

USU Symphony Orchestra Presents

New Beginnings

October 27, 2023 7:30 pm

St Thomas Aquinas Catholic Parish - 725 S 250 E Hyde Park

Featuring

USU Faculty Soloists:

Thomas Glenn - Tenor | Emily Hansen - Soprano

Children and Youth From:

Mountain West String Academy | Sistema Utah | Young Musicians for a Brighter Future

Music By

Farrenc | Mozart | Donizetti

Debussy | Walker

Suzuki



In Participation With

Jon M. Huntsman
School of Business
UtahStateUniversity



Caine
College of the Arts
UtahStateUniversity

USU Symphony Orchestra

Sergio Bernal, Music Director

Presents

Beginnings

Friday, October 27, 2023, 7:30 pm | St. Thomas Aquinas Catholic Church

[Download the program PDF](#)

Program

[LOUISE FARRENC, Overture No. 2 \(1834\)](#)

[W. A. MOZART, Symphony No. 35 "Haffner", 2nd movement \(1782\)](#)

[GAETANO DONIZETTI, "Lucia de Lammermoor", Duet from Act I \(1835\)](#)

Emily Hansen and Thomas Glenn, USU faculty soloists

[GEORGE WALKER, Lyric for Strings \(1946\)](#)

[SHINICHI SUZUKI, "Lightly Row" and "Twinkle, Twinkle, Little Star Variation A" \(1978\)](#)

Featuring the students from Mountain West String Academy, Sistema Utah, and Young Musicians for a Brighter Future

[CLAUDE DEBUSSY, Petite Suite \(1889\)](#)

1. *En Bateau* (On a Boat)
2. *Cortège* (Procession)

3. Menuet
4. Ballet

MEET OUT GUESTS

Emily Hansen

Emily Hansen is an American soprano native of Houston, Texas. In High School she was a member of the Houston Grand Opera Bauer Family Vocal Studio where she portrayed the role of Tanya Smithers in the world premiere of Ricky Ian Gordon's *A House Without a Christmas Tree*. Emily has participated in masterclasses with international recognized singers such as Jamie Barton, Stephanie Blythe and Jennifer Larmore. Emily was a part of the Utah Vocal Arts Academy in July of 2019, where she performed the role of Mabel in Gilbert and Sullivan's *Pirates of Penzance* and *Second Spirit* in Mozart's *Die Zauberflöte*. Emily was a member of the International Performing Arts Institute GAP Program during the height of the COVID-19 pandemic. The following summer she was a part of the International Performing Arts Institute in Fairhope, Alabama where she portrayed the roles of Patience from Gilbert and Sullivan's *Patience* and Lisette in Puccini's *La Rondine*. This past summer Emily portrayed Laurie in *The Tender Land* by Aaron Copland at Chicago Summer Opera. Emily recently graduated this past Spring from the University of Utah with her Honors Bachelor of Music in Vocal Performance where she studied under internationally renowned mezzo-soprano Kirstin Chávez. In her last semester at the University of Utah Emily portrayed the roles of Despina in *Così fan tutte* by Mozart, Joanna (cover) in *Sweeney Todd* by Stephen Sondheim and Belinda in *Dido and Aeneas* by Henry Purcell. If not for the COVID-19 pandemic, Emily would have also performed as Amahl in *Amahl and the Night Visitors* by Menotti. Emily completed the Music Entrepreneurship Certificate at the University of Utah in May of 2023 and was recently awarded the Tier 1 Artist Empowerment Grant from the Salt Lake City Arts Council for a project she is starting in the Fall.

Thomas Glenn

Grammy Award winning tenor, Thomas Glenn enjoys a favorable reputation as a creative interpreter of bel canto and Classical period literature, as well as modern works.

His most frequent operatic roles include Count Almaviva in Rossini's *Il barbiere di Siviglia*, Lindoro in *L'italiana in Algeri*, Ferrando in Mozart's *Così fan tutte*, and The Evangelist in J.S. Bach's *St. Matthew Passion*. In contemporary works, he created the role of Robert Wilson in John Adams' *Doctor Atomic* and enjoys collaborating on new works by composers like Jack Perla, Jake Heggie, David Schiff, Tarik O'Regan, and Rufus Wainright.

