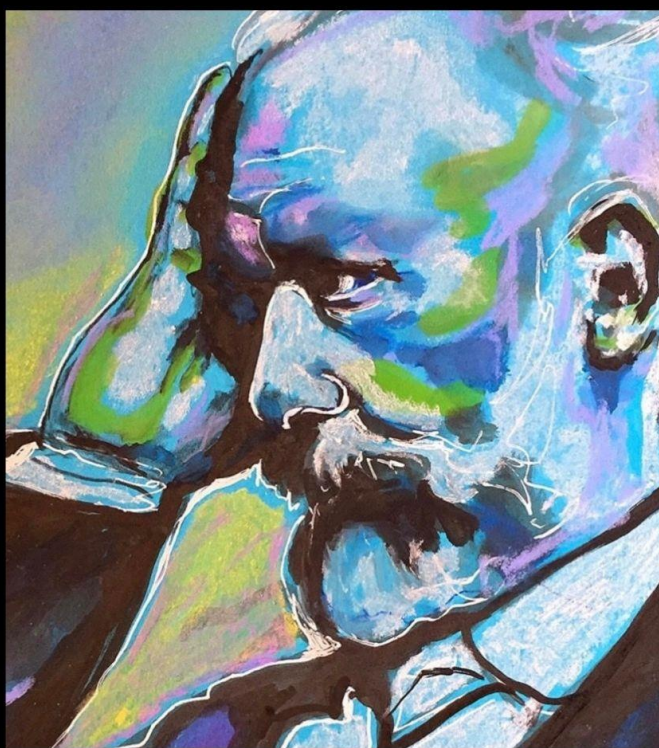


PUGET SOUND'S SYMPHONY ORCHESTRA  
PRESENTS

# FATE

Works by Lara Simpson and Pyotr Tchaikovsky



FRIDAY, APRIL 12 | 7:30 P.M.

SCHNEEBECK CONCERT HALL

OR ONLINE AT [PUGETSOUND.EDU/SCHNEEBECKLIVE](https://pugetsound.edu/schneebeklive)

**SYMPHONY ORCHESTRA**

Anna Jensen, conductor  
Bill Dyer, guest conductor  
Friday, April 12, 2024

**PROGRAM**

- Eternal Flight.....Lara Simpson
- Symphony No. 5 in E minor, Op. 64.....Pyotr Tchaikovsky  
I. Andante—Allegro con anima (1840–1893)  
II. Andante cantabile, con alcuna licenza  
III. Valse: Allegro moderato  
IV. Finale: Andante maestoso—Allegro vivace

# UNIVERSITY OF PUGET SOUND SYMPHONY ORCHESTRA

Anna Jensen, conductor  
Bill Dyer, guest conductor

## *Flute*

Grace Playstead '24  
Alex Westervelt '25  
Eliza Koch '24

## *Oboe*

Mariah Canton '24  
Clara Gibbs '25

## *Clarinet*

Levi Walsh '24  
Mireia Pujol '26  
Jenna Hlavaty '24

## *Bassoon*

Sara Ponsioen '26  
Sahaj Oliver '26  
Alex Kirner '26

## *Horn*

Elliott Schunk '27  
Caitlin Yoder '27  
Madeline Miller '27  
Max Orr '27

## *Trumpet*

Abbey Hansen '24  
Alyssa Shane '25

## *Trombone*

Sam Dossa '25  
Coda Scott '25  
Elias Thiemann '24 (bass)

## *Tuba*

Ian Dunlap '24

## *Timpani/Percussion*

Carter Fouts '27  
Skyler Hedblom '25

## *Piano*

Jordan Pilla '25

## *Violin I*

Ethan Chythlook '26, P  
Eli Connolly '25, AP  
Paige Franklin '26  
Else Mayo '24  
Hailey Yang '26  
Everett Skubinna '27  
Sarah Kaczmarek '27  
Ruby Gunter '26  
Mozea Havens '27  
Sam McBride '27  
Liv Hauge '25

