



School of Music

MUSICAL POSTCARDS

Symphony Orchestra

Huw Edwards, conductor
Bronwyn Hagerty, cello soloist
Maggie Manire, soprano soloist

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

Overture *The Hebrides*, Opus 26 ("Fingal's Cave") Felix Mendelssohn
(1809–1847)

Before I Wake (West Coast Premiere) Lauren Wells
b. 1988

Cello Concerto No. 2 in C Minor, Opus 77 Dmitri Kabalevsky
II. Presto marcato—Cadenza— (1904–1987)
III. Andante con moto—Allegro—Agitato—Molto tranquillo
Bronwyn Hagerty, cello, winner, Concerto/Aria Competition

INTERMISSION

"Lia's Aria" from *L'Enfant Prodigue* Claude Debussy
(1862–1918)

"Liebst du um Schönheit" from *Rückert Lieder* Gustav Mahler
(1860–1911)

"Piangerò la sorte mia" from *Julius Caesar in Egypt* G.F. Handel
(1685–1759)

Maggie Manire, soprano, winner, Concerto/Aria Competition

Symphony No. 9 in E Minor, Opus 95 ("From the New World") Antonín Dvořák
IV. Allegro con fuoco (1841–1904)

SYMPHONY ORCHESTRA

Huw Edwards, conductor

VIOLIN I

Clara Fuhrman '16,
concertmaster
Larissa Freier '17
Rachel Lee '15
Marissa Kwong '15
Jonathan Mei '16
Brandi Main '16
Sophie Diepenheim '14
Jennifer Henry '14
Jesse McConnell '17
Zachary Hamilton '15*

VIOLIN II

Emily Brothers '14,
principal
Linnaea Arnett '17
Sophia El-Wakil '16
Abby Scurfield '16
Austin Chikamoto '17
Lauren Griffin '17
Sarah Tucker '17
Megan Takasaki '15
Nicolette Andres '15*

VIOLA

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

CELLO

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

BASS

Kelton Mock '15, principal
Aaron Pomerantz '15
Jesse Kuras, intern/guest

FLUTE and PICCOLO

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

OBOE and ENGLISH HORN

Nathaniel Laviste '17
Sol Ontiveros '16

CLARINET and BASS

CLARINET
Andrew Friedman '14
Delaney Pearson '15
Jenna Tatiyatirong '16
Robert Wrigley '15

BASSOON

Emily Neville '14
Cheryl Phillips, guest

SAXOPHONE

Minna Stelzner '16

FRENCH HORN

Matt Wasson '14
Billy Murphy '16
Chloe Thornton '14
Andy Rodgers '16
Nick Campanelli '15

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

*On Study Abroad Program

THE SOLOISTS

BRONWYN HAGERTY '15, cello, originally from Livermore, Calif., is a junior cello performance major at University of Puget Sound. In high school, she was a member of San Francisco Symphony Youth Orchestra. She has taken part in chamber music workshops along the west coast through the Sycamore Strings Academy, Crowden School of Music in Berkeley, and Baumer String Quartet in Monterey. Bronwyn is an active member of SAI Professional Music Fraternity, and Curtain Call, the musical theater club on campus. Bronwyn maintains a lucrative business as a freelance musician and private cello teacher. She studies cello with David Requiro, and holds interests in conducting, music education, arranging, drama, film, and art.

MAGGIE MANIRE '14, soprano, is a senior vocal performance major and religion minor studying under Christina Kowalski. During her time at Puget Sound, Maggie has performed in *Too Many Sopranos* (2011), *The Pirates of Penzance* (2012), and *Spring Awakening* (2013). She is a member of Adelphians and Voci d'Amici, as well as the co-president of the all-female a cappella group What She Said. Maggie was honored this year with the Dr. Bruce Rodgers Adelphian Scholarship for choral leadership. This spring, she will perform the roles of Rosalinde from *Die Fledermaus* and La Comtesse Adèle from *Le comte Ory* in the Puget Sound Opera Scenes. In the fall, Maggie hopes to attend graduate school to pursue her Master of Music degree in vocal performance.

