



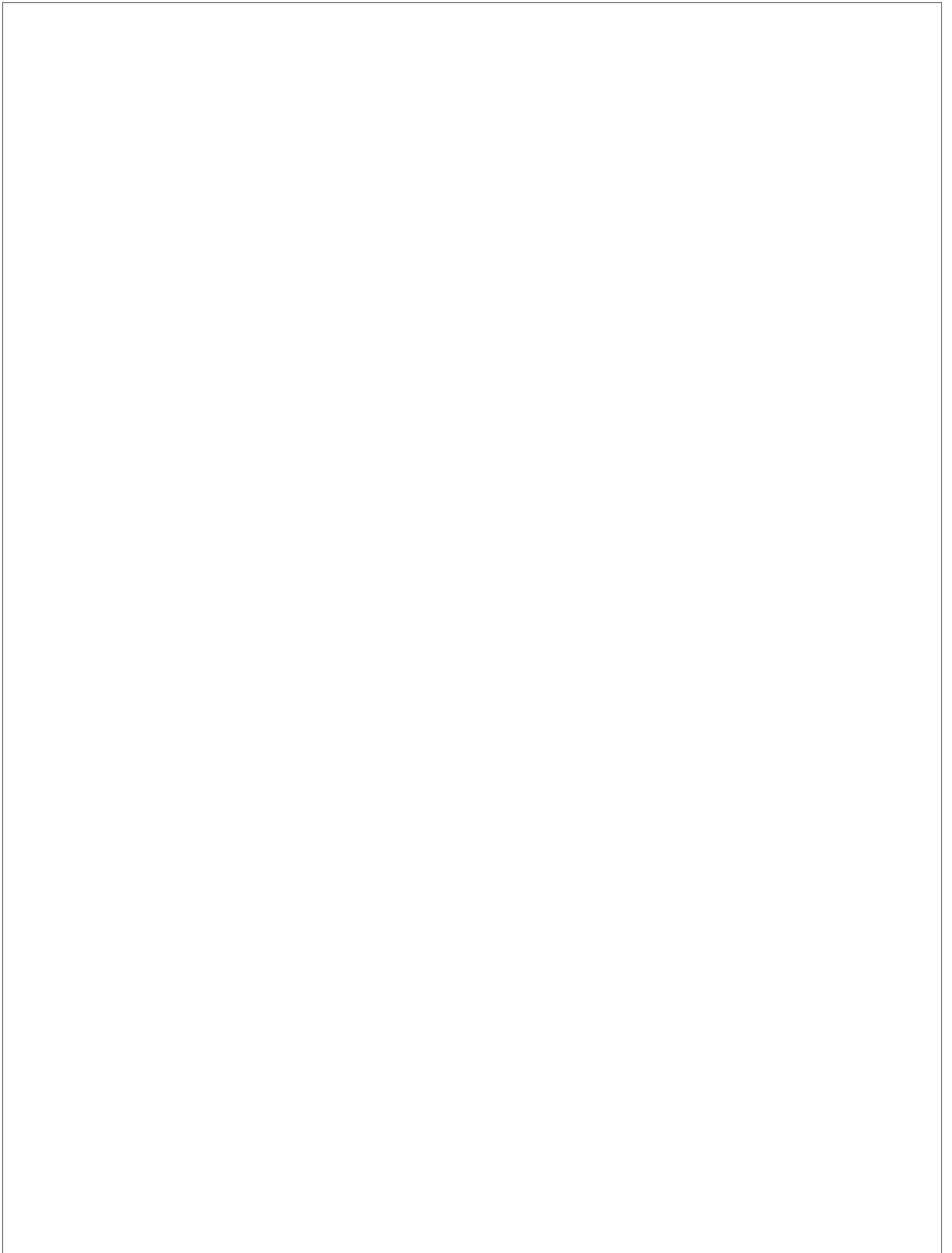
BETHEL
UNIVERSITY

Department of
Music

SPRING CONCERT

PHILHARMONIC ORCHESTRA

May 2, 2017
7:30 p.m.



