

PACIFIC UNIVERSITY  
PHILHARMONIC ORCHESTRA  
DIRECTED BY DR. DIJANA IHAS  
PRESENTS A SERIES OF CONCERTS THAT TEACH

**M**USIC  
TELLS THE  
**S**TORIES

FEATURING:

NIGHT ON BALD MOUNTAIN

MODEST MUSSORGSKY

PEER GYNT SUIT NO. 1

EDVARD GRIEG

PETER AND THE WOLF

SERGEI PROKOFIEV

WITH

NARRATOR ELLIOT LORENC AND  
PACIFIC UNIVERSITY DANCE STUDENTS

DEC 3RD 7:30PM

MCCREADY HALL

PRE-CONCERT HOUR AT 6:30

PACIFIC UNIVERSITY  
PHILHARMONIC ORCHESTRA

Music expresses that  
which cannot be said  
and on which it is  
impossible to be  
silent.

Victor Hugo  
(1802-1885)

# MUSIC TELLS THE STORIES

Conducted by Dijana Ihas  
Narrated by Elliot Lorenc

## **Modest Mussorgsky (1839-1881)**

*Night on Bald Mountain*

## **Edvard Grieg (1843-1907)**

*Peer Gynt Suite No. 1, Op. 46*

*Morning Mood*

*The Death of Åse*

*Anitra's Dance*

*In the Hall of the Mountain King*

## INTERMISSION

## **Sergei Prokofiev (1891-1953)**

*Peter and the Wolf*

*Dancers:*

*Alex Schulze, Lianda Lonergan, Kylee Putnam,  
Chika Matsumoto, Kaylee Kimura, and Brooke Elander*



# Modest Mussorgsky

Born March 21, 1839 in Toropets, Russia

Died March 28, 1881 in Saint Petersburg, Russia

Modest Mussorgsky belonged to a group of Russian composers known as “Mighty Handful.” The mission of the group was to create a national Russian style in music. Mussorgsky was largely self-taught, and he needed to overcome considerable obstacles to pursue composition.

An officer in the tsar’s personal regiment, Mussorgsky resigned his commission and took a minor position as a civil servant so that he could pursue his composition.

Overwhelmed with alcoholism and depression, he still managed to produce strikingly fresh music. Mussorgsky’s masterpieces include opera *Boris Godunov* (1874), extended piano work *Pictures at an Exhibition* (1874) which the French composer Maurice Ravel orchestrated nearly fifty years later in 1922.

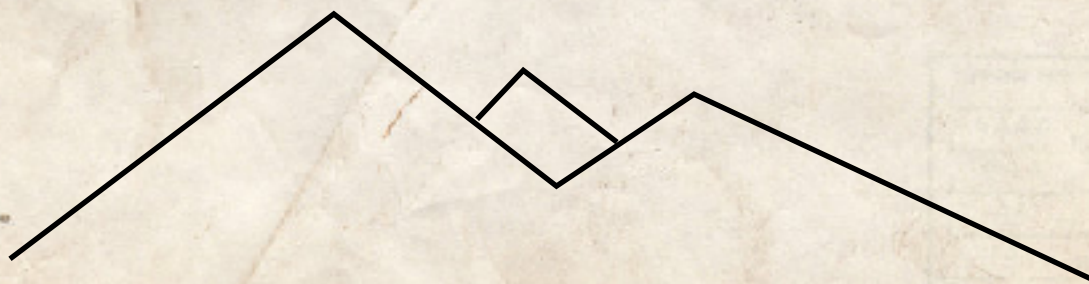


## ***Night on Bald Mountain***

Composed, between June 10, 1866 and June 32, 1867 (The Eve of Saint Jones Day of the Later Year), the piece was dedicated to the composer Mily Balakirev.

The *Night on Bald Mountain* is based on a pre-Christian Ukrainian celebration of the Fertility Festival that, if it satisfied the god Kupalo, would assure a good harvest. When the Christian church arrived in Russia, they tried to eradicate Pagan festivals, but the Christians allowed the Fertility Festival to merge with the feast they were trying to promote,

