

# SYMPHONY ORCHESTRA

PRESENTS

## FALL BACK, SPRING FORWARD

FEATURING WORKS BY  
FELIX MENDELSSOHN, SAMUEL  
COLERIDGE-TAYLOR, AND HANNA BENN

CONDUCTED BY  
ANNA EDWARDS

FRIDAY, NOV. 19, 2021 | 7:30 P.M.  
SCHNEEBECK CONCERT HALL | FREE

OR TUNE IN AT  
[PUGETSOUND.EDU/SCHNEEBECKLIVE](http://PUGETSOUND.EDU/SCHNEEBECKLIVE)



UNIVERSITY *of*  
**PUGET  
SOUND**

School of Music



# **SYMPHONY ORCHESTRA**

Anna Edwards, conductor

## **FALL BACK, STRING FORWARD**

### **PROGRAM**

String Symphony No.2, D Major.....Felix Mendelssohn (1809–1847)

Four Novelletts.....Samuel Coleridge-Taylor (1875–1912)

Where Springs Not Fail.....Hanna Benn (b. 1987)

***Audience members are welcome to meet the performers after the concert in the Schneebeck Concert Hall lobby. Social distancing and masking are required.***

## **SYMPHONY ORCHESTRA**

Anna Edwards, conductor

### *Violin 1*

#### *Co principals*

Eli Chenevert '22/  
Julia Tan '23  
Owen White '24  
Kaitlyn Seitz '22  
Maura Lake '23  
Eli Connolly '25  
Else Mayo '24  
Christina Nguyen '23  
Katie Hayhurst '24

### *Viola – Concert 1*

#### *Co principals*

Evelyn Martin '22  
Shay Chernyavsky '25  
Charlotte Saric '24  
Deniz Kelemet '24  
Kianna Davis '25  
Anny Schmidt '21

### *Bass*

Chris East '23  
Abe Golding '22

### *Violin 2*

#### *Co principals*

Eli Chenevert '22/  
Julia Tan '23  
Holland Mueller '23  
Ela Escobar '24  
Liv Hauge '25  
Mackenzie Johnson '22  
Nicole Hindman (Nicky) '25  
Tabitha Kemp '25  
Silvana Byram '25

### *Cello*

Sophie Paul '22  
Connor Adams '25  
Jordan Anderson '22  
Aimee Baldwin '25  
Sam Crosby-Schmidt '22  
Isabella Brady '24  
Avi Graf '25  
Mandy Ausman '24  
Seren Hawtrey '24  
Aiden Higgins '24  
Angela Ronces Cortes '24  
Jordan Verkh-Haskell '25

## CONDUCTOR

**ANNA EDWARDS'** musical career progression as a violinist, educator, and symphony conductor has been inspired by her commitment to core values of high-quality musical performance, development of musicians and composers through music education, and community engagement. She is a passionate advocate for the music of underrepresented composers on the concert stage. Currently, Edwards balances her time between conducting in the Pacific Northwest, serving as a guest conductor/clinician across the country, and developing young musicians through instruction and collaboration with professionals in concert settings. The 2020-21 season marks the ninth season for Edwards as Music Director of the Seattle Collaborative Orchestra, seventh season as Music Director of the Saratoga Orchestra, and fourth season as Music Director of the Pacific Northwest Conducting Institute. In 2018-19 Edwards led the Seattle Youth Symphony Orchestra as Interim Music Advisor and Conductor.

As a recognized leader for the promotion of musical diversity in symphonic orchestral music, Dave Beck, of Seattle Classical KING FM wrote, "The Seattle Collaborative Orchestra under Dr. Anna Edwards' excellent musicianship, inspired vision, and creative leadership, is doing everything a modern orchestra should be doing to insure the future of the art of symphonic music. The spirit of collaboration among these professional, gifted amateur and excellent student musicians fosters innovation, diversity, and new possibilities in the life of the 21<sup>st</sup> century symphony orchestra. SCO is showing the way forward like no other orchestra in our region."

