

University Symphony Orchestra
Student Showcase and the Unfinished Symphony

Wednesday, March 19, 2025 at 7:30pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University
The College of Professional Studies and School of Music, Theatre & Dance present

University Symphony Orchestra
Student Showcase and the Unfinished Symphony

Asieh Mahyar, *conductor*

Wednesday, March 19, 2025 at 7:30pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

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

- Bello Dolore**Piero Ramirez (b. 2001)
- Symphony No. 8 in B Minor, D. 759 (“Unfinished”)**.....Franz Schubert (1797-1828)
- Don Quichotte à Dulcinée for Baritone and Orchestra** Maurice Ravel (1875-1937)
Dominic Walker, *baritone*
- Fantasia for Flute and Orchestra** Georges Hüe (1858-1948)
Ellen Coburn, *flute*

Program Notes

***Bello Dolore* by Piero Ramirez**

I called my mother. She said she is not doing well. Her work is difficult and her back aches more. Despite being thousands of kilometers away, we have remained close. She tells me everything, just as she would have if I remained by her side. I heard her voice and was reminded of a wish. I would like to bring flowers, to see the way her face would light up upon receiving brilliant red roses but I cannot.

“Leave, go somewhere better.”

Ever since I was a young boy, my mother wanted better for me. She told me to seek prosperity, to leave her behind to find success. She set me up for opportunities that she did not have in her youth. But success meant distance. Being a good son to my mother indicated that I would have to abandon her. To return to her side, even if it was only to comfort her, would mean that I failed her wish for me. When I wrote this piece, it was with that irony in mind. *Bello Dolore*, Italian for beautiful pain, speaks for the irony innate in life – pain is the ultimate proof of love. It is an irony that remains unresolved.

– Piero Ramirez

***Symphony No. 8 in B Minor, D. 759 (“Unfinished”)* by Franz Schubert**

Schubert's first six symphonies, written between 1813 and 1818, showed him completely at ease with all aspects of the form. But a few years later, he was leaving fragment after fragment, as if he no longer felt up to the challenge. The B Minor Symphony is not the only work Schubert left incomplete. Others were abandoned even earlier in the compositional process: two symphonic fragments in D major (D. 615 from 1818, and D. 708A from 1820-21) and a fairly complete sketch of a symphony in E major (D. 729 from 1821). Though all had been performed and/or “completed” by the 20th century, these interrupted projects point to Schubert’s growing dissatisfaction with the symphonic form and suggest that he was striving for something on a larger scale than his previous efforts. Both stimulated and discouraged by Beethoven’s formidable example (he once exclaimed: “Who can do anything after him?!”), he seems to have been searching for his own artistic response to Beethoven’s symphonies – a response that would match his predecessor in scope and dramatic energy, yet free from any direct stylistic influence.

With the B Minor Symphony, Schubert came close to a solution. As Brian Newbould, a specialist on Schubert’s symphonies, explains, this work is not so much an unfinished symphony as a “finished half-symphony.” It is the only one of the uncompleted “fragments” with two movements that are fully written out and orchestrated, needing no editing whatsoever in order to be performed.

While Beethoven tended to construct his symphonic movements of extremely short melodic or rhythmic gestures, Schubert often started with full-fledged melodic statements that unfold like songs. In the first movement, song soon turns into drama when the second theme is suddenly interrupted by a measure of silence. This is followed by a few moments of orchestral turbulence, after which the previous idyll is temporarily restored but only with some difficulty. One particular harmonic turn in the movement’s development section even uncannily anticipates the music of Wagner’s groundbreaking *Tristan and Isolde*.

The second movement combines a peaceful and ethereal melody with a more majestic theme featuring trumpets, trombones, and timpani. A second melody is introduced in the new key of C-sharp minor, again with a dramatic extension. These contrasts in mood persist until the end of the movement, where “peaceful and ethereal” E major is finally reestablished after an exacting tonal journey through a number of different keys.

The manuscript score of the “*Unfinished*” *Symphony* was long in the possession of composer Anselm Hüttenbrenner, a friend of Schubert. Hüttenbrenner gave no one access to the work for decades, for reasons that are not well understood. Finally, the story goes, conductor Johann von Herbeck, who directed the concerts of Vienna’s Gesellschaft der Musikfreunde (Society of the Friends of Music), essentially bribed Hüttenbrenner by offering to perform one of his own works in exchange for Schubert’s score. Thus released, the “*Unfinished*” was premiered in 1865 and quickly became a popular and lasting hit.