## *Violin 2*

Katie Hayhurst '24, P  
Madison Hening '26, AP  
Nikki Hindman '25  
Elise Wadle '27  
Ashlyne Collado '26  
Ayli Horvath '26  
Oliver Wright '27  
Silvana Byram '25  
Katy McCullough '27

## *Viola*

Ela Escobar '24, P  
Keola Tabisola '25, AP  
Ryan Chernyavsky '25  
Kianna Davis '25  
Ava Strasser '27  
Amelia Calderon-Henes '26  
Rowan Brune '27

## *Cello*

Isabella Brady '24, P  
Connor Adams '25, AP  
Seren Hawtrey '24  
Avi Graf '25  
Liam Abbott '26  
Angela Ronces-Cortes '24  
Aiden Higgens '24  
Mandy Ausman '24  
Olivia Putz '27  
Jordan Verkh-Haskell '25  
Brenna Brook Burak '27

## *Bass*

Jordan Pilla '25, P

P = principal  
AP = assistant principal

## **DISTINGUISHED ALUMNI AWARD: WILLIAM L. DYER, DMA**



**WILLIAM DYER** is the director of music at Grays Harbor College, in Aberdeen, Wash. He has held previous positions in the Aberdeen School District, in Aberdeen, Wash. and Parochial Schools, in Chicago, Ill. He holds a Bachelor in Music Education from the University of Puget Sound, a Master in Music (trombone performance) from Northwestern University, and a Doctor of Musical Arts (music education) from Boston University. He has conducted research on the development and maintenance of identity in aging recreational musicians. He has presented at conferences and workshops for the Washington Music Educators Association (WMEA), National Association for Music Education (NAfME) Northwest Division Conference, and the National Association for the Education of Homeless Children and Youth (NAEHCY).

William achieved National Board Certification in music education in 2002. He was awarded a Fulbright award by the U.S. Department of State in 2008, resulting in a teaching assignment at Duncanrig Secondary School in East Kilbride, Scotland. In the spring of 2011, he was presented the Yale University Distinguished Music Educator Award. He is the recipient of the 2023 Distinguished Alumni Award from the University of Puget Sound School of Music. He serves as an adjudicator and clinician throughout the region.

An accomplished trombonist, William has performed with amateur and professional ensembles both in the United States and abroad. He has served as Principal Trombone of the Tacoma Concert Band, the Tacoma Symphony Orchestra, the Civic Orchestra of Chicago, the Déjà vu Big Band, and the Aspen Music Festival. He has studied with Patricia Crossen, Steven Fissel, Mark Lawrence, and Frank Crisafulli.

## CONDUCTOR



**ANNA JENSEN'S** passion for music translates to her deep involvement in music education. In addition to instructing at the University of Puget Sound and Pacific Lutheran University, she is the executive director of the Tacoma Youth Symphony Association. During the summer, she teaches at the Evergreen Music Festival and the Hammond Ashley Bass Workshop. Jensen also has taught at Central Washington University, and Bowling Green

State University, and she was a graduate student instructor at the University of Michigan.

In recent years, Jensen was awarded the Outstanding Master Studio Teacher Award from the American String Teachers Association, WA Chapter and the Washington State Music Educators Association "Friend of Music" award.

As a conductor, Jensen is a frequent clinician, adjudicator, and guest conductor for contests, festivals, and workshops across the Pacific Northwest, including Alaska. She has conducted numerous All-State orchestras, regional honor groups, summer music festival orchestras; and citywide orchestra festivals. During the year, Jensen conducts the University of Puget Sound Symphony Orchestra, the Tacoma String Philharmonic at the Tacoma Youth Symphony Association, and is the director of orchestras at the Annie Wright Schools.

