

University Symphony Orchestra
Orchestral Tradition

Tuesday, November 5, 2019 at 8pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University
School of Arts and Communication / Department of Music presents

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Orchestral Tradition

Svend Rønning, *violin*
Richard Treat, *violoncello*
Cameron Bennett, *piano*
Jeffrey Bell-Hanson, *conductor*
Knut Vaage, *guest composer-in-residence*

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Welcome to Lagerquist Concert Hall.
Please disable the audible signal on all watches and cellular phones for the duration of the concert.
Use of cameras, recording equipment and all digital devices is not permitted in the concert hall.

PROGRAM

Mylder **Knut Vaage (b. 1961)**

Concerto in C Major, op. 56 ("Triple") **Ludwig van Beethoven (1770-1827)**

Allegro

Largo

Rondo alla Polacca

Program Notes

Mylder (Multitude) was commissioned by the Norwegian Radio Orchestra (KORK) for a concert to mark the 250th anniversary of the University Aula in Oslo. The commission included an extra challenge – KORK wanted to open the concert with a modern festival overture, and close it with a shorter version of the same material. The overture was, therefore, not only an opening, but also a framework for the anniversary concert. The smaller sibling exists as a separate piece named *Mylder 2*.

When I started planning how to structure *Mylder*, I was thinking of all the pieces that have been played in the University Aula during the last 250 years. I decided to use quotations from historical orchestral overtures. The fragments used in the score are cut partly from those overtures, and partly from my own works. It should be possible to recognize several of the themes, but at the same time they are so short that we do not have to wonder too much where they come from. The quotations are treated very freely. In some of them, no original notes are left, only the structure. In others, an extra level has been composed on top of the original. Each fragment is handled differently for each texture throughout the score.

The music alternates between faster moving stretches and slower, kaleidoscopic sweeps, before it suddenly spins away on the musical material. In some places the patchwork opens into concise passages, but the main structure is a multitude, or perhaps a sort of reminiscence on orchestral tradition in a hectic revue. An association to a “symphonic internet” could be made – a surface that seems familiar, but with short time frames expressing the restlessness of our time, with almost everything happening at the same time.

– Knut Vaage

The *Concerto in C Major, opus 56*, was composed during a particularly productive period for Beethoven. He had completed the “Eroica” symphony (number three) and was working on the fourth symphony. He was embroiled in a long, arduous process to bring his opera, *Fidelio*, to the stage. In fact, the final version would not be completed until 1814. He would soon compose the fourth piano concerto, and wrote the *Choral Fantasy*. His deafness was growing progressively worse, but he was still able to perform, though this piano part was written for a pupil, the Archduke Rudolf of Austria. The Archduke apparently never performed the piece. It was not premiered until 1808 when it was given during one of the summer concerts sponsored by his friend and patron Prince Lobkowitz. When the work was published, it was dedicated to the Prince.

If there is any clue in the music to the events of Beethoven’s life during this period, one might hear it in the rather sunny and optimistic character that pervades the work. When he began composing the piece he was just emerging from the dark period during which he penned the Heiligenstadt Testament, in which he documents his despair over his encroaching deafness. Some writers have seen a resonance between the themes of injustice and rescue in *Fidelio* and his sense of imprisonment related to his growing infirmity. Yet after that deep depression in 1802, he roared back into the musical scene in Vienna with some of his most memorable works, many of which charted the course toward the new musical horizons that characterize his late period.

This piece lacks the profundity that marks *Fidelio*, or the “Eroica.” Yet it is not the light-hearted fare that he produced in his early period just before the turn of the century. The first movement is joyful and energetic, but with a touch of restraint signaling a more mature and guarded sense of optimism. The second movement foreshadows the deep poignance of some of his late piano, chamber, and orchestral works. Yet the irrepressible energy of the young Beethoven is not far beneath the surface, and emerges with the cellist’s playful transition to the final movement, a celebratory Polish dance.