Bethel Philharmonic Orchestra

Violin I

Rachel Hagen*
Petra Lee
Liz Ophoven
Linnea White

Violin II

Ashley Norton Binneboese
Alex Eaton
Lydia Kan
Megan Lahm
Sarah Mandler
Kaitlyn Wolff

Viola

Renee Beacham
Casey Johnson
Caroline Belcher Nelson

Cello

Laura Enoksen
Allison Nelson
Martha Riggs

Bass

Jacob Ashworth

Flute

Rachel Doyle
Alyssa Hamre+

Oboe

Janet Balej
Brittany Westberg

Clarinet

Joyce Bjorklund
Jonathan Preuss

Bassoon

Matt Gregg
Joshua Li

Horn

Jeremy Abbott
Mariellen Jacobson
Jessica Lahti Palmer
Phillip McDougle

Trumpet

Griff DeGolier
Sarah Grant
Jonathan Seaberg
Daniel Sievert

Trombone

Anders Larson
Gary Seaberg
Howard Simms

Tuba

Erik Carlson

Percussion

Keegan Feller
Sarah Grant
Mackenzie Henson
Levi Nelson
Abbey Sharp

Harp

Chloe Shepeck

* Concertmaster
+ Piccolo

Program

Around the World in 80 Minutes

Colas Breugnon Overture, Op. 24

Dmitri Kabalevsky
Russia, 1938

Flower Clock (*L'horloge de flore*)

Jean Françaix
France, 1959

- 3 AM *Galant de Jour* (Day Jessamine or Poisonberry)
5 AM *Cupidon Bleu* (Cupid's Dart or Blue Catananche)
10 AM *Cierge à grandes fleurs* (Night-Blooming Cereus or Torch Thistle)
12 Noon *Nyctanthe du Malabar* (Night-Flowering Jasmine or
 Malabar Jasmine)
5 PM *Belle de Nuit* (Moonflower or Morning Glory)
7 PM *Géranium triste* (Geranium or Mourning Geranium)
9 PM *Silène noctiflore* (Night-Flowering Catchfly)

Janet Balej, oboe

Karelia Overture, Op. 10

Jean Sibelius
Finland, 1893

Karelia Suite, Op. 11

Jean Sibelius
Finland, 1893

Intermezzo
Ballade
March

Intermission

Lachian Dances

Leoš Janáček
Czech Republic, 1889

- I. *Starodávny (The Ancient One)*
V. *Čeladensky (From Čeladňa)*
VI. *Pilky (Saw Dance)*

Dance of the Hours

from *La Gioconda*

Amilcare Ponchielli
Italy, 1876

Program Notes

Colas Breugnon Overture

Russian composer Dmitri Kabalevsky based his 1938 opera *Colas Breugnon: The Master of Clemency* on French author Romain Rolland's novel of the same name. Rolland, despite granting Kabalevsky free interpretive reign regarding the story, expressed disappointment at the libretto. This is perhaps due to the fact that Colas is set in Burgundy (France) and some of the ideals set forth in the novel would not have been accepted by the Soviet Communist Party. In stark contrast to the contrived political ambiguity of Dmitri Shostakovich, Kabalevsky was a member of the Communist Party beginning in 1940 and remained a loyal member throughout his career. With that, his music conformed to the standards set by the party and was aimed at the broad appeal to the masses through use of folk (or folk-like) tunes, major keys, etc. Some of the folk aspects are French influenced as opposed to being Russian and simply superimposed on a different location.

The opera is comic but is not without its dark moments of drama. 16th century carpenter Colas Breugnon's past and present loves serve as episodes throughout the show. The primary action centers around a villainous Duke as antagonist to Colas (used in the opera as representative of the working class Soviets). The overture prepares both the comic and dramatic aspects of the opera through two main sections. The first is a highly energetic splash of sound followed by a quirky, slightly off-kilter melody. After various interjections from the brass, low strings, and percussion, the melody works itself into a frenzy that is interrupted several times by the solo timpani. The music eventually winds itself down into a darker sustained melodic section that serves as the second, contrasting part. The upper strings sing the tune overtop a tremulous landscape of sound first provided by low strings and woodwinds, then by the brass. Trumpets lead the orchestra in a cry of despair that grind the piece to a momentary halt only to resume with a return to the comic absurdity of the first section. The recapitulation revisits many of the themes presented earlier, and the orchestra revs up into an ending that benefits from the element of surprise. *(Notes by Jeffrey Spenner)*