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

FELIX MENDELSSOHN (1809–1847)

Overture *The Hebrides*, Opus 26 (“Fingal’s Cave”)

Mendelssohn was from moneyed stock—he was part of “the 1%”—and was able to travel widely across Europe. Italy and France were favored destinations, and these far-reaching sojourns provided much musical stimulus for the young composer from Leipzig. Mendelssohn's most storied journey was the one he made in 1829 to Scotland and its mysterious neighboring isles. Having been moved by the Romantic literature of Sir Walter Scott, Mendelssohn was eager to visit Tobermory, Staffa, and Iona; he boarded a vessel from Oban to Mull, and wrote to his family, “so that you can understand how extraordinary the Hebrides have affected me, the following came into my head here”—and he scribbled the opening theme of what would become **Overture *The Hebrides***.

Although the dark, still mists of Mull was Mendelssohn's principal inspiration, the work's nickname (“Fingals Cave”), stems from Staffa's alluring coastline. No matter, as this masterful concert overture is one of the finest sea-pictures ever written, with its near-miraculous transposition of the sounds and rhythms of the ocean, as well as the eternal restlessness of the Atlantic's foaming brine.

LAUREN WELLS b. 1988

Before I Wake (2012)

This short but amazingly evocative work was penned in 2012, and was first performed at University of Delaware in the spring of 2013. Tonight's performance is the West Coast premiere of ***Before I Wake***. It is one of two new works selected to be performed by the Symphony Orchestra at the upcoming Society of Composers Inc. Region VIII Conference, to be held on the campus of University of Puget Sound.

(The piece will be played again at a concert here on March 8.) I am indebted to the composer for the following detailed comments about her piece:

Before I Wake is inspired by my experiences with sleep paralysis, which is a dreamlike state during which one feels awake yet completely unable to move or speak. Often hallucinations occur; in my case, I hallucinate cacophonous sound, which I emulate in this piece.

I also intend to capture the folklore many cultures have developed to explain these often terrifying experiences. While stories vary, many describe the experience as a heavy yet invisible presence, a ghost or agent of the devil, which presses down on victims and renders them paralyzed. I have experienced this haunted, heavy feeling, and I have attempted to express musically the particularly frightening sensation of trying to scream but being choked or silenced by some hallucinated presence. This strange coupling of outer cacophony with inner silencing is the fundamental basis from which the style and form of this piece arose.

DMITRI KABALEVSKY (1904–1987)

Cello Concerto No. 2—second and third movements

Dmitri Kabalevsky was a Russian composer and pianist who was a strong believer in music education at a young age. In 1940 he joined the Communist Party, and played a substantial role in the establishment of the Union of Soviet Composers. His **Cello Concerto No. 2**, Opus. 77, written in 1964, is not performed as often as his first, which is considered a great “youth work” in student repertoire. Kabalevsky was so impressed with the way Russian cellist Daniel Shafran performed his first concerto that he dedicated the second to him. Between the two concerti, the second is much darker and heavier, with militaristic undertones and major-minor shifts that imitate works of his contemporary, Dmitri Shostakovich. The **second movement** is a boisterous and frantic dance that defies the usual orchestral instrumentation by incorporating the alto saxophone in a prominent role. The cadenza cleverly transforms the cynical waltz-like accompaniment into the main melody, which is then interrupted by a duet between the cello and timpani. The cadenza leads straight into the **third movement**, with a somber and lilting melody; a calm after the storm. That is, until the melody from the first movement (in this case, not performed) reappears in turbulent interruptions. It isn't until the final page that we finally reach the key of C Major, where the cello at last fades out on hushed glimmering arpeggios. This movement displays involved conversational elements between the cello and orchestra, and by the time the final chord is placed, the audience has been taken on quite the emotional journey.

Program notes by Bronwyn Hagerty '15, soloist

CLAUDE DEBUSSY (1862–1918)

“Lia’s Aria” from *L’Enfant Prodigue*

L’Enfant Prodigue was composed in 1884 to a text by Edouard Guinard. This work has been described as both a “scène lyrique” and a “cantata in one act.” It was not intended to be staged.

GUSTAV MAHLER (1860–1911)

“Liebst du um Schönheit” from *Rückert Lieder*

Mahler wrote many songs, several of which appear in his gargantuan symphonies. Mahler was magnetized to the poetry of Friedrich Rückert (his later song-cycle *Kindertotenlieder* also utilizes Rückert poems) and **Liebst du um Schönheit** is one of five songs usually performed in the *Rückert Lieder* set, which was completed in 1902, alongside the composer’s lauded *Fifth Symphony*.