Jensen is the assistant principal bassist of Symphony Tacoma, the principal bassist of the Tacoma Opera Orchestra, the principal bassist of the Tacoma City Ballet Orchestra, and regularly performs with orchestras across the region including the Paramount Theater Orchestra, which performs with touring artists and shows. She has performed with the Second City Chamber Music Series, the Icicle Creek Chamber Music Festival, the Kairos Music Festival and Lyceum, the Rackham Chamber Music Series, and the All Rivers at Once contemporary music series. Her vast interest in contemporary music has brought about numerous new chamber music works for the double bass and she has presented the world premieres of these works. She can be heard on William Bolcom's Grammy Award winning recording of his "Songs of Innocence and Experience", conducted by Leonard Slatkin.

Over the years, Jensen has been the featured double bass soloist with the Everett Philharmonic Orchestra, the Lake Chelan Bach Festival Orchestra, the Pacific Lutheran University Symphony Orchestra, the Wenatchee Symphony Orchestra, and the Tacoma Young Artists Orchestra. Jensen has won the Spokane Allied Arts Young Artist Competition, the Helen Snelling Crowe Competition, and was a finalist in the American String Teachers Association National Solo Competition.

Receiving her doctorate in musical arts degree in double bass performance at the University of Michigan, she studied with Diana Gannett and was a graduate student instructor. She holds degrees from the University of Michigan (DMA and MM) and Central Washington University (BM), and has been the recipient of the Mildred Tuttle Fellowship, the Farrell Merit Scholarship Grant and was awarded the Presser Scholar.

When not performing or teaching, Jensen can be found exploring the outdoors with her four children, hiking in the woods, or encouraging her own family's improvisational skills and joy of music!

## PROGRAM NOTES

### **Eternal Flight**

**Lara Simpson**

**"Eternal Flight"** is a composition based on The Willow Pattern Story, a traditional Japanese fairytale. It will be the soundtrack to an original animation of the story, currently in progress.

"Once there was a wealthy Mandarin, who had a beautiful daughter (Koong-se). She had fallen in love with her father's humble assistant (Chang), angering her father. He built a high fence around his house to keep the lovers apart. The Mandarin was planning for his daughter to marry a powerful Duke. On the eve of the daughter's wedding to the Duke, Chang slipped into the palace unnoticed. The lovers escaped, they ran over a bridge, chased by the Mandarin. They eventually arrived to the safety of a secluded island, where they lived happily for years. But one day, the Duke learned of their refuge. Hungry for revenge, he sent soldiers, who captured the lovers and put them to death. The gods, moved by their plight, transformed the lovers into a pair of doves."

Lara is a violinist and composer/orchestrator for visual media. She was offered a scholarship to study at Berklee College of Music, Valencia where she graduated in the master's program of Scoring for Film, TV and Video Games in 2023. Lara previously studied at Paul McCartney's school 'The Liverpool Institute for Performing Arts'. She has worked with artists including; Nile Rodgers & CHIC, Clean Bandit, Rudimental, Olly Murs, The Wombats, Sweet Female Attitude, Circa Waves, Ray Quinn, Clare Teal, Gregory Porter, China Crisis, ZUZU, BC Camplight, Kay Young and many more, in studios and venues from Abbey Road Studios, to Caribbean Cruise Ships, to BBC Television Studios.

As a composer/orchestrator/arranger Lara has worked on a multitude of exciting and varied projects. Most recently, she has assisted Marius De Vries (La La Land, Moulin Rouge, CODA). She has also worked as an orchestrator for film and TV composer Olly Gorman for four TV series (La doc et le véto, Hortense, Les Meutres en pay d'Oleron and Cambreusse) all aired on France 3 to an audience of over 4 million. Lara has done orchestrations for 'The London Musical Theatre Orchestra' as well as the 'Arden School of Theatre'. Lara also worked as an assistant arranger for various shows performed in Valencia in 2023; 'The Kiss' a Berklee Les Artes show performed at the Aula Magistral, Palau de les Arts and 'De Norte a Sur, de Este a Oeste' a collaboration of students from Berklee Valencia and Escuela Reina Sofia conservatoire.