the Feast of the Nativity of Saint John the Baptist, which fell around the same time in the church calendar. The occasion was generally joyous, but it had an ominous undertone. On the night between June 23 and 24, water nymphs tried to lure the unwary to their deaths in lakes and rivers, and frightening supernatural beings wandered around the forest, posing danger to anyone who might encounter them. Many of these activities centered on the so called Bald Mountain where demons, witches, and sorcerers gathered in a frenzy with their leader often taking the form of a black goat. When twenty-eight years old, Mussorgsky began composing this piece, he had in mind the following music program: (a) assembly of witches, their chatter and gossip, (b) procession of Satan, (c) vile glorification of Satan, and (d) Sabbath. The introduction is in two series that represents an assembly of witches followed by the theme in d minor with a little development that represents the gossip. This is connected with the procession of Satan that is in B flat major. The procession theme has no development but has an answer in e flat minor, and this concluded with what Mussorgsky called "chemical scale," which means chromatic scale. The effect of the bell underlined with the harp's arpeggios and flute and clarinet solos concludes this descriptive, vigorous, and imaginative programmatic work.



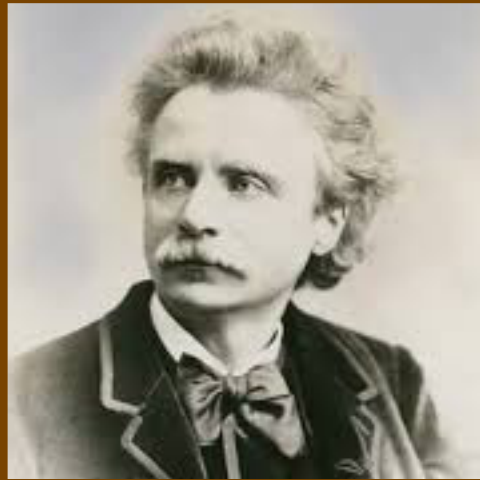
# Edvard Grieg

Born June 15, 1843 in Bergen, Norway

Died September 4, 1907 in Bergen, Norway

Edvard Grieg is considered to be Dvorák's Scandinavian equivalent as he was working outside of the mainstream European symphonic tradition, though he was trained in it. He brought to his music a warmth and natural melodic facility that

owed much to the folk music of his native Norway. Grieg's father, Alexander, was a prosperous merchant, and his mother, Gesaine, was an excellent pianist who undertook the musical education of their fourth child Edvard, instilling in him love for music of Mozart, Chopin, and Weber. In 1858, Grieg's family was visited by the charismatic violinist Ole Bull, one of the pioneers of the emerging Norwegian nationalist movement. Bull persuaded Grieg's parents to send him to Leipzig Conservatory, where he studied piano and composition. He married singer Nina Hagerup, for whom he wrote many songs. Throughout his modestly long life, Grieg composed music that was very much testament to Norwegian folk music. His major works include Piano Concerto in A minor (1868); Peer Gynt Suites (1874-75); Holberg Suite (1884); 66 Lyric Pieces for Piano (1867-1901); 140 songs.



## **Peer Gynt Suite No. 1**

First performance was February 24 with Grieg conducting.

Based on Peer Gynt, a five-act dramatic play, by Norwegian Henrik Ibsen (1828-1906).

The great Norwegian dramatist Henrik Ibsen accomplished the near impossible in his first drama Peer Gynt (1867). He chose his protagonist to be a man who was completely devoid of any positive qualities but he made readers deeply care for that man by the end of the play. Peer, a Norwegian peasant, is a notorious liar and womanizer who betrays the love of his life and all his friends, and who doesn't hesitate to send others to their death so that he may live. But Ibsen was able to convey how earnestly this character had struggled all his life to make sense of human destiny and he made this quest the focus of his play. Peer goes from one experience to the next, from the Kingdom of Trolls, to America, and to the North African desert before he finds his way back to the Norwegian mountains that waited for him for his whole life. Grieg extracted two suites from Peer Gynt play, and each suite is set in four movements. The first suite opens with the "Morning," the sun rising over the landscape of the North African desert,



although the music would just as easily fit in the dramatic Norwegian scenes. A pastoral melody unfolds quietly, waxing and waning in intensity over the mostly long held unmoving base notes. The second movement is "Åse's Death." Ibsen's story depicts the argument between Peer and his mother, Åse, and describes how as his mother lies dying, he engages her in a lively fantasy taking her on a wild horse back ride. Grieg's music in this movement is in total contrast with these tumultuous goings on, and is a lament for strings only in which all but basses play with mutes. Its simple but poignant melody is repeated three times increasingly louder and louder then it fades out in pianissimo. The third movement, "Anitra's Dance," is in a "Tempo di Mazurka" which may be inappropriate geographically, given that the Mazurka is a Polish dance. This scene in Ibsen's play is set in a desert in North Africa. In this movement, again strings, all muted except basses, are joined only by a triangle. The suite ends with one of Grieg's most popular melodies, "In the Hall of the Mountain King." Peer has met a woman in green who took him to the palace of her father, the King of Trolls. Peer almost accepts to become a troll and the hand of the troll princess. He backs out at the last minute, frightened at the prospect of having to give up his human identity. The grotesque music of the mountain people becomes faster and faster and louder and louder, and at the end of the movement, Peer is nearly killed by the angry trolls.