Thomas has performed at major opera companies including San Francisco Opera, The Metropolitan Opera, The Lyric Opera of Chicago, Netherlands Opera, the Canadian Opera Company, and The English National Opera among others. He has also performed with major orchestras including the Atlanta Symphony, The Cleveland Orchestra, the National Arts Centre Orchestra of Canada, China National Symphony, San Francisco Symphony, Seattle Symphony, The Philadelphia Orchestra, Colorado Symphony, Berkeley Symphony, Oakland Symphony, and others.

Thomas' recent engagements include the roles John Singer Sargent in *Damien Geter's American Apollo* with Des Moines Metro Opera, Dr. Caius in *Falstaff* with Palm Beach Opera, *Le Chevalier des Grieux*, in Massenet's *Manon* with Opera Idaho, The Nervous Senator in Rufus Wainright's *Hadrian* at the Canadian Opera Company, Alfred in *Die Fledermaus* with Calgary Opera, Tenor Soloist in Rossini's *Stabat mater* with Oakland

Symphony, and The Shepherd in Stravinsky's Oedipus Rex with the Philharmonia Orchestra of London with Esa Pekka Salonen, conducting.

Thomas also serves as area coordinator and assistant professor of voice at Utah State University. His alma matres are Brigham Young University, University of Michigan, and Florida State University. He is a former Adler Fellow at the San Francisco Opera, a past winner of the Concours International de Chant de Canari, France, and a semi-finalist in the Monserrat Caballé Competition in Zaragoza, Spain.

Mountain West String Academy

MWSA is an elementary orchestra program available to Cache Valley elementary students starting in the fourth grade. This year, MWSA is celebrating its 20th anniversary, after beginning as a single orchestra class at Providence Elementary School in 1999. Currently, the academy orchestras consist of first-year students, second-year students, and an elite Ambassador Orchestra of students who audition to participate. Students meet twice a week before or after school to rehearse, with optional Saturday lab classes once a month.

Students have the choice to play one of the four-string instruments — violin, viola, cello, or upright bass. Throughout the year, students are taught proper posture and technique. They also learn music theory and how to read rhythm, notes, and other symbols that are written into their music. According to former MWSA director Dr. James McWhorter, “For some children, this may be the best thing they do in their life, giving them self-esteem and a sense of belonging.”

Many others agree that music education can make a profound difference in the lives of young students. “Orchestra music brings a lot of joy,” said Michelle King, a teacher at River Heights Elementary. “Not only is there a huge educational value to playing, but there is also this rush you get when you play together in a group, and you accomplish something that you have been working hard for all semester. That joy and excitement just brings a whole new level of enjoyment in your life.”

Not only does the orchestra enrich the lives of the students, but its teachers as well. According to teacher Melanie Fowler, “Being a teacher is great because it helps me grow musically in ways that I would never be able to otherwise. I have to have a much deeper understanding in order to teach it to my students.”

Fowler continued, “It’s great for kids because it can open them up to something new that they have never done and have experiences that they would never experience. It gives them confidence now that they will use later on in life. Getting up and playing on a stage, that’s hard! But it will be easier for them later in life because they did it with the orchestra. Not only are they learning music, but they are also learning skills that will help them for the rest of their lives.”

Sistema Utah

Sistema Utah's mission is to provide musical instruction to foster life-long qualities of refined character. We believe that music education works in beautiful tandem with academic learning and provides a positive outlet and identity for students of all ages, backgrounds and circumstances. We will strive to help children develop the highest musical proficiency possible by providing instruction through excellent teachers, mentors and musical role models in their lives.

Sistema Utah is an afterschool program that began October 2013 at the American Preparatory family of schools. This program is based on the internationally successful program, El Sistema. Dedicated to the idea that music and rigorous musical study can improve participants' futures, while also enhancing current academic and

behavioral goals, Sistema Utah will be an intense after school immersion experience.