– Peter Laki

Don Quichotte à Dulcinée for Baritone and Orchestra by Maurice Ravel

Ravel's last three songs, *Don Quichotte à Dulcinée*, were the result of a commission for a film about the Spanish knight directed by the Austrian film-maker Georg Pabst, with Chaliapin in the title role. The contract of June 1932 specified a serenade, a heroic song and a comic one, with a deadline of August and a warning that Chaliapin preferred not to have too many high Cs, Ds, or E-flats. In the event Ravel was dilatory in coming up with the goods and Ibert was engaged for the film instead.

The songs portray the noble lunatic as lover, holy warrior, and drinker, and Ravel with typical fastidiousness chose three distinct types of dance rhythm to illustrate these facets. The first, "Chanson romanesque", is a quajira, a Spanish dance with alternating bars of 6/8 and 3/4. The harmonic progressions and the grateful curve of the melody recall Ravel's beloved Chabrier with a simplicity of means that has little in common with the style *dépouillé*. The song ends with the apostrophe 'Ô Dulcinée', as blind love overwhelms the verbal conceits. For the "Chanson épique" Ravel chose the 5/4 of the Basque *zortzico*. Here the chordal accompaniment and modal inflections recall not so much Chabrier as Ravel's teacher Fauré. The final "Chanson à boire" celebrates the only real attribute of the Don, and Ravel accentuates this realism both by the cumulative, insistent cross-rhythms of the jota and by a strictly strophic setting of the two verses. Cunningly, he manages to build into the music the *longueurs* and exaggerations typical of the drunkard.

– Roger Nichols

Chanson romanesque

Si vous me disiez que la terre
À tant tourner vous offensa,
Je lui dépêcherais Pança:
Vous la verriez fixe et se taire.

Si vous me disiez que l'ennui
Vous vient du ciel trop fleuri d'astres,
Déchirant les divins cadastres,
Je faucherais d'un coup la nuit.

Si vous me disiez que l'espace
Ainsi vidé ne vous plaît point,
Chevalier dieu, la lance au poing.
J'étoilerais le vent qui passe.

Mais si vous disiez que mon sang
Est plus à moi qu'à vous, ma Dame,
Je blémirais dessous le blâme
Et je mourrais, vous bénissant.

Ô Dulcinée.

Chanson épique

Bon Saint Michel qui me donnez loisir
De voir ma Dame et de l'entendre,
Bon Saint Michel qui me daignez choisir
Pour lui complaire et la défendre,
Bon Saint Michel veuillez descendre
Avec Saint Georges sur l'autel
De la Madone au bleu mantel.

D'un rayon du ciel bénissez ma lame
Et son égale en pureté
Et son égale en piété

Romantic Song

*Were you to tell that the earth
Offended you with so much turning,
I'd dispatch Panza to deal with it:
You'd see it still and silenced.*

*Were you to tell me that you are wearied
By a sky too studded with stars –
Tearing the divine order asunder,
I'd scythe the night with a single blow.*

*Were you to tell me that space itself,
Thus denuded was not to your taste –
As a god-like knight, with lance in hand,
I'd sow the fleeting wind with stars.*

*But were you to tell me that my blood
Is more mine, my Lady, than your own,
I'd pale at the admonishment
And, blessing you, would die.*

O Dulcinea.

Epic Song

*Good Saint Michael who gives me leave
To behold and hear my Lady,
Good Saint Michael who deigns to elect me
To please her and defend her,
Good Saint Michael, descend, I pray,
With Saint George onto the altar
Of the Madonna robed in blue.*

*With a heavenly beam bless my blade
And its equal in purity
And its equal in piety*

Comme en pudeur et chasteté:
Ma Dame.

*As in modesty and chastity:
My Lady.*

(Ô grands Saint Georges et Saint Michel)
L'ange qui veille sur ma veille,
Ma douce Dame si pareille
À Vous, Madone au bleu mantel!
Amen.