Lara has appeared as a backing violinist on BBC1 show 'I Can See Your Voice'. She has freelanced with ensembles including; Symphonic Ibiza, Storm Strings, Gatecrasher Orchestra, Garage Classical, Ignition Orchestra, The ELO Show, Ian Prowse and Amsterdam, Incredible 11 Hip Hop Orchestra, The Gatsby Band, Northern Session Collective, String Infusion, Bollywood Strings and many more.

In terms of musical theatre productions, Lara has performed in shows including; Keep The Change (Edinburgh Fringe Festival), The Last 5 years (Epstein Theatre), Brothers Beyond by Tread Productions (Epstein Theatre) and The Silence Between Us (Unity Theatre).

As a string arranger specifically, Lara's work can be heard on countless recordings and live shows. Some of which include; China Crisis (performance at Liverpool Philharmonic Hall), The ELO Show (critically acclaimed Electric Light Orchestra tribute show for UK and European Tours), The Incredible 11 Hip-Hop Orchestra, The Christians' album 'Sings & Strings', private commissions for Carnival Cruise Line and Echo Strings (a string ensemble founded by Lara whilst studying at LIPA who have appeared on Hollyoaks and OK Magazine).

Born in the small town of Ilkley in West Yorkshire, Lara now currently resides in central London working as a freelance composer, orchestrator, and violinist.

## **Symphony No. 5**

## **Pyotr Ilyich Tchaikovsky**

Born in Kamsko-Votkinsk, Russia, May 7, 1840

Died in St. Petersburg, Nov. 6, 1893

Tchaikovsky's orchestral works were not always as successful as his elevated position in today's concert hall pantheon would suggest. While he may have been regarded as Russia's greatest symphonist and arguably its most talented composer during his lifetime, his ballet scores, overtures, and concertos often received responses ranging from pedestrian to outright disdain. Tchaikovsky endured periods of crushing self-doubt, exacerbated by the critical responses to his music. It was largely during the 20<sup>th</sup> century, after the composer's death, that his reputation as an audience favorite became firmly established.

When Tchaikovsky began composing his Symphony No. 5 in the summer of 1888, it was with a mixture of determination and paralyzing uncertainty. "I want so much to show not only to others, but to myself, that I still haven't expired," he wrote to his patron and friend Nadezhda von Meck. It had been 10 years since his Fourth Symphony and he was resolved to prove that his inspiration had not dried up.



The initial sketches for this new work came to him only with difficulty, but he found some creative momentum as he was working on the instrumentation. When the new symphony was completed in August 1888, he exclaimed with some relief, "Thank God, it is no worse than my previous ones." The following week, he reiterated, "it has turned out well."

### **A Self-Proclaimed Failure**

At its premiere the following month, the audience and his close friends received the piece enthusiastically, but the critics were harsh at subsequent performances. Tchaikovsky unfortunately believed the critics rather than his friends and concluded after three performances that the work was a failure. "There is something repellant in it," he lamented, "some over-exaggerated color, some insincerity of fabrication." It was not until the following year, when Brahms heard a performance in Hamburg and expressed his admiration for the new work, that Tchaikovsky finally admitted this colorful, emotional, patchwork quilt of a symphony had any merit. "I have started to love it again," he wrote to his nephew. "My earlier judgment was undeservedly harsh."

Tchaikovsky claimed that the Fifth Symphony was not programmatic, but his early sketches included comments about "fate," "providence," and "faith." Perhaps he was thinking of Beethoven's famous "Fate" symphony—also a Fifth—and had planned a similar symphonic trajectory for this work. Those initial sketches were eventually rejected, though, and unlike a true programmatic symphony the piece holds together well without a specific narrative program when heard simply in terms of its musical discourse and development. And in that regard, it might resemble Beethoven's Fifth even more closely.

