



School of Music

ROMANTIC SMORGASBORD

Symphony Orchestra

Huw Edwards, conductor
Maria Sampen, violin soloist, faculty

FRIDAY, OCT. 11, 2013
SCHNEEBECK CONCERT HALL
7:30 P.M.

First Essay for Orchestra, Opus 12 Samuel Barber
(1910–1983)

Violin Concerto in D Major, Opus 77 Johannes Brahms
Allegro non troppo–cadenza–tranquillo (1833–1897)
Maria Sampen, violin

INTERMISSION

A Shropshire Lad, Rhapsody for Orchestra George Butterworth
(1885–1916)

Symphony No. 2 in D Major, Opus 43 Jean Sibelius
Allegro moderato–Moderato assai–Molto largamente (1865–1957)

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

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
Megan Takasaki '15*

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

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
Stephen Schermer, faculty

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 Tatiyatirong '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
Sascha Agran '14

HARP

Frances Welsh '17

PIANO

Nils Larsson '17

*On Study Abroad Program

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.

SOLOIST

MARIA SAMPEN, associate 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. Dr. Sampen spends her summers on the faculties of Walla Walla Chamber Music Festival in Eastern Washington (wwcmf.org) and Brevard Music Festival in North Carolina (brevardmusic.org). During the academic year, she performs frequently with her new music group Brave New Works (bravenewworks.org), IRIS Orchestra (Germantown, Tenn.), and Puget Sound Piano Trio. Her major teachers include Paul Kantor, Kenneth Goldsmith, and Paul Makara.

PROGRAM NOTES

SAMUEL BARBER

Born March 9, 1910, West Chester, Pa.

Died Jan. 23, 1983, New York City

First Essay for Orchestra, Opus 12

"Essay," according to the Oxford Dictionary, is "a composition of moderate length on any particular subject ... more or less elaborate in style, though not limited in range." Barber was drawn to the title "Essay" for three of his orchestral works, the **First Essay** being written in 1938. The composer added that he thought essay implies "an exploration of a single aspect, and economy without terseness." Although Barber penned three essays—the latter two being added in 1942 and 1978, the last work he ever composed—he kept the title First Essay for the original, without renaming it Essay No. 1.

Barber's First Essay was unveiled in December 1938, by Arturo Toscanini, at the same concert as the orchestral version of the lauded Adagio for Strings, Opus 11. Much of the First Essay shares its famous neighbor's elegiac quality, and it opens with a soft and lachrymal theme in the strings. The horn's sonority is heard but it is left to the three trumpets to lure the music from its doleful strains, which leads to an impassioned outburst from the full brass and pianoforte. The central *Allegro molto* section comes as stark contrast to the darkness of the opening; it is a rhythmic and fleet-footed passage, and the cross-accented present great difficulties for the performers. Themes are pitted against each other (the moribund opening theme can be heard in the cellos, weaving its way into the texture) and the orchestra swirls and eddies through a maze of complex pulses. The timpani and pianoforte halt the headlong momentum, and the opening theme returns in the full orchestra—the trio of trumpets (now muted) fading into the distance as this American masterpiece ends. As Michael Fleming observes, "The First Essay, like Barber himself, is quietly spoken, though the composer is quite sure of what he has to say"

JOHANNES BRAHMS

Born May 7, 1833, Hamburg, Germany

Died April 3, 1897, Vienna, Austria

Violin Concerto in D Major, Opus 77—first movement

The traditional *bon mot* that Brahms produced his works in pairs has bracketed his two concert-overtures together, the Third Symphony being the companion of the Fourth, and the Second Symphony the near twin relation of the First. If the serene Symphony No. 2 does indeed have an image likeness, it is the lyrical **Violin Concerto**. The two works share not only the tonality of D Major and similarities in thematic material, but both find Brahms in a relaxed, holiday mood.

Brahms sketched the opulent Violin Concerto in the summer of 1878, at Pörttschach—his favorite village by the Wörthersee—where he had composed the Symphony No. 2 the previous summer. He immediately sent the solo part to his friend Joseph Joachim—a virtuoso violinist from Hungary—for advice and constructive criticism, urging Joachim “not to be too lenient.” Joachim was pleased with the solo part, although, as John Horton aptly states: “Few living violinists could equal Joachim’s command of virtuoso double-stops and extensions. . . . The part was obviously written with his friend in mind.” Joachim was extremely eager to get his hands on the full score and to be the first to perform the completed Violin Concerto. Even after the first performance in Leipzig, on New Year’s Day 1879, Brahms was not entirely satisfied and would not consent to the work’s publication. Joachim—while holding a monopoly on the Violin Concerto—performed it all over Europe to rapturous acclaim; he continued to make suggestions to the procrastinating composer (which Brahms rarely followed), most of which concerned a difference in attitude in matters of articulation and orchestration between a violinist and a pianist.

The Violin Concerto opens with an expansive exposition for the orchestra that germinates to a full statement—the orchestral violins stealing the limelight as they climb to the ionosphere. There are really three subjects in one here, which allows a rich harvest of developmental possibilities in this massive movement. The second subject is also a pearl of great price, and Brahms introduces a third subject in the development section, just as Beethoven did in his epoch-making Eroica Symphony. The broad, *cantabile* lines, *arpeggio*-derived motives, and use of the horns recall the ethos of the Second Symphony. A notable feature in this movement is the soloist’s use of triple-stops accompanied by the cellos to complete four-part harmonies. Following the *cadenza* (Sampen performs the *cadenza* authored by Joachim) the orchestra is kept busy, and the music gradually moves from its dreamlike state back to the tempo of the opening statement.