*(O great Saint George and great Saint Michael)
Bless the angel watching over my vigil,
My sweet Lady, so like unto Thee,
O Madonna robed in blue!
Amen.*

Chanson à boire

Drinking Song

Foin du bâtard, illustre Dame,
Qui pour me perdre à vos doux yeux
Dit que l'amour et le vin vieux
Mettent en deuil mon cœur, mon âme!

*A pox on the bastard, illustrious Lady,
Who to discredit me in your sweet eyes,
Says that love and old wine
Are saddening my heart and soul!*

Je bois
À la joie!
La joie est le seul but
Où je vais droit...lorsque j'ai bu!

*I drink
To joy!
Joy is the only goal
To which I go straight...when I'm...drunk!*

Foin du jaloux, brune maîtresse,
Qui geint, qui pleure et fait serment
D'être toujours ce pâle amant
Qui met de l'eau dans son ivresse!

*A pox on the jealous wretch, O dusky mistress,
Who whines and weeps and vows
Always to be this lily-livered lover
Who dilutes his drunkenness!*

Je bois
À la joie!
La joie est le seul but
Où je vais droit...
Lorsque j'ai bu!

*I drink
To joy!
Joy is the only goal
To which I go straight...
when I'm...drunk!*

***Fantasia for Flute and Orchestra* by Georges Hüe**

Georges Hüe's *Fantasia* is one of the most famous pieces in the flute repertoire. *Fantasia* was one of the many compositions commissioned as an end-of-year-exam piece at the Paris Conservatory. Hüe was a prominent composer in Paris in the early 20th century and was asked to compose a piece for the 1913 exams using the new technical and expressive capabilities of the Boehm flute. His *Fantasia* contains no formal boundaries, but has distinct sections: an opening cadenza-like passage, a section marked by a beautiful, lyrical melody in compound meter, and a fast and intricate finale. It is dedicated to legendary professor of the Paris Conservatory, Paul Taffanel.

– Hilary Janeysek

About the Artists

Listed in order of appearance

Piero Ramirez is a media composer and video game developer from Lima, Peru, set to graduate in Spring 2025. He was one of five winners of the 2024 Game Audio Network Guild (G.A.N.G.) Scholar program, attending GameSoundCon in Los Angeles. Piero has composed music for multiple short films by Rose Windows Studios and collaborated with Quasar Studios on *La Madriguera del Conejo*, which won second place at UNIFEST, Peru's largest student film festival. The short has been screened at various Peruvian film events and streamed on national television. In October 2024, as a self-taught developer, Piero independently released his debut game, *No Happy Days*, on Steam, utilizing Unity and Wwise to craft a world with dynamic music. Passionate about storytelling through sound and interactive experiences, he continues to explore new ways to merge music and technology.

Dominic Walker is a senior vocal performance major, studying with Dr. Jim Brown. He has been a member of Choir of the West for each of his four years at PLU and is a two-time finalist in the Angela Meade Vocal Competition, placing third in November of 2024. He was recently featured in principal roles on the PLU Opera stage such as King Melchior (*Amahl and the Night Visitors*), Don Giovanni (*Don Giovanni*), and Captain Corcoran (*H.M.S. Pinafore*). Making music is his greatest passion and he hopes to do so for as long as physically possible.

Ellen Coburn is a senior from Boise, ID, completing her Bachelor of Musical Arts with minors in Printing & Publishing Arts and History. She studies flute with Dr. Jennifer Rhyne and cello with Professor Mara Finkelstein. At PLU, she has been a principal flute of the Wind Ensemble, member of Sølvvinden Flute Ensemble, and plays cello in the University Symphony Orchestra, and a string octet. She has played piccolo, flute, and cello in PLU's opera productions of *L'elisir d'amore*, *H.M.S. Pinafore*, and *Amahl and the Night Visitors*. She also teaches private flute lessons in the Tacoma area. Ellen has been playing flute for thirteen years and cello for ten years, and she hopes to continue making music for many more.

About the Conductor

Passionate about performing music from diverse cultural traditions, **Asieh Mahyar** serves as the Interim Director of Orchestral Studies at Pacific Lutheran University and the Symphony Orchestra Conductor at the West Seattle Community Orchestra. A Doctor of Musical Arts candidate in orchestral conducting at Michigan State University, Ms. Mahyar holds an MM in orchestral conducting from the University of Massachusetts Amherst and a BM in choral conducting from the Komitas State Conservatory in Yerevan, Armenia.