Edwards continues to follow her commitment to program innovative music, which balances traditional classical music with music by women, BIPOC, and Northwest artists. Commissioned premieres include works by Victoria Bond, Tim Huling, Angelique Poteat, Sarah Bassingthwaighe, Leanna Primiani, Julian Garvue, Brendan McMullen, David Lien, and Andy Clausen. Anna additionally offers lectures concerning music, gender, and leadership to up-and-coming musicians and community leaders in public schools, community businesses, Colleges, and Universities.

Edwards' dedication to quality musical performance started with her early career as a professional violinist, performing with prestigious ensembles such as the Pacific Northwest Ballet, Northwest Sinfonietta, Auburn Symphony, and multiple Seattle area chamber ensembles. As she has turned her career towards conducting, Edwards has attended numerous festivals and workshops, with mentors such as Ludovic Morlot, Michael Jinbo, Diane Wittry, Neil Thomson, and Gustav Meier. She received a Doctor of Musical Arts Degree in Orchestral Conducting from the University of

Washington, and holds a Bachelor of Music Education and Masters in Violin Performance.

In 2013, 2014, and 2018, Edwards received second and then two – first-place honors (respectively) for conducting in The American Prize, a national competition for conductors and musical ensembles. Seattle Collaborative Orchestra received two - second place and then first-place honors for The American Prize orchestra performance division. In SCO's performance of Jennifer Higdon's Concerto for Orchestra, American Prize described Edwards' conducting as "strong and committed" and "...always 'in the moment,' showing clarity of beat, intensity and focus....the conductor's face is alive to each musical gesture and the nuance."

## PROGRAM NOTES

**Title:** String Symphony No.2, D major (1821)

**Composer:** Felix Mendelssohn (1809–1847)

Felix Mendelssohn was not your ordinary child. He had the benefit of growing up in a wealthy German Jewish family where education and the arts were part of the fabric of his upbringing. It was clear from an early age that Felix (as well as his sister Fanny) displayed many talents: he was a marvelous pianist, he wrote poetry, as well as being a terrific sketch artist. At the age of 10, he began his compositional studies with Carl Friedrich Zelter, who was immediately impressed by Mendelssohn's initial compositions.

During Mendelssohn's life, he published five symphonies, the most famous subtitled *Italian*, *Scotch*, and *Reformation*. Prior to the publication of these works, it was not well known that he had written twelve string symphonies all composed between the ages of 12 to 14. The D Major Symphony was written at Mendelssohn's ripe age of 12!

Clear influences of the 18<sup>th</sup> century can be felt throughout this composition. This particular composition is an excellent starting point to listen and follow the progression of Mendelssohn's musical ideas and the development of his compositional voice.

**Title:** Four Novelletts, No. 3 & No. 4 (1901–1902)

**Composer:** Samuel Coleridge-Taylor (1875–1912)

British composer Samuel Coleridge-Taylor was the first major classical composer of African descent. His father Daniel Peter Hughes (D.P.H.) Taylor was originally from Freetown, Sierra Leone and had been rescued from transport into American slavery by the British navy. Once in London, D.P.H. Taylor studied medicine, but later returned to Africa after his background apparently discouraged potential patients. It is unclear if D.P.H. knew about his son, Samuel as he left London before Alice Hare Martin gave birth to Samuel Coleridge-Taylor.

As a young boy, Coleridge-Taylor devoted himself to the violin with voracity as music was his outlet for coping with racial insults at school. In one horrible incident, his hair was set on fire. Through hard work, perseverance, and help from his supportive extended family, at age 15, he entered the Royal College of Music in London. While at the Royal College, Coleridge - Taylor became interested in composition as well as violin performance.

By the time he finished his studies in 1897, he was firmly known as an accomplished composer. Edward Elgar, Coleridge-Taylor's mentor and Britain's lead composer at the time, recommended Coleridge-Taylor's *Ballade in A minor for orchestra* for a presentation at the 1898 Three Choirs Festival. Because of the prestige of this venue, it catapulted Coleridge-Taylor's career.

Samuel married fellow Royal College music student, Jessie Walmisley in 1899 and the pair had two children: Hiawatha, born in 1900, and Gwendolyn, known as Avril, born in 1903. To support his family, Coleridge-Taylor took on a variety of high-profile posts including principal conductor at the Handel Society of London, professor at Trinity College of Music, the Crystal Palace School of Art and Music, and the Guildhall School of Music. He died much too early from pneumonia at the age of 37.

