chamber musician, recording artist, and teacher. She is in demand as a performer of both standard repertoire and of new and experimental works. Her concert engagements have taken her around the world, playing in Europe, Asia, and throughout the United States and Canada. In addition to her busy performing schedule, Dr. Sampen is a dedicated teacher. During her tenure at Puget Sound she has twice received the university's Thomas A. Davis Teaching Award for excellence in teaching. Her students have won top awards in national competitions, including Music Teacher National Association Competition and American String Teachers Association Competition. In the summertime Dr. Sampen performs at the Walla Walla Chamber Music Festival in Eastern Washington. She was on the faculty of the Brevard Music Festival in North Carolina, from 2008 to 2012. During the academic year, Dr. Sampen performs frequently with her new music group, Brave New Works, IRIS Orchestra (Germantown, Tenn.), and Puget Sound Piano Trio. Her major teachers include Paul Kantor, Kenneth Goldsmith, and Paul Makara.

The music of composer **MARILYN SHRUDE** is characterized by its warmth and lyricism, rich timbre, multi-layered constructions, and complex blend of tonality and atonality. The result is a bright, shimmering and delicately wrought sound world that is at once both powerful and fragile.

Shrude received degrees from Alverno College and Northwestern University, where she studied with Alan Stout and M. William Karlins, and has served on the faculty of Bowling Green State University since 1977. Among her more prestigious honors are those from Guggenheim Foundation, American Academy of Arts and Letters, Rockefeller Foundation, Chamber Music America/ASCAP, Meet the Composer, Sorel Foundation (Medallion Winner for Choral Music 2011), and National Endowment for the Arts. She was the first woman to receive the Kennedy Center Friedheim Award for Orchestral Music and Cleveland Arts Prize for Music. In 2014 she was given Bowling Green State University's Lifetime Achievement Award.

Active as a composer, pianist, teacher, and contemporary music advocate, Shrude has consistently promoted American music through her many years as founder and director of MidAmerican Center for Contemporary Music (1987–99) and as chair of

Department of Musicology/Composition/Theory at BGSU (1998–2011). Together with saxophonist, John Sampen, she has premiered, recorded, and presented hundreds of works by living composers in the United States.

## PROGRAM NOTES

### JOHN PHILIP SOUSA

*Born Nov. 6, 1854, Washington, D.C.*

*Died March 6, 1932, Reading, Pennsylvania*

#### **March from the operetta *El Capitan***

Sousa was rightly known as the “March King” and he penned over 100 marches for numerous occasions, ensembles, and sundry organizations. *El Capitan* is a little different as it is actually taken from an operetta which Sousa composed in 1896. A men’s chorus from Act II forms the basis for this uplifting music and illustrates Sousa at the height of his creative powers. Another memorable feature of this two-minute masterpiece is the reversal of customary meters for Sousa: the march proper is in 6/8 time but slides into 2/4 for the sly and peppy trio section (which always reminds me of “A spoonful of sugar makes the medicine go down” from *Mary Poppins!*).

### RALPH VAUGHAN WILLIAMS

*Born Oct. 12, 1872, Down Ampney, near Gloucester, England*

*Died Aug. 26, 1958, London, England*

#### ***Five Variants of Dives and Lazarus, for String Orchestra and Harp***

The British Council commissioned Vaughan Williams to compose a piece to represent British music at the 1939 World’s Fair held in New York City. The result was the ravishing *Five Variants of Dives and Lazarus*, premiered by New York Philharmonic on June 10, 1939, in Carnegie Hall.