Originally from Iran, Ms. Mahyar is one of the few female conductors from her country, bringing a wealth of diverse conducting experience to her roles. Her past positions include Assistant Conductor at Michigan State University, the University of Massachusetts Amherst, and Tchaikovsky Music College in Armenia. She has collaborated with professional orchestras such as the Grand Rapids Symphony, MI, the Jackson Symphony, MI, and the Mansfield Symphony Orchestra, OH. Her commitment to music education is evident through her work as a clinician and adjudicator with various high school orchestras, festivals, and conferences, including WMEA Conference 2024 Junior All-State Orchestra, Lake Stevens High School Solo Ensemble Competition (MPMEA), PLU Orchestra Festival and Band Invitational, Mercer Island High School Festival, and Capital High School Orchestra Festival. Ms. Mahyar's extensive experience encompasses leading instrumental and vocal ensembles and directing full opera productions.

Ms. Mahyar has been selected for prestigious conducting workshops and conferences, working alongside leading conductors such as Christian Macelaru, Octavio Más-Arocas, Richard Rosenberg, Gerard Schwarz, Miguel Harth-Bedoya, Kenneth Kiesler, Johannes Schlaefli, and James Lowe.

University Symphony Orchestra

Asieh Mahyar, *conductor*

Flute

Katherine Gunter
Blake Leahy
Kade Levien

Oboe

Sara Atwood
Jayden White

Clarinet

Meaghan Austin-Cortez
Caitlin Collins

Bassoon

Thomas Tafoya, *contrabassoon*
Syd Thayer-O'Brien

Horn

Benjamin Coats
James Gibson

Trumpet

Clara Chabot
Jess Mason

Trombone

Joshua Green
Max Minjares
Sarah Zundel, *bass trombone*

Tuba

Cassidy Stanhope

Harp

Angie Kong ©

Percussion

Rory Lacey
Evan Nakanishi+
Joey Wilcher

Violin I

Justinpal Singh*
Pablo Arellano Cardenas (*Ramirez/Hüe)
Kyra Kehm-Goins
Joan Fort
Cora Beeson

Violin II

Janelle Barlow+
Adelaide Waite
Tatianna Berganio
Melaku Akalwold
Kaitlynn Koehn

Viola

Alyson Rake+
Kindra Gonsalves (+Ramirez/Hüe/Ravel)
Sofia Topete
Natalie Story

Cello

Marisa Robbins+
Jeffrey Buetow (+Ramirez/Hüe/Ravel)
Ellen Coburn
Kellen Gonsalves
Elliot Capron
Nathaniel Bratcher
Soren Bostrom
Ralizsa Rosales
Cayla Low
Bronwyn Poppen-Eagan

Double Bass

Madi Cline (+Ramirez/Hüe/Ravel)
Tucker Doering
Cameron McLennan
Campian Roberts+

* Concertmaster
+ Section leader
© Guest artist

Jess Mason, *librarian*

Alyson Rake, *stage manager*

Spring Events

at Pacific Lutheran University

ALL MUSIC EVENTS ARE IN MARY BAKER RUSSELL MUSIC CENTER, LAGERQUIST CONCERT HALL AT 8PM UNLESS OTHERWISE NOTED.

FEBRUARY

- 8 Saturday, 7:30pm**
Puget Sound Concert Opera: *Highway 1, USA* and opera by William Grant Still, free admission (donations accepted)
- 9 Sunday, 3pm**
Richard D. Moe Organ Recital Series: Barbara Baird, Organist
- 19 Wednesday, 7:30pm**
Faculty Recital: Er-Hsuan Li, Piano, free admission
- 20 Thursday, 7pm**
United States Coast Guard Band Presents: "Centennial Celebration" Concert Tour, free admission but ticket is required:
<https://www.ticketleap.events/tickets/us-coast-guard-band/Tacoma>