Flower Clock

Flower Clock (L'horloge de flore) takes its conceptual title from an idea of the Swedish botanist Carl Linnaeus (1707-78), who is best known today for the modern taxonomic system of phyla. Linnaeus also proposed a clock-style classification of flowers based on the time of day when each blooms. The English poet Andrew Marvell had anticipated such an idea in his poem "The Garden" (1678): "How well the skillful gardener drew/ Of flow'rs and herbs this dial new/...And, as it works, th' industrious bee/ Computes its time as well as we./ How could such sweet and wholesome hours/ Be reckoned but with herbs and flow'rs!" Françaix collected seven of these blooms and composed a descriptive piece, with each section bearing a time of day and the name of a flower. Thus the poison berry appears at 3 a.m., the Malabar jasmine at noon and the night-flowering catchfly at 9 p.m. Françaix composed the *Flower Clock* for John de Lancie, principal oboist of the Philadelphia Orchestra. *(Notes by Ed Rutschman)*

Karelia Overture

Sibelius regularly composed incidental music to accompany stage plays and pageants. The first commission to do so appeared in 1892 from the Viipuri Student Corporation at the Imperial Alexander University in Helsinki to bolster Finnish, and specifically Karelian patriotism, in the face of ominous political rumblings from Finland's powerful and belligerent neighbor, Russia.

Sibelius began work on the score during the summer of 1893. It consisted of an overture and music to be heard during, and at times in between, the eight tableaux of the pageant. Before the month was out, he began conducting extracts from the score at concerts. A friend, conductor Robert Kajanus, assembled the three-movement suite that consists of music from the third, fourth, and fifth tableaux (Op. 11). It was not until 1896 that he decided to issue the Overture separately (Op. 10).

The *Overture to Karelia* is based on three themes: a noble opening strain in striding rhythms; a hymn-like melody of serious demeanor; and (after a recall of the opening strain) what Sibelius called the "march in the old style" that accompanied the third tableau. All three ideas are treated in the development section and returned in the recapitulation in condensed but intensified variants before the Overture reaches its stirring close. (*Notes by Don Anderson*)

Karelia Suite

The *Karelia Suite* opens with an atmospheric and exciting Intermezzo. It depicts fourteenth-century Karelian woodsmen passing in procession, proudly and defiantly, on their way to pay taxes to a Lithuanian duke. The second movement, a melancholy Ballade, was originally a vocal piece. The tableau showed a deposed fifteenth-century king, Charles Knutsson Bonde, sitting in his castle and listening to a minstrel. The suite concludes with a festive march. It followed a call to battle issued by Pontus de la Gardie, a French-born, sixteenth-century soldier who became Swedish high commander in a war against Russia. (*Notes by Don Anderson*)

Lachian Dances

Most of Janáček's work on the *Lachian Dances* was done by the late 1880s. The title is an abbreviated form of Wallachian, referring to the region of Wallachia in the northern part of Moravia, near the Polish border, where Janáček was born and from which many of the work's melodies and dance rhythms were derived. One of Janáček's first mature compositions, the *Lachian Dances* received their first performance on January 11, 1889 in Olomouc. The composer returned to the Dances in the mid 1920s, reordering the six movements and adjusting the orchestration. The first movement, "Old-Time Dance I," combines a wedding dance in 3/4 time, introduced by the violin, and a livelier "club" or "ribbon" dance in duple meter. One can hear clearly the influence of Dvorák, particularly his Slavonic Dances, in both the melodies and orchestration. The title of the fifth movement, "Celadensky," refers to the village of Celadná from which this lively dance came. The finale, "Saw Dance," had its origins in a dance related to the farmer's preparations for the onset of winter, cutting and storing wood for the fire. This dance falls into three parts – an opening Andante, a more vigorous second section, and an even faster conclusion. (*Notes by Chris Morrison*)

Dance of the Hours

The *Dance of the Hours* is from the third act of Ponchielli's opera *La Gioconda*. For the guests of a lavish party, the Duke Alvisé presents a ballet symbolizing the victory of right over wrong. The dancers impersonate the hours of the dawn, day, evening, and night. It is one of the most parodied pieces in opera. Anyone who has seen Walt Disney's ostriches and hippos performing this in "Fantasia," or who has heard Allan Sherman's "Hello Muddah; hello Fadduh" will probably be unable to listen to this music without remembering them. *(Notes by Jim Yancy)*