GEORGE FREDERIC HANDEL (1685–1759)

“Piangerò la sorte mia” from *Julius Caesar in Egypt*

Handel authored many Baroque operas: *Giulio Cesare in Egitto* (*Julius Caesar in Egypt*) ranks among his most enduring creations and is larded with famous arias. It was written in 1724, and first performed in London. **Piangerò la sorte mia** is sung by a lamenting Cleopatra in Act III, when she thinks Caesar has been killed in battle by Tolomeo.

ANTONÍN DVORÁK (1841–1904)

Symphony No. 9 in E Minor, Opus 95 (“From the New World”)—final movement

Dvorák exhibits an unyielding love for his beloved Czechoslovakia in his “American period” works. This personal feeling—on occasions it borders on chronic homesickness—imbues the famous **Ninth Symphony**, which is far more Bohemian in tone than turn-of-the-century American. The shy Czech composer stayed in this vast continent, somewhat reluctantly, during his tenure as director of the National Conservatory of Music in New York (1892–5). The *E Minor Symphony* was composed during 1893. Although much of it was outlined amid the hustle-and-bustle of Manhattan, Dvorák and his family—country bumpkins at heart—enjoyed a summer recess among the Czech farming settlement at Spillville, Iowa, where composition poured forth more freely. One reason for the evergreen appeal of the *Ninth Symphony* is the seamless and effective way in which Dvorák combines his love of Europe (the Old World) with the tangy harmonies and imitative folk tunes from America (the New World).

The **final movement** is one of the most exciting passages in the orchestral repertoire. After its intense beginning (one can hear where the theme from *Jaws* originated!) the music gathers a headlong momentum for its energetic journey. There are many memorable episodes in this dynamic movement—including a

snippet that is reminiscent of the song "Three Blind Mice." Themes from the three earlier movements of the symphony are recalled into the active texture, and there is something special for every section of the orchestra. The ending is riveting: Dvorák had obviously heard some jazz and other indigenous forms, as the blues-sounding sequences in the bass give way to a mysterious wind chord that fades into the distance. . . as if the old is suddenly brought into focus amid the excitement of the new.

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VOCAL TEXTS AND TRANSLATIONS

"Lia's Aria" from *L'Enfant Prodigue* Claude Debussy

Text by Edouard Guinand

L'année en vain chasse l'année!
A chaque saison ramenée,
Leurs jeux et leurs ébats
m'attristent malgré moi:
Ils rouvrent ma blessure et mon
chagrin s'accroît . . .
Je viens chercher la grève solitaire . . .
Douleur involontaire! Efforts superflus!
Lia pleure toujours
l'enfant qu'elle n'a plus!
Azaël! Azaël!
Pourquoi m'as-tu quittée?
En mon coeur maternel ton
image est restée.
Azaël! Azaël!
Pourquoi m'as-tu quittée?

Cependant les soirs étaient doux,
Dans la plaine d'ormes plantée,
Quand, sous la charge récoltée,
On ramenait les grands boeufs roux.

Lorsque la tâche était finie,
Enfants, vieillards et serviteurs,
Ouvriers des champs ou pasteurs,
Louaient, de Dieu la main bénie;
Ainsi les jours suivaient les jours
Et dans la pieuse famille,
Le jeune homme et la jeune fille
Echangeaient leurs chastes amours.

Year pursues empty year!
With each returning season,
their games and frolics sadden me
despite myself:
they reopen my wound and my grief
increases . . .
I come to seek the solitary beach . . .
Involuntary pain! Useless efforts!
Lia weeps continually
for the child she no longer has!
Azaël! Azaël!
Why have you left me?
In my maternal heart your image has
remained,
Azaël! Azaël!
Why have you left me?

Yet the evenings were sweet
on the plain with its elm trees
when, laden with the harvest,
we would drive the big russet oxen
home.

When the task was accomplished,
children, old people, and servants,
farm-workers or shepherds,
would praise the blessed hand of God.
So day would follow day
and in the pious family
young men and young girls
would exchange chaste vows of love.

D'autres ne sentent pas le poids
de la vieillesse,
Heureux dans leurs enfants,
Ils voient couler les ans,
Sans regret comme sans tristesse . . .
Aux cœurs inconsolés que
temps sont pesants!
Azaël! Pourquoi m'as-tu quittée?