GEORGE BUTTERWORTH

Born July 12, 1885, London, England

Died Aug. 5, 1916, in the Battle of the Somme, near Pozières

A Shropshire Lad, Rhapsody for Orchestra

Having attended the Royal College of Music in London as an organ scholar—where he assisted Cecil Sharp and Ralph Vaughan Williams with their research into English folk music—Butterworth returned to his native Northeast England. A meticulous craftsman, Butterworth only produced a handful of works, including the song cycle **A Shropshire Lad**—after the tragic, war-prophecy poems by A.E. Housman—in 1912. The following year, Butterworth produced this ravishing and evocative Rhapsody for Orchestra, which utilizes several themes from his Housman songs, especially “Loveliest of Trees” and “Grief.” This 10-minute piece illustrates the influence of Sibelius, Elgar, and Vaughan Williams—who dedicated his Second Symphony to the young Butterworth.

It is painfully ironic that Butterworth was drawn to Housman’s regret-filled poetry, as he enlisted in the Durham Light Infantry and was killed at the Somme in 1916, when only 31—shortly after being awarded the Medal of Courage. Butterworth destroyed many of his manuscripts before going to the front, and he predicted the unlikeliness of his return from the Great War. At the close of *A Shropshire Lad*, Rhapsody for Orchestra Butterworth, prophetically, quotes a theme from one of his Housman settings, “With rue my heart is laden/For golden friends I had,” as if he knew this would constitute his own epitaph. As Kenneth Loveland remarks, “Nothing could be further from the agony of war than this music. . . . It sings back to the tranquil landscape from which it grew.”

JEAN SIBELIUS

Born Dec. 8, 1865, Hämeenlinna, Finland

Died Sept. 20, 1957, Järvenpää, Finland

Symphony No. 2 in D Major, Opus 43—final movement

It has been widely reported that Sibelius wanted to epitomize the history and character of Finland and its people in his **Symphony No. 2**. On its completion in 1902, Finland was still part of Russia. Sibelius was fascinated by astronomy, which acted as the catalyst to immerse himself in Scandinavian myth and legends, most notably the epic *Kalevala*. He also visited the arctic-most regions—the Karelia country—to gather folk music and poetry. Sibelius’ music is full of his natural habitat and beloved bleak landscapes; he once remarked “springtime is no less sweet for being ice cold.”

Although Sibelius received a Germanic education and studied symphonic form through the Austro-German masters (Haydn and Bruckner were among his favorites), his music has a very individual and nationalistic voice. The *Scherzo* of Symphony No. 2 can be interpreted to display resentment of Russian oppression, whereas the finale portrays a confident unification against persecution. It was suggested that this Second Symphony is an impassioned plea for independence, but the introspective

composer repeatedly denied such politico-musical allegations.

Sibelius described his approach to symphonic composition as one in which God throws down, from heaven to earth, the pieces of a celestial mosaic which have to be put correctly together. As the authority on Nordic music, Robert Layton observes in the Second Symphony, "The apparent relaxation and effortlessness with which this sunny, genial music unfolds serves to obscure its immense strength; in the same way Sibelius' seemingly casual approach to his thematic ideas misleads the listener as to its intensely organic nature."

The finale of Symphony No. 2 alternates its themes, unlike the opening movement, and is underpinned by the ominous and slumberous growth of a huge *ostinato*. The movement is marked by simplicity of utterance but also by a depth of thought. Sibelius employs some fugal treatment of the second theme, which is memorable through its use of repeated notes. After a long peroration in the minor key (with the *ostinato* sounding from on high, as well as from the abyss) the major mode erupts with a torrent of orchestral color. The trumpets finally add a fourth step to the work's opening theme to evolve the overwhelmingly Finnish finish.

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UPCOMING ARTS AND LECTURES

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OCTOBER

Saturday, Oct. 12, 7:30 p.m. Jacobsen Series: *String Festival* featuring Frank Huang, violin, guest artist; and faculty members Maria Sampen, violin; Timothy Christie, violin; Joyce A. Ramée, viola; David Requiro, cello; Stephen Schermer, bass.

Schneebeck Concert Hall. Tickets: \$12.50 general; \$8.50 seniors, students, military, Puget Sound faculty/staff; free for Puget Sound students, available at Wheelock Information Center, 253.879.6013, and online at tickets.pugetsound.edu, and at the door.

Sunday, Oct. 13, 7:30 p.m. Puget Sound String Festival Student/Faculty Concert, Schneebeck Concert Hall. Free

Wednesday, Oct. 16, 7–8 p.m. Guest Lecture: “Al-Mutanabbi Street Starts Here: Poets and Writers Respond to the March 5, 2007 Bombing of Baghdad’s “Street of Booksellers” by Beau Beausoleil, author and exhibit creator, Archives area, Collins Memorial Library. Free

Thursday, Oct. 17, 7 p.m. Guest Lecture: “Re-Illuminating the Past: Ancient and Medieval Oil Lamps From the Bogue Collection,” by Ann Nicgorski, faculty curator, Hallie Ford Museum of Art, professor of Art History and Archaeology, Willamette University, Wyatt Hall, Room 109. Free

SCH=Schneebeck Concert Hall

NCT=Norton Clapp Theatre, Jones Hall

KMC=Kilworth Memorial Chapel

CML=Collins Memorial Library

WIC=Wheelock Information Center, Tickets: 253.879.6013, tickets.pugetsound.edu

WSC=Wheelock Student Center

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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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