We service nearly 400 students between two sites in West Valley City, Utah. Both sites are Title I schools where 65% of our students receive free or reduced lunch. This program is currently offered free of charge to our families. Students stay for three hours a day, five days a week for a total of 15 hours of musical instruction weekly. Each student receives the following daily: group music instruction, general music class, singing class and homework help. In addition to the music instruction, we also serve each student a nutritious snack daily. Instruments that we offer are: violin, viola, cello, flute, trumpet, saxophone, clarinet, percussion, bucket band and piano. A highlight of our program are our performing groups "Sistema Strings" and "Secondary Sistema Strings" which consists of our most advanced violin, viola and cello students who provide service concerts for the community. We have played for University of Utah ball games, the Utah Afterschool Network, with the Utah State University Symphonic Orchestra and the Utah Philharmonic Orchestra to name a few. These students also help to teach and mentor younger students in our program as well. We believe that we can all help to change the world through music one person at a time.

Young Musicians for a Brighter Future

We are an organization that gives free music instruction of symphonic instruments to children and youth from Cache Valley, UT as a means to help develop their learning abilities and strengthen their self-confidence so that they may be empowered to succeed in their educational and professional endeavors, their ability to help others, and - ultimately - their pursuit of happiness.

Since our start in 2012, our team of volunteer instructors has been providing weekly group classes at the St. Thomas Aquinas Catholic Parish in Hyde Park, UT to members of the parish and the community at large. In 2022, we started offering scholarships to help pay for private instrument lessons to qualifying participants of the group classes.

Every year, our students perform as featured guests in concerts of the Utah State University Symphony Orchestra in Logan, Sistema Utah in West Valley, and local community events.

We welcome children and youth from diverse populations to participate in our activities and we value each participant as a unique and special individual. As we believe in the potential every person has to succeed, we seek to provide adequate support for all of them to flourish.

In our group classes, we typically invite students who learn a new skill to teach it to others who are starting to learn it. By helping each other, students develop learning skills, leadership, social awareness, self-esteem, resilience, and confidence.

USU Symphony Orchestra

- **Flute/Piccolo:** Morgan Herron, Rebecca Olpin
- **Oboe:** Rachel Billings, Libby Stewart
- **Clarinet:** Josephine Roderer, Amy Swasey
- **Bassoon:** Carolyn Bodily, Luke Pfeil
- **French Horn:** Mary Ann Smith, Juliann Butler
- **Trumpet:** Andrew Fowles, Daniel Seeholzer
- **Trombone:** Wyatt Prescott, Nathan Affleck, DJ Combs
- **Timpani/Percussion:** Brooklyn Halling, Brayden Thacker, Michael Hylton, Tristan Wardle
- **Harp:** Emma Ferguson

- **Violin 1:** Emma Thackeray (concertmaster), Kristene Murrow, Carissa Devenport, Ellie Evans, Jonathan Swank, Hannah Stacey, Blake Matamoros, Kailynn McCullough
- **Violin 2:** Hughes Herpin-Lemonnier (section leader), Claire Armstrong, Madeline Anderson, Lisa Wilson, Ellie Greer, Campbell Helton, Avyrlie Smith, Claire Casperson
- **Viola:** Julia Stowell (section leader), Brenley Mason, Brooklynn Bowen, Tessa Urie, Rachel McLaws, Elizabeth Olson
- **Cello:** Matt Huff (section leader), Kimberly Lewin, Sam Moore, Aaron Kinghorn, Raif Milligan, Ami Datson, Joshua Swank, Savannah Erikson
- **Bass:** Karsen Phillips (section leader), Emma Barker
- **Stage Manager & Librarian:** Claire Armstrong

If you have questions or concerns, you can email [Sergio Bernal](#). We also invite you to take a moment to complete a brief [Audience Survey](#) about tonight's concert experience to help us improve our programs.

Student Concert Attendance Credit

For events where there is no USU ID card reader, USU Music students can get concert attendance credit by submitting the concert attendance form for the event. This form must be submitted within five (5) days of the event to receive credit.