### **A Closer Look**

A single theme—perhaps a leitmotif of fate—appears in each of the four movements, suggesting a journey or gradual metamorphosis, culminating in a conclusion that can be heard as either triumphant or ominous. At the Symphony's opening (Andante), this dotted-rhythm theme is presented in a slow introduction—a mournful funeral march. Then the clarinets and bassoon introduce the Allegro con anima section with a variant on the theme that, while lilting and more animated, even dance-like at times, still bears the emotional weight of the portentous introduction. If this is indeed a "Fate" theme, then the fatal narrative has already been set, and cannot be avoided. A less-troubled second idea only serves to intensify the storm of the contrapuntally dense development, where the dotted-rhythm figure relentlessly reemerges. After the main theme is reprised, the waltz-like second theme is brought back in E major, but the coda re-establishes the

funeral-march connotations with a repeated lament bassline and a total dissipation of energy.

Out of the darkness of the low strings, the harmonies turn to D major in the Andante cantabile second movement, a nocturne whose ravishing horn melody was later adapted to the popular song "Moon Love." This melody is dramatically interrupted by the Fate motif, but gradually regains its composure, reaching an almost-triumph before Fate cruelly silences it once more. The lyrical melody can then only limp to a defeated close. A short waltz (Allegro moderato), instead of the usual third-movement scherzo, transforms the horn melody into an oasis of untroubled delight before the Fate motif returns, again, to shroud the closing.

The finale opens (Andante maestoso) and proceeds much as the first movement did, with a dramatic dialog between Fate and Joy, except the Fate theme is now in E major. With repeated references to other motifs from the inner movements, the dramatic momentum arches toward a seemingly triumphant victory, the Fate motif now an exultant brass fanfare, hammered home with Beethovenian repetitions of tonic major harmony.

And yet the Symphony's conclusion feels less victorious than it should. Is it Tchaikovsky's wishful thinking—a forced victory paralleling the composer's own fears and hopes for this work? As a commentator of the day remarked, if Beethoven's Fifth Symphony was "Fate knocking at the door," then Tchaikovsky's Fifth might represent "Fate trying to get out."

*Program notes borrowed from: The Philadelphia Orchestra,  
written by Luke Howard*

## UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise. Most performances are broadcast online at [pugetsound.edu/schneebecklive](http://pugetsound.edu/schneebecklive).

SATURDAY, APRIL 13

### **Chamber Music I**

Alistair MacRae, director  
Schneebeck Concert Hall, 2 p.m.

SUNDAY, APRIL 14

### **Chamber Music II**

Alistair MacRae, director  
Schneebeck Concert Hall, 2 p.m.

MONDAY, APRIL 15

### **Concert in Collins, Library at Noon Series**

Collins Memorial Library, noon

WEDNESDAY, APRIL 17

### **Jazz Orchestra**

Tracy Knoop, director  
Schneebeck Concert Hall, 7:30 p.m.

FRIDAY, APRIL 19

### **Wind Ensemble/Concert Band**

Gerard Morris, conductor  
Schneebeck Concert Hall, 7:30 p.m.

SUNDAY, APRIL 21

### **Spring Choral Concert**

#### **Adelphian Concert Choir, Chorale, Dorian Singers**

Steven Zopfi, conductor; Jonah Heinen, director  
Kilworth Memorial Chapel, 4 p.m.

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## LAND ACKNOWLEDGEMENT

We acknowledge that this event takes place on the ancestral territory of the Puyallup Tribe and the Lushootseed-speaking people, whose relationship with the land continues to this day.

We respectfully acknowledge and honor the history and presence of Indigenous students, staff, and faculty here at Puget Sound. We who are guests on this land offer our gratitude for the opportunity to make music together here.

The School of Music strives to recognize, include, and respect all of the peoples and musical traditions that make up our community.

The School of Music at University of Puget Sound, situated within a nationally recognized liberal arts university, prepares students to be broad-minded, creative, arts-aware social leaders. We attract highly engaged student musicians and empower them to create the diverse musical offerings and effective educational programs of the future.

From the classroom to the concert hall, we cultivate students' self-expression, cultural competency, and critical engagement. Through a wide variety of public offerings and a vibrant Community Music program, the School of Music enriches the cultural life of both the Puget Sound campus and surrounding communities.

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