Others do not feel the weight
of old age
happy in their children
they see the years glide past,
without regret, as without sadness . . .
How heavy time hangs for a heart less
without consolation!
Azaël! Why have you left me?

"Liebst du um Schönheit" from Rückert LiederGustav Mahler

Poetry by Friedrich Rückert

Liebst du um Schönheit,
O nicht mich liebe!
Liebe die Sonne,
Sie trägt ein gold'nes Haar!

If you love for beauty,
Oh, do not love me!
Love the sun,
She has golden hair!

Liebst du um Jugend,
O nicht mich liebe!
Liebe den Frühling,
Der jung ist jedes Jahr!

If you love for youth,
Oh, do not love me!
Love the spring;
It is young every year!

Liebst du um Schätze,
O nicht mich liebe.
Liebe die Meerfrau,
Sie hat viel Perlen klar.

If you love for treasure,
Oh, do not love me!
Love the mermaid;
She has many clear pearls!

Liebst du um Liebe,
O ja, mich liebe!
Liebe mich immer,
Dich lieb' ich immerdar.

If you love for love,
Oh yes, do love me!
Love me ever,
I'll love you evermore!

"Piangerò la sorte mia" from Julius Caesar in Egypt.G.F. Handel

Text by Nicola Francesco Haym

E pur così in un giorno
perdo fasti e grandezze? Ahi fato rio!

And thus in a day,
I lose my pomp and grandeur?
Ah, bitter fate!

Cesare, il mio bel 'nume, è forse estinto;

Caesar, my handsome God, is
perhaps dead;

Cornelia e Sesto inermi son, né sanno
darmi soccorso. O dio!

Corenelia and Sesto are weaponless,
nor can they bring me help. Oh God!

Non resta alcuna speme al viver mio.

There is no more hope for my life.

Piangerò la sorte mia,

I will weep for my fate,

sì crudele e tanto ria,
finché vita in petto avrò.

so cruel and bitter,
as long as I have life in my chest.

Ma poi morta d'ogn'intorno
il tiranno e notte e giorno
fatta spettro agiterò.

But after I am dead, from everywhere,
night and day,
I will haunt the tyrant.

CONCERTO/ARIA COMPETITION

University of Puget Sound Concerto/Aria Competition has been an honored tradition of the School of Music since 1981. Richard Kessler, a former faculty member, began this music competition in order to enhance the performance opportunities available to students in the School of Music. From its beginning, the program has been enormously successful. Puget Sound students participate each fall term in this highly competitive program. Contestants select and prepare a concerto or aria of their choice, then perform before a panel of judges. The winners of the competition perform in a celebratory public concert with the Symphony Orchestra or Wind Ensemble in the spring. The university is proud of all of the students who compete in the Concerto/Aria Competition. Many of the winners of this competition have also won national music competitions and are now members of professional chamber groups, orchestras, and opera companies.

- 1981–82 David Hensler, trumpet; Duane Karna, tenor
1982–83 Margaret McGee, soprano; Marjorie Skreen, piano
1983–84 Debra Kleiner, mezzo soprano; Cliff Robinson, piano
1984–85 Timothy Bozarth, piano; Douglas Hull, French horn
1985–86 Alayne Faraone, mezzo soprano; Laura Koehl, cello; Tamara
Meinecke, violin
1987–88 Rachel Coloff, soprano; Linda Stratton, piano
1988–89 Darrell Hunt, violin; Alexa Newby, piano
1989–90 Rachel Bowman, soprano; Yoshi Nagai, piano; Darrin Thaves, flute
1990–91 Miriam Chong, double bass; Robert McPherson, tenor
1991–92 Jodi Albrecht, clarinet; Shanie Johnson, oboe; Stephen Reis, cello
1992–93 Alison George, flute; Christine Padaca, piano
1993–94 Michael Leon-Guerrero, oboe; Dani Munsell, soprano
1994–95 Gwynne Kuhner, piano; Wayne Ledbetter, saxophone
1995–96 Erin Guinup, soprano; Brett Johnson, saxophone
1996–97 Keven Stewart, trombone; Monica Yu, piano
1997–98 Andrea Sato, piano; Jeremy Wendelin, alto saxophone
1998–99 Joseph Li, piano; Darren Sagawa, violin
1999–00 Tomiko Hamai, flute; Brian Knowlton, tuba; Tom Walworth, cello
2000–01 Richard Frey, marimba; Teresa Smith, soprano; Erik Steighner,
saxophone
2001–02 Joo Eun Pak, piano; Tasha Parker, soprano