[Submit Your Concert Attendance](#)

PROGRAM NOTES

Louise Farrenc, Overture No. 2

In her lifetime, composer Louise Farrenc's (1805–75) music elicited admiration from peers including Hector Berlioz and Robert Schumann. Her most famous work might be her Nonet in E-flat, but she was already an established composer and scholar when it premiered in 1850. Appointed professor of piano at the Paris Conservatoire in 1842 (which Alice Gregory notes the appointment made her “one of the first female instrumental professors in Europe”), Iowa Public Radio's Barney Sherman points out that Farrenc was not allowed to teach composition there — women couldn't even take classes in the field until 1870, five years before Farrenc's death. She fought for equal pay to her male colleagues for eight years, and didn't receive it until after the success of her Nonet. In addition to her composition and educational career, she collaborated with her husband, musicologist Aristide Farrenc, on *Le Tresor de Pianistes*, a 23-volume tome on keyboard music from Bach to Beethoven.

From: <https://www.wqxr.org/story/8-women-classical-world-who-did-it-first/>

W. A. Mozart, Symphony No. 35 "Haffner", 2nd movement

The music of the Haffner symphony was originally composed as a Serenade to be performed on the occasion of the ennoblement of Sigmund Haffner, a wealthy citizen of Salzburg. Leopold Mozart had a long standing friendship with the Haffner family, and through that Wolfgang had earlier been commissioned to compose a

serenade for the occasion of the marriage of Sigmund Haffner's daughter Elizabeth. The earlier serenade, written in 1776, is in the form of an extended violin concerto, and is one of Mozart's most successful compositions from his years in Salzburg. Leopold received the request for the second serenade in the summer of 1782. There followed an altercation between father and son. Wolfgang was unwilling to write the serenade. He was living in Vienna, and was engaged on a number of important projects including the scoring of his opera *Die Entführung aus dem Serail* and his marriage to Constanze Weber. Never the less he did work on it, and sent it in parts to Leopold. It is not certain how much he had completed by the time of the ennoblement ceremony. In December 1782 he asked Leopold to return the score to him, intending to include it in a concert in Vienna. On seeing the score again he was amazed at its quality, given the little time he had devoted to its composition, and decided to convert the work into a symphony. Two of the movements were removed (a march which is now cataloged as K385a), and a minuet. The remaining four movements were revised and re-orchestrated to include flutes and clarinets. Clarinets emerged around 1700, but were only just gaining acceptance as an orchestral instrument at the time. Mozart had previously used them in his Paris symphony, and went on to write many works for the instrument including the first and still perhaps the greatest clarinet concerto.

The second movement of the symphony (played tonight) complements the first with delicate graceful melodies passed between the woodwinds and strings. It is in binary form, with contrasting first and second subjects, and a brief choral-like interlude for the winds at the start of the second half.

From: <http://www.theportobelloorchestra.co.uk/ProgrammeNotes/MozartSymphonyNo35.php>

Gaetano Donizetti, "Lucia de Lammermoor", Duet from Act I

Lucia di Lammermoor is a *dramma tragico* (tragic opera) in three acts by Italian composer Gaetano Donizetti. Salvatore Cammarano wrote the Italian-language libretto loosely based upon Sir Walter Scott's 1819 historical novel *The Bride of Lammermoor*.

Donizetti wrote *Lucia di Lammermoor* in 1835, when he was reaching the peak of his reputation as an opera composer. Gioachino Rossini had recently retired and Vincenzo Bellini had died shortly before the premiere of *Lucia* leaving Donizetti as "the sole reigning genius of Italian opera". Not only were conditions ripe for Donizetti's success as a composer, but there was also a widespread interest in the history and culture of Scotland. The perceived romance of its violent wars and feuds, as well as its folklore and mythology, intrigued 19th century readers and audiences. Sir Walter Scott dramatized these elements in his novel *The Bride of Lammermoor*, which inspired several musical works including *Lucia*.

The story concerns the emotionally fragile Lucy Ashton (Lucia) who is caught in a feud between her own family and that of the Ravenswoods. The setting is the Lammermuir Hills of Scotland (Lammermoor) in the 17th century.