The Bethel Orchestras

The Bethel University Orchestra program was founded by Dr. Lynda Bradley Vacco in 1995 and flourished under her direction until her untimely death in 2015. What began with a fledgling group of 10 string players is now two separate orchestras, the Chamber and Philharmonic, each with a full complement of winds and percussion. The orchestras' repertoire covers a diverse and delightful collection of music, including works of the standard orchestral literature spanning the baroque to contemporary periods.

The Philharmonic Orchestra is a full symphonic orchestra open, by audition, to all members of the Bethel Community including students, faculty, staff, alumni, and the larger community as openings allow. It rehearses one night a week and gives one concert a semester.

The Bethel Chamber Orchestra is designed for music majors, minors and other serious players. They perform repertoire ranging from the Baroque through the Modern Era. The Chamber Orchestra tours annually, gives its own concerts as well as participating in Festival of Christmas and Classics in the Great Hall. They also play regularly in Chapel and collaborates with the Opera Workshop and other musical theater events.

The Bethel Orchestras include students from numerous academic disciplines. In addition to performing new works of young composers, the orchestra frequently collaborates with the choirs at Bethel University. Bethel Orchestras have performed with popular Christian artists Selah and Twyla Paris and can be heard on Bethel's Festival of Christmas recordings.



Steven Thompson, conductor

Steven B. Thompson joined the Bethel University faculty in September 2002 as director of instrumental activities and professor of music. He received a bachelor of music education degree from the Wheaton College Conservatory, a master's degree in trumpet performance from the Peabody Institute of The Johns Hopkins University, and a doctor of arts degree in instrumental conducting from the University of Northern Colorado. Prior to coming to Bethel University, Thompson taught in Minnesota and Connecticut public schools, as well as served on the faculty at Waldorf College in Forest City, Iowa.

Thompson has played with the Annapolis Symphony, the Greeley Philharmonic, the Mississippi Valley Chamber Orchestra, the Austin Symphony, and the Rochester Symphony. He has appeared as a soloist with the Austin Symphony, the Bethel Chamber Orchestra, and the Clear Lake (IA) Municipal Band. He is sought after as a clinician and adjudicator, having served throughout Iowa and Minnesota.

His bands have performed to great acclaim across the country and overseas. In February 2015, the Bethel Wind Symphony was one of two university bands to be invited to perform at the annual Minnesota Music Educators Association Mid-Winter Conference in Minneapolis. Following the success of the Wind Symphony's 2011 concert tour of Malaysia and Singapore, Thompson brought the group back to the continent in 2015 for a tour of South Korea.



Janet Balej, oboe

Janet is a native of St. Louis Park and grew up studying oboe with Rachel Brudnoy. She majored in music and French at Mount Holyoke College and as part of her degree was a visiting oboe student at New England Conservatory. Following undergraduate studies, she won a Rotary International Ambassadorial Scholarship to pursue a graduate diploma in oboe performance at the Australian National University Canberra School of Music. She later received an MBA in accounting and finance from Georgia Tech and became a licensed CPA. She has spent most of her career working with not-for-profits including Emory University and the Carter Center and is currently the controller at the Guthrie Theater. She also plays with the Linden Hills Chamber Orchestra and the Gnu

Woodwind Quintet, sings in the choir at St. Mark's Cathedral, and is a MN State Fair award-winning quilter. She lives in Fridley with her 4 felines.



Department of Music and Bethel University

The Department of Music at Bethel University is highly regarded for its commitment to excellence in teaching and its outstanding performance organizations. The Bethel Choir, Wind Symphony, and Chamber Orchestra tour extensively throughout the United States and abroad. These groups, along with Bethel's other performance ensembles, perform together in Bethel's annual Festival of Christmas, Jazz in the Great Hall, and Classics in the Great Hall concerts. The Philharmonic Orchestra, Chapel Choir, Men's Choir, Women's Choir, Jazz Orchestras, Handbell Ensemble, and string and wind chamber ensembles offer additional performance opportunities.