Although “Dives and Lazarus” is a well-known biblical parable of the rich man and the poor man—in the Gospel of Luke—it is also the name of a 16th-century British folk tune and ballad, which appealed to Vaughan Williams as it possesses much modal-minor mixture and could impart a religious-chant character. (It is this tune that is varied, not the story—although some commentators have suggested the composer chose this tune for such a lauded occasion as the U.S.A. represented the rich man, whereas the United Kingdom was the poor man!). Vaughan Williams had previously incorporated the tune in the first movement of his *English Folk Song Suite* and it is known by different names throughout Britain, such as “The Star of the County Down” (Ireland), “Gilderoy” (Scotland), and “The Murder of Maria Monk in the Red Barn” (Norfolk). The composer also transformed the folk melody into a hymn tune and it appears in the English Hymnal as “I Heard the Voice of Jesus Say.”

*Five Variants* is scored for string orchestra with the inclusion of a harp at nodal points throughout the piece. The introduction announces the theme in a richly harmonized and generously bowed statement. Variant I morphs the tune into triple time and the music becomes more mysterious. Variant II is one-beat-per-bar, with hints of the tune disguised in the divided violas and cellos. Variant III highlights a violin solo with a running harp accompaniment. Violas initiate the now-folksy sounding

tune—slower and in 2/4 time—at the outset of Variant IV. The final Variant is a full, protean apotheosis of the tune, with a cello solo and the harp supplying radiance to the reflective coda.

## **MARILYN SHRUDE**

*Born July 6, 1946, Chicago, Illinois*

### ***Libro d'Ore, for Violin and Orchestra (2014)***

Tonight's performance is the West Coast premiere of *Libro d'Ore (Book of Hours)*, the work having recently been performed both in Romania and Ohio. I am indebted to the composer for the following outline and program note:

*"Libro d'Ore is a consortium commission which includes violinists Ioana Galu and Maria Sampen and the following orchestras: Central Ohio Symphony, University of Puget Sound Symphony Orchestra, Bowling Green Philharmonia, and the Sibiu Philharmonic Orchestra. The work was also supported by funds from the Ohio Arts Council and the Women's Philharmonic.*

*Libro d'Ore celebrates the talents of two outstanding violinists, Ioana Galu and Maria Sampen, and the Central Ohio Symphony, all of whom were responsible for this commission. A one-movement tour de force for the instrument, Libro d'Ore loosely follows the idiosyncratic character of the Medieval Book of Hours, a collection of invocations, antiphons, hymns, and psalms that were a prayerful aspect of everyday religious life in the Middle Ages. It also recalls the profound spirituality contained in the words and images of poet Rainer Maria Rilke, whose youthful Book of Hours is a favorite of mine. The composition opens with a series of repeated notes (ala recitativo) that appear frequently throughout the piece. The motive is passed among members of the orchestra and is often embellished with joyful melismatic flourishes. The composition's two static sections feature suspended harmonies that provide a calm respite amidst the many agitato sections. The dramatic orchestra tutti arrives at the two-thirds point of the piece and is an inevitable celebratory outburst. The final section is chaconne-like, as the droning rhythm and harmony support a fluid, nostalgic violin solo. The rhythm and melody grow in complexity until the final whispering fragments float into silence."*

## **BENJAMIN BRITTEN**

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

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

### ***Matinéés musicales, Opus 24***

After forging a formidable reputation from an early age—Frank Bridge accepted him as a composition student when just 13—Britten became the enfant terrible of British music and raised more eyebrows when he fled to the U.S.A., in 1939, as a "conscientious objector" at the outbreak of World War II.

Britten wrote some of his greatest and most novel works while living in the United States, such as the *Violin Concerto* and *Sinfonia da Requiem* (1940), and he was approached by Lincoln Kirstein of the American Ballet Company for a new score. Kirstein had been taken by Britten's earlier suite, *Soirées musicales*, Opus 9 (1936), which had used music by Rossini as its bedrock. Britten, short of a few greenbacks in Boston, happily agreed and molded another work utilizing Rossini's playful music, which became the charming *Matinées musicales*. The work was written in 1941, and premiered in Cincinnati that November. Britten stayed in the U.S.A. until 1942 (he received immunity from military service), before returning to England, where he founded the Aldeburgh Music Festival and composed his masterpiece—the dark and provoking opera *Peter Grimes*—in 1945.