About the Artists

Svend Rønning, *violin*, enjoys a varied career as an artistic director, chamber musician, concertmaster, educator, and soloist. He is Chair of the String Division at Pacific Lutheran University where he is Professor of Music and violinist in the Regency String Quartet. His prior teaching appointments have included faculty positions at the Eastern Music Festival, the Shenandoah Conservatory, and the University of Virginia. One of the most active performers in the Puget Sound, Dr. Rønning serves as Concertmaster of Symphony Tacoma, as well as performing frequently as soloist, recitalist, chamber musician and recording artist. He is also Artistic Director of the Second City Chamber Series, Tacoma's award-winning producer of chamber music concerts and chamber music educational programs. Additional activities have included period instrument performance with the Puget Sound Consort, Tacoma's ensemble for early music. As soloist, he has appeared with numerous orchestras, including the Arctic Chamber Orchestra, the Charlottesville Symphony, the Everett Philharmonic, the Everett Symphony, the Olympia Symphony, the Prague Radio Symphony, Orchestra Seattle, Symphony Tacoma, the Tacoma Youth Symphony, and the Whatcom Symphony. His repertoire includes most of the standard violin concertos as well as concertos by Alban Berg, Erich Wolfgang Korngold, Jerry Kracht (written for him), Walter Ross (written for him) and Miklós Rózsa.

Richard Treat, *cello*, is a native of Los Angeles and earned both bachelors and master's Degrees from California State University at Los Angeles, where he studied with Stephen De'ak, Eleonore Schoenfeld, and Lucien LaPorte. He has worked with several orchestras in greater Los Angeles, including the Los Angeles Philharmonic, Pacific Symphony, Hollywood Bowl Orchestra and the Pasadena, Long Beach, and Glendale Symphonies. In addition, Richard has been principal cellist of the Santa Barbara and South Coast Symphonies, the Mozart Camerata, and the Pasadena Chamber Orchestra and played for many years with the Los Angeles Opera Orchestra and the Deodara String Quartet. As a freelance musician, Mr. Treat has played for motion pictures such as *Lion King*, *Mission Impossible*, *Austin Powers* and *Thin Red Line*. His recording career includes many television programs, commercials, and recordings, and he has appeared several times on the *Tonight Show*. Richard has also played in the orchestras for the shows *Sunset Boulevard*, *Beauty and the Beast*, *Ragtime*, and *Titanic*. Mr. Treat has taught at California State University, Los Angeles and the University of California, Irvine, and was a long-time faculty member at Chapman University in Orange, California. He is now a member of the Max Aronoff Institute faculty in Kenmore, and is regularly featured in performances of solo and chamber music in the Northwest.

Cameron Bennett, *piano*, has had an active and varied career as an administrator, educator, and performing artist, having served in a diversified range of academic and professional institutions. He currently serves as Dean of the School of Arts and Communication and Professor of Music at PLU. He has also served as Associate Provost for Strategic Academic Initiatives and Acting Provost at PLU. As a performing artist, Cameron has performed as piano soloist and collaborative chamber musician throughout the United States, Canada, Russia, and the Far East. He is in great demand as a collaborative musician and appears regularly with the Snake River Chamber Players in Colorado. He served for many seasons as artist performer and coach at the Victoria International Festival in Canada, and as staff accompanist at The Juilliard School. Dr. Bennett has taught previously at the Brooklyn Conservatory of Music and has given master classes at the Beijing Central Conservatory, Shanghai Conservatory, and the Chinese Cultural University in Taipei, Taiwan. His performances have been featured on WOSU-FM in Columbus, Ohio and in Taipei, on the Taiwan Television Network. Dr. Bennett received both his master's and doctorate degrees from the Manhattan School of Music. He also holds degrees from the University of Western Ontario and the Royal Conservatory of Music in Toronto, Canada. He has attended the Institute for Management and Leadership in Education at Harvard University Graduate School of Education, as well as senior leadership workshops through ACE, CASE, NASM, and GLCA. He holds the Professional College Teacher Certification Diploma from the Music Teachers National Association and is a member of The Honor Society of Phi Kappa Phi. He has been honored with the Excellence in Education Award from *Ohio Magazine*.