2002–03 Noah Hock, viola; Josefina Mutascu, flute; Rebecca Schermerhorn,
soprano
2003–04 Jennifer Creek, piano; Erin McKibben, flute; Bina Peters, violin
2004–05 Ryan Bede, baritone; Rebecca Fay, soprano; Maureen McGee,
percussion
2005–06 Heidi Benson, mezzo-soprano; Beverly Brossmann, flute; Daniil
Davydov, violin
2006–07 Meese Agrawal, piccolo; Danya Clevenger, vocalist
2007–08 Colin Cronin, piano; John Harrison, baritone; Katelinn Shaw, violin
2008–09 Daniel Goodrich, saxophone; Linnea Johansen, violin; Brian
Roberts, French horn
2009–10 Sara Johansen, violin; Peter Nelson-King, trumpet; Kaleb Shelton,
piano
2010–11 Daniel Bahr, piano; Jinshil Yi, piano; Grace Youn, violin
2011–12 Chet Baughman, alto saxophone; Joseph R. Bozich, alto saxophone;
Rhiannon Guevin, soprano
2012–13 Faithlina Chan, cello; Andrew Friedman, clarinet; Brenda Miller, piano

UPCOMING ARTS AND LECTURES

Information: 253.879.3555 | pugetsound.edu/calendar

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Wednesday, Feb. 26, 7:30 p.m. Jazz Band, Tracy Knoop, director, Schneebeck Concert Hall. Free

Friday, Feb. 28, 7:30 p.m. Jacobsen Series: *From the Music Hall to the Cabaret: Chamber Works by Weill and Poulenc*, performances by Dawn Padula, mezzo-soprano; Timothy Christie, violin; Stephen Schermer, bass; Karla Flygare, flute; Dan Williams, oboe; Jennifer Nelson, clarinet; Paul Rafanelli, bassoon; Rodger Burnett, horn; Judson Scott, trumpet; Gunnar Folsom, percussion; Duane Hulbert, piano; and Gerard Morris, conductor, Schneebeck Concert Hall. Tickets: \$12.50 general; \$8.50 sr. citizen (55+), non-Puget Sound student, military, and Puget Sound faculty/staff; admission free for Puget Sound student. Tickets sold at Wheelock Information Center, 253.879.6013, or visit tickets.pugetsound.edu. Remaining tickets available at the door.

Friday, Feb. 28; Saturday, March 1; Thursday, March 6; Friday, March 7; 7:30 p.m. Saturday, March 8; 2 p.m. and 7:30 p.m. Faculty Production: *Iphigenia 2.0* by Charles Mee, directed by Jess K Smith '05, Norton Clapp Theatre, Jones Hall. Tickets: \$11 general; \$7 sr. citizen (55+), non-Puget Sound student, military, and Puget Sound faculty/staff/student. Tickets sold at Wheelock Information Center, 253.879.6013, or visit tickets.pugetsound.edu. Remaining tickets available at the door. Mature subject matter.

MARCH

Saturday, March 1, 3 p.m. Jacobsen Jr.–A Children's Concert: *A Musical Storytime*, featuring Bratton's *The Teddy Bear's Picnic for Wind Ensemble*; Poulenc's *The Story of Babar, the Little Elephant*; Carlson Hulbert's *The Jazzy Pied Piper*, and Duane Hulbert and Judy Carlson Hulbert's *The Pirate Musician for Solo Double Bass*, featuring Chris Burns, bass, Schneebeck Concert Hall. Tickets: \$25 family of four+; \$5 ages 5–18; \$10 general; admission free for Puget Sound student. Tickets sold at Wheelock Information Center, 253.879.6013, or visit tickets.pugetsound.edu. Remaining tickets available at the door

Friday, March 7, 12:05 p.m. Organ at Noon, Joseph Adam, organist, all-Bach program, Kilworth Memorial Chapel. Free

Friday, March 7, 7:30 p.m. Adelpian Concert Choir and Dorian Singers, Schneebeck Concert Hall. Free. Part of the: Friday, March 7–Saturday, March 8, Society of Composers Region VIII Conference, School of Music

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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