## GEORGE GERSHWIN

*Born Sept. 26, 1898, New York City*

*Died July 11, 1937, Los Angeles, California*

### **Rhapsody in Blue**

Jazz—along with ragtime before it—exerted a significant influence on musicians during the early part of the 20th century. As Max Harrison remarks: “Another reason for the swift European acceptance of jazz was that the nervous brilliance of this music, with its jolting, displaced accents and pared-down instrumentation of its small ensembles, accorded very well with the reaction against late-romantic inflation which had set in before the end of World War I.” Stravinsky came under the spell of jazz idioms in the roaring 1920s, and following a visit to Harlem in 1922, French composer, Darius Milhaud, wrote his ballet score *La Création du Monde* “in the Harlem jazz style”—one of the first works to use jazz on an extended scale.

In 1924 George Gershwin—just 26 at the time—rocked the music world with his *Rhapsody in Blue*, which became a landmark in American music overnight. Written upon commission for Paul Whiteman's “Experiment in Modern Music,” the *Rhapsody* was sketched at breakneck speed—the work being completed in just three weeks at the family's New York apartment on West 110th Street. Having set out to write a piece for piano and orchestra—not a formal concerto but something approaching a fantasia, a kind of “Liszt meets Tin Pan Alley”—Gershwin produced a piece for two pianos that he originally called “American Rhapsody.” At the suggestion of his lyrical brother, Ira (who had just studied many of James McNeill Whistler's descriptive paintings), the title was changed to *Rhapsody in Blue*. Before traveling to Boston for a recital in January 1924, Gershwin gave the two-piano score to Ferdinand Grofé—the composer of the infamous *Grand Canyon Suite*—who was assigned to orchestrate *Rhapsody* for Whiteman's lauded band. The composer played the solo part at the first performance in New York City on Feb. 12 to rapturous acclaim, though the critics, naturally, had numerous strictures about the work's form following its momentous unveiling.

Although *Rhapsody in Blue* is cast in one generously flowing movement, there are many divisions en route. How different the opening sounds in Ferde Grofé's sassy orchestration—with its orgiastic clarinet *glissando*—from Gershwin's two-piano original. There is a streetwise *chutzpah* about the *Molto moderato*, which introduces all the principal themes of the work. These themes are developed at length and,

following a *cadenza*-like passage, the soul-soothing sounds of the slower section (*Andantino moderato*) materialize with great delicacy. The slow theme generates further developmental treatment before its grandiose apotheosis concludes the *Rhapsody* in barnstorming fashion.

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## UPCOMING ARTS AND LECTURES

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Monday, Nov. 24, 6 p.m. and 8 p.m. Performance: Student Chamber Music Ensembles, David Requiro and Meta Weiss, co-directors, two different concerts in one evening, Schneebeck Concert Hall. Free

Friday, Dec. 5, 12:05 p.m. Performance: Organ at Noon, Joseph Adam, organ, faculty, Kilworth Memorial Chapel. Free

Friday, Dec. 5, 7:30 p.m. Performance: Concert Band and Wind Ensemble, works by Shostakovich, Whitacre, Schoenberg, Saint-Saëns, Reed, Van der Roost, Boysen, Gerard Morris, conductor, Schneebeck Concert Hall. Free

Saturday, Dec. 6, 7:30 p.m. Performance: *Winter Lullabies*, Adelphian Concert Choir and Voci d'Amici, Steven Zopfi, conductor, Kilworth Memorial Chapel. Tickets: \$10 general; \$5 seniors, students, military, Puget Sound faculty/staff/students, available at Wheelock Student Center, 253.879.3100, and online at [tickets.pugetsound.edu](http://tickets.pugetsound.edu), and at the door. Additional performance Sunday, Dec. 7, 2 p.m.

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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