Possibly inspired by Robert Schumann's *Novelletten, op. 21*, a set of piano miniatures, Coleridge-Taylor wrote his *Novelletten* at the turn of the century in 1901-1902. This music brings a touch of romantic sentimentality to his exploration of musical textures of the string orchestra. This work was originally dedicated to Miss Ethel Barns, a composer and virtuoso violinist who championed many of Coleridge-Taylor's works, including the subsequent violin-piano arrangement of *Novelletten*.

**Title:** Where Springs Not Fail (2015)

**Composer:** Hanna Benn (1987)

A composer, vocalist, and genre-spanning collaborator, Hanna Benn brings a fresh and lush sound to the string orchestra. With her musical background rooted in gospel and choral music, Benn began exploring a broad range of music from an early age. Here influences include Stravinsky, R&B, Alice Coletrane, and Olivier Messiaen.

*Where Springs Not Fail* is inspired by the poem "Heaven-Haven" by Gerard Manley Hopkins. In the poem, *Heaven-Haven* is a metaphor for a contemplative life. It offers a story of a young woman who commits herself to a convent life. She desires the ability to leave the temporary pleasures and pains of her current material life in the hope of a simple, pure, and protected joy of spiritual life and ultimately heaven.



Heaven-Haven  
*A nun takes the veil*

I have desired to go  
Where springs not fail,  
To fields where flies no sharp and sided hail  
And a few lilies blow

And, I have asked to be  
Where no storms come,  
Where the green swell is in the havens dumb,  
And out of the swing of the sea.

Gerard Manley Hopkins

## UPCOMING SCHOOL OF MUSIC EVENTS

These events are free. R.S.V.P. required and proof of vaccination and masks are required for in-person events. **R.S.V.P. at [pugetsound.edu/mymusic](https://pugetsound.edu/mymusic).**  
Performances are broadcast at [PUGETSOUND.EDU/SCHNEEBECKLIVE](https://PUGETSOUND.EDU/SCHNEEBECKLIVE)

SATURDAY, NOV. 20 | 2 P.M.

### **Chamber Music Concert I**

Alistair MacRae, director  
Schneebeck Concert Hall

SUNDAY, NOV. 21 | 2 P.M.

### **Chamber Music Concert II**

Alistair MacRae, director  
Schneebeck Concert Hall

FRIDAY, DEC. 3 | 12 P.M.

### **Organ at Noon Series: A German Christmas**

Wyatt Smith, organist  
Kilworth Memorial Chapel

FRIDAY, DEC. 3 | 7:30 P.M.

### **Concert Band, Wind Ensemble, Jazz Orchestra**

Gerard Morris, conductor; Tracy Knoop, director  
Schneebeck Concert Hall

SATURDAY AND SUNDAY, DEC. 4 AND 5

### **Adelphian Concert Choir WinterFest**

Steven Zopfi, conductor; David Wright, narrator  
Kilworth Memorial Chapel  
Tickets required \$10, \$5

For information, visit [pugetsound.edu/mymusic](https://pugetsound.edu/mymusic)

MONDAY, DEC. 6 | 6:30 P.M.

### **B Natural Clarinet Ensemble**

Jennifer Nelson, director  
Kilworth Memorial Chapel

MONDAY, DEC. 6 | 7:30 P.M.

### **Percussion Ensemble**

Jeff Lund, director  
Schneebeck Concert Hall

## UPCOMING SCHOOL OF MUSIC EVENTS (CONT.)

TUESDAY, DEC. 7 | 7:30 P.M.

### **Chorale and Dorian Singers**

Kathryn Lehmann and J. Edmund Hughes, directors  
Kilworth Memorial Chapel

WEDNESDAY, DEC. 8 | NOON

### **School of Music Noon Convocation**

Student Recital Performances  
Schneebeck Concert Hall

All listings are subject to change. For the most current information about upcoming arts events and lectures, visit [\*\*\*pugetsound.edu/events\*\*\*](https://pugetsound.edu/events).

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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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Community Music, a division of the School of Music, welcomes people of all ages and skill levels to participate in music lessons and classes throughout the year.

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