Knut Vaage, *composer*, born 1961, lives in Bergen where he works as a composer. He graduated as a pianist and composer from the Grieg Academy in Bergen. Vaage has worked in different styles of music, though concentrating on improvised and contemporary music. Many of Vaage's projects have investigated the boundaries between improvisation and composed music. Vaage's production ranges from symphonic works and opera to solo pieces. His music is frequently performed at concerts and festivals in Norway and abroad. As an improvisator Vaage was an early explorer of the boundaries between improvisation and composition in the trio JKL. The tension created between acoustic instruments and electronics was an important part of their style. JKL has released one CD. His work with improvisation continues with the band Fat Battery, and in staged works like *Achilles* or *Stupor*, premiered at Grec Festival in Barcelona in 2015. The

propagation of contemporary music for a wider audience forms an important part of Vaage's compositional activity. He has participated in different concert projects aimed at children, teenagers, and local choirs and orchestras.

About the Conductor

Jeffrey Bell-Hanson is in his eighteenth season as Music Director of the PLU Symphony Orchestra and Professor of Music in 2019. Since arriving in the Pacific Northwest in 2002, he has become a familiar presence as a conductor, clinician, adjudicator and orchestral educator. Each year he works with school orchestras at all levels throughout the region and beyond, bringing to them the perspective of his thirty-eight year career as a conductor and as a scholar. In 2017-2018 alone he served as clinician to dozens of orchestras throughout Washington, Michigan, Minnesota, on the east coast and in California. Dr. Bell-Hanson is currently serving as President of the College Orchestra Directors Association.

Dr. Bell-Hanson has conducted orchestras and wind ensembles throughout the United States and in Bulgaria and the Czech Republic, including the West Bohemian Symphony Orchestra, the Olympia Symphony, the Marquette Symphony Orchestra, the Vratza Philharmonic and the Philharmonia Bulgarica. His long career on the podium and as a teacher has also included faculty appointments in Kansas, Louisiana, and Michigan, where he won recognition for excellence in teaching both from Michigan Technological University and the State of Michigan. He has served as music director of both the Hutchinson Symphony Orchestra in Kansas and, for fourteen years, the Keweenaw Symphony Orchestra in Michigan.



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**University Symphony Orchestra
2019-2020**

Jeffrey Bell-Hanson, *conductor*

(Strings listed in seating order, all others listed alphabetically by section)

Flute

Paige Balut*
Eva Reuter-crona
Sarah Hatcher
Cassie Duren

Oboe/English Horn

Kayleigh Peterson*
Lydia Robinson Baduria

Bassoon

Thomas J. Mallos
Dylan Cummins

Clarinet

Kendra Reeve*
Olunia Palenga

Bass Clarinet

Ian Lindhartsen

Horn

Ben Johnson*
Sophia Apgar
Kaitlyn Stabell
Kristen Cie Monk

Trumpet

Darek Solomon*
Jessa Delosreyes
Raymond Deleon

Trombone

Abigail Dean*
Jakob Johnson
Angel Steele

Tuba

Niko Woodin

Percussion

Eric Zabala*
Jordan Bluhm
Josh Hansel
Henry Hossmer
Quinn Rasmussen

Keyboard

Henry Hossmer

Harp

Alec Sjöholm

Violin I

Alexander Johnson*
Marley Cochran
Kailee Shiraishi
Arthur Keast
Jeeny Chung
Julie Chu
Cherish Scheidhauer
Hudson Link
Hannah Pena-Ruiz
Joy Edwards
Mark Jasinski©

Violin II

Naomi Southard*
Joy Han
Megan LeDuc
Jessica Yan
John Edward Dinglasan
Ashley Fletcher
Samuel Bies
Leah Foster-Koth

Viola

Abbie Foulon*
Noatak Post
Marilyn Willis
Kathryn Andersen
Ariel Johnston
Berkeley Price
Kayla Suffia

Cello

Darren Williams*
Kyle Siemers
Madelynn Jones
Jensen Lees
Alec Sjöholm

Bass

James Waltz*
Paul Duncan
Brianna Mears
Alexia Castillo
Kaia Malone
William Maxfield

* Principal or Co-principal
© Community Member

Kailee Shiraishi,
Orchestra Librarian

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