The distinguished music faculty guide students through specialized courses of study leading to bachelor's degrees in music education, applied performance, and composition. In addition to the bachelor of music degrees, a bachelor of arts degree in music is offered with emphases in vocal, instrumental, keyboard or music composition. It is also possible to combine a bachelor of arts degree with another major. Frequent double majors combine music with Business, Biblical and Theological studies, English, or pre-Music Therapy, but many other combinations are also possible. A minor in music is also available.

Bethel's performance facilities include the 1,700-seat Benson Great Hall in the Lundquist Community Life Center, completed in the fall of 1994, which is recognized as one of the finest concert halls in the Upper Midwest. With its 67-rank Blackinton Organ installed in 2002, Benson Great Hall is the only concert hall in the Twin Cities with a pipe organ.

Bethel University is a leader in Christ-centered higher education with nearly 5,000 students from 49 states and 21 countries enrolled in undergraduate, graduate, seminary, and adult education programs. Based in St. Paul, Minnesota, with an additional seminary location in San Diego, California, Bethel offers bachelor's and advanced degrees in nearly 100 fields. Educationally excellent classroom-based and online programs equip graduates to make exceptional contributions in life-long service to God and the world.

Department of Music Faculty

Kimberly Allmann, M.M., *Horn*

Trudi Anderson, M.M., *Flute*

Jeffrey Brueske, M.M., *Jazz Bass*

David Crittenden, D.M.A., *Guitar*

Gary Crowe, M.M., *Saxophone*

Emily Hagen, M.M., *Viola*

Angela Waterman Hanson, D.M.A., *Violin*

Jason Harms, B.S., *Jazz Orchestras Director*

Joshua John, M.M., *Bassoon*

Herbert Johnson, D.M.A., Professor of Music

Director of Keyboard Activities, Piano, Piano Pedagogy

Mark Kausch, M.M., *Double Bass*

Merilee Klemp, D.M.A., *Oboe*

Zachary Miller, B.M., *Jazz Percussion*

Cheryl Oie, B.M., *Voice, Class Voice*

Tina Juan Park, D.M.A., *Piano, Class Piano*

Gene Peterson, D.M.A., Associate Professor of Music

Director of Choral Activities, Bethel Choir, Women's Choir, Men's Choir, Chapel Choir, Festival Choir, Conducting

John Povolny, M.M., *Percussion*

Mark Rhoads, D.M.A., Professor of Music

Music Education, Women's Choir, Men's Choir, Chapel Choir, Music and Worship

Hannah Schendel, M.M., *Director of String Activities, Chamber Orchestra, Philharmonic Orchestra, Methods, Violin (Starting July 2017)*

Stephen Self, Ph.D., D.M.A., J.D., Professor of Music

Music History, Music Theory, Piano, Organ

Carrie Shaw, D.M.A., *Voice*

Kevin Shull, M.M., *Manager of Music Organizations, Handbell Ensemble Director*

Pam Sohriakoff, M.M., *Staff Accompanist*

Gerard Sundberg, D.M.A., *Voice*

Steven Thompson, D.A., Professor of Music

Director of Instrumental Activities, Wind Symphony, Chamber Orchestra, Philharmonic Orchestra, Conducting, Methods, Trumpet

Emily Urban, B.F.A., *Staff Accompanist*

Marshall Urban, M.M., *Voice*

Jonathan Veenker, Ph.D., Associate Professor of Music

Department Chair, Director of Vocal Activities, Director of String Activities, Composition, Music Theory, Music Technology

Catherine Victorsen, M.M., *Harp*

Hong Wang, D.M.A., *Cello*

Richard Wyland, M.M., *Clarinet*

Larry Zimmerman, M.M., *Trombone, Euphonium, Tuba*

Upcoming Events

Friday, May 5, 7:30 p.m.
Jazz in the Great Hall
Tickets: tickets.bethel.edu

Friday, May 12, 7:30 p.m.
Classics in the Great Hall
Tickets: tickets.bethel.edu

Sunday, May 14, 3 p.m.
Handbell Ensemble Spring Concert

Thursday, May 18, 5-8:30 p.m.
Swingin' at the Lake
Como Park Pavilion



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