MARCH

- 1 Saturday, 2pm**
Guitar Orchestra & Guitar Ensemble, free admission
- 1 Saturday, 5pm**
Guitar Faculty Recital, free admission
- 2 Sunday, 3pm**
Second City Chamber Series: Bon Anniversaire, M. Ravel!. Tickets: \$40, purchased through Second City Chamber Series only, by phone at 253-572-8863 or at their website:
www.scchamberseries.org
- 9 Sunday, 3pm**
Choral Union
- 16 Sunday, 7:30pm**
University Wind Ensemble
- 18 Tuesday, 7:30pm**
Wayne Bergeron with the Pacific Lutheran University Jazz Ensemble. Eastvold Auditorum, Karen Hille Philips Center
- 19 Wednesday, 7:30pm**
University Symphony Orchestra: Student Showcase
- 22 Saturday, 1pm**
Rhythm Celebration concert. Eastvold Auditorium, Karen Hille Phillips Center, free admission
- 30 Sunday**
Pacific NW Trombone Symposium 2025, Mary Baker Russell Music Center

APRIL

- 6 Sunday, 3pm**
Faculty Recital: Oksana Ejokina, Piano with Guest Artists, free admission
- 16 Wednesday, 7:30pm**
Keyboard Students Recital, free admission
- 19 Saturday, 7:30pm**
Faculty Recital: Jason Gilliam, Euphonium, free admission
- 22 Tuesday, 7:30pm**
Steel Band, free admission
- 23 Wednesday, 7:30pm**
Percussion Ensemble, free admission
- 27 Sunday, 3pm**
University Singers & Knights Chorus
- 27 Sunday, 7:30pm**
Faculty Recital: Jennifer Rhyne, Flute & Shelly Myers, Oboe, free admission
- 29 Thursday, 7:30pm**
University Chorale

MAY

- 1 Thursday, 7:30pm**
Choir of the West
- 2 Friday, 3:30pm**
Stanford Olsen Voice Masterclass. Jennie Lee Hansen Recital Hall, free admission
- 2 Friday, 7:30pm**
Sølvvinden Flute Ensemble, free admission

MAY, Cont.

- 3 Saturday, 7:30pm**
Guitar Orchestra & Guitar Ensemble, free admission
- 4 Sunday, 3pm**
University Wind Ensemble
- 6 Tuesday, 6pm**
Saxophone Quartets & Jazz Combos. The Cave, Anderson University Center, free admission
- 6 Wednesday, 7:30pm**
Piano Ensemble, free admission
- 8 Thursday, 7:30pm**
University Symphony Orchestra
- 9-10 Friday-Saturday, 7:30pm**
The Fairy Queen by Henry Purcell. Eastvold Auditorium, Karen Hille Phillips Center
- 10 Saturday, 3pm**
Woodwind Students Recital, free admission
- 10 Saturday, 4:30pm**
Brass Students Recital, free admission
- 11 Sunday, 6pm**
Chamber Music Kaleidoscope, free admission
- 11 Sunday, 7:30pm**
String Kaleidoscope, free admission
- 13 Tuesday, 7:30pm**
University Concert Band
- 14 Wednesday, 7:30pm**
University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center
- 17 Saturday, 3pm**
Maryyka Vasilchuk Piano - Forestine Wise Monsen Scholarship Recital, free admission
- 17 Saturday, 7:30pm**
Choral Union
- 18 Sunday, 3pm**
Choir International Tour Concert
- 18 Sunday, 7:30pm**
Composers Forum, free admission

To Order Tickets:

On Line: www.plu.edu/music/tickets

At the Concert: Lobby Desk in Mary Baker Russell Music Center or Karen Hille Phillips Center (depending on performance location)

CONCERTS ARE SUBJECT TO CHANGE

All ticket sales are final - no refunds

MUSIC EVENT TICKET PRICES: \$16 GENERAL PUBLIC; \$12 PLU FACULTY/STAFF, ALUMNI, MILITARY, SENIORS (60); \$8 IMMEDIATE FAMILY OF PERFORMERS, PATRONS UNDER 18; FREE TO PLU STUDENTS WITH STUDENT ID. CONCERTS ARE SUBJECT TO CHANGE AND SOME CONCERTS MAY BE ADDED AFTER PUBLICATION. www.plu.edu/music/calendar (updated March 3, 2025)