From: https://en.wikipedia.org/wiki/Lucia_di_Lammermoor

George Walker, Lyric for Strings

A string of firsts dominated George Walker's long life and career. He was the first African American graduate of the prestigious Curtis Institute of Music with a dual diploma in both piano and composition. In 1945, he was

the first African American to debut with a solo recital at Manhattan's Town Hall and the first to perform with the Philadelphia Orchestra as the soloist for Rachmaninoff's Piano Concerto No. 3. In 1950, he became the first African American artist to sign with a major artist management company, and he spent the next several years playing a string of high-profile concerts in nearly every European capital. In 1956, Walker became the first African American to graduate with a doctoral degree from the Eastman School of Music. In 1961, he was hired by Smith College where he became the first tenured African American faculty member in any department. And finally, in 1996, Walker was the first African American to be awarded the Pulitzer Prize for Music in recognition of his composition *Lilacs* for voice and orchestra. At his death in August 2018, Walker was one of the most decorated and revered composers in American history. *Lyric for Strings* was composed when Walker was only 24 years old, but it has remained one of his most enduring compositions. The sound, structure, and instrumentation of the piece are all clearly inspired by the famous Adagio for Strings composed by Walker's Curtis Institute classmate Samuel Barber in 1936. Walker first conceived the music that became *Lyric* as a middle movement for his first string quartet and originally titled it "Lament" in dedication to his grandmother who died the year prior. The piece fluidly and dramatically alternates between lush harmonies and stark solo passages which showcase the range of sounds possible in the string orchestra. In an interview not long before his death, Walker commented: "I never played a string instrument, but somehow strings have always fascinated me." In *Lyric*, we hear the beginning of this life-long fascination.

From: <https://charlestonsymphony.org/wp-content/uploads/2019/08/MW1-Program-Notes.pdf>

Claude Debussy, *Petite Suite*

Petite Suite is a four-movement suite originally published in 1889 for piano four-hands, and later transcribed for solo violin and piano. Debussy began writing *Petite Suite* in 1886 while studying at the *Villa Medici*—a residence as part of the Prix de Rome prize he won [at age 22] in 1884. Being one of his earlier works, before he developed his signature compositional style, this piece was overshadowed by Debussy's later works and never really gained notoriety. That is until 1907 when Paul Henri Büsser approached Debussy asking "wouldn't you be so good as to give me the right, the permission to orchestrate your *Petite Suite*? I have the orchestration already in my head!" Debussy had worked with Büsser before, having asked him personally to conduct several performances of his opera *Pelléas et Mélisande*. The two had even more in common as they were both students of the Paris Conservatoire (Büsser ten years after Debussy), and they both won the coveted *Prix de Rome* (Debussy in 1884, and Büsser in 1893). Debussy, of course, was thrilled to have Büsser orchestrate his work. He was so fond of the resulting orchestration that he even programmed it himself when he toured as a conductor. The first two movements, *En bateau* and *Cortège*, both seem to be products inspired by the poems of the same names written by a favorite of Debussy—Paul Verlaine (Debussy would later set six of Verlaine's poems to music in *Fêtes galantes*—titled after Verlaine's collection of the same name).

Verlaine's *En bateau* depicts a rather risqué scene taking place on a floating skiff in the moonlight. In Büsser's orchestration, the fluidlike sixteenth notes in the harp emulate the flowing water as the long, flowing melody—first introduced by solo flute—seems to drift above effortlessly. In *Cortège*, Debussy seems to embody Verlaine's tale of the well-to-do lady and her entourage made up of a well-dressed monkey and a young boy holding her train. Büsser takes the playfulness of Debussy's writing to another level by scoring this movement with the woodwinds seeming to dance around the harp and strings. The emphasis on the pomp and glamour of such a situation is well encapsulated in the orchestration.

The third and fourth movements appear to drift away from Verlaine's writing as inspiration, though they keep with the atmosphere already built in the first two movements. The third movement, *Menuet*, weaves a haunting

melody set straight out of a medieval painting emphasized by the English horn, while the **Ballet** seems to dance and leap right off the page in a flashy show of pageantry.

Overall, Henri Büsser's orchestration was pivotal in the popularity of Debussy's work resulting in *Petite Suite* becoming a standard in orchestral repertoire. Büsser, living to the ripe old age of 101, even recorded himself conducting his orchestration twice. Once in 1931 with the **Orchestre Straram**, and again in 1952 with the *Orchestre National de la Radiodiffusion Française*.

From: https://www.lithasympphony.org/uploads/2/0/9/1/20913348/french_vacation_program__digital-book_.pdf