# Sergei Prokofiev

Born April 32, 1891 in Sontzovka, Ukraine  
Died March 7, 1953 in Moscow, Russia

Prokofiev composed his first piece at the age of five, and his first opera, *The Giant*, when he was nine.

He was a very talented pianist, and by the age of thirteen, he was studying at the St. Petersburg Conservatory. One of the reasons that he remained popular with the audiences

was because he combined the “modernist” style with an endearing quirkiness and real melodic gift. Prokofiev’s creative output can be divided into four periods: the “classical,” the “modern,” the “motoric,” and “lyrical.” As many other Russian performing and creative artists, Prokofiev left Russia during October revolution in 1917.

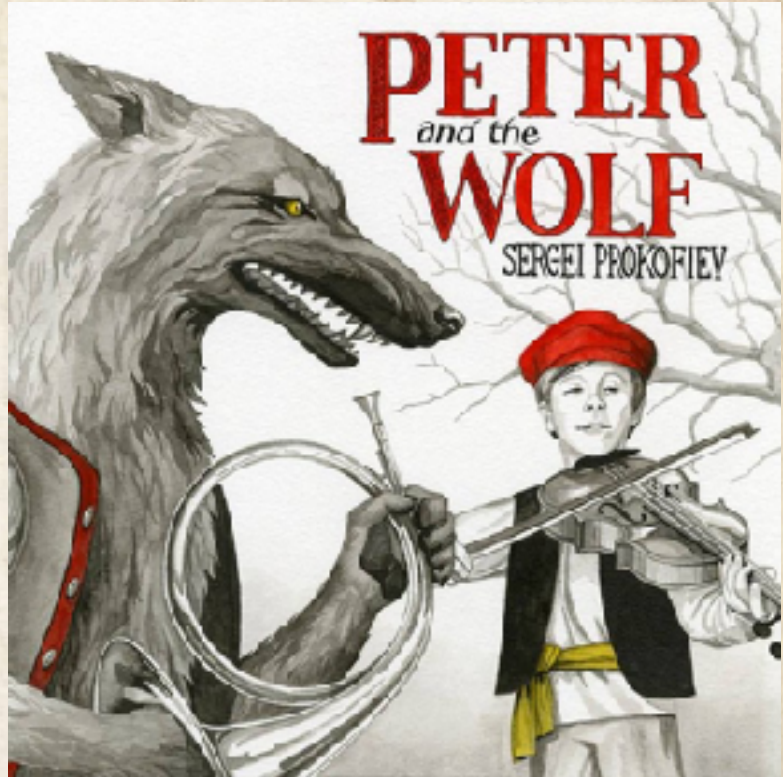
Unlike many other artists, Prokofiev surprised many people by returning to settle in the Soviet Union in the mid-1930s. He was the only major composer who returned, and what he found was a new audience, ordinary people flocking to concert halls. It is possible that *Peter and the Wolf*, composed not long after his return to the Soviet Union, appealed to Prokofiev’s belief in music for all people.



## ***Peter and the Wolf***

Composed 1936

This is a symphonic children's fairy tale in which a narrator tells the story and the orchestra illustrates it. Each character in the story has a theme represented by different instruments: the bird by the flute, the duck by the oboe, the cat by the clarinet, grandfather by the bassoon, the wolf by the French horns, Peter by the strings, and the rifle by the timpani and bass drum.



In 1935, Prokofiev brought his wife and their two young sons to the Moscow Children's Theatre to see an opera called *The Tale of the Fisherman and the Goldfish*. When they came back the next week to see a play, Natalia Satz, the director of the Moscow Children's Theatre who believed passionately in presenting the very best theatre of music for children, joined the family in the box, and conversations about Prokofiev writing something for the theatre began.

Prokofiev was easily persuaded to set a children's tale into a musical, and, together with Satz, he decided that the main characters would be animals played by a single instrument.

However, the human character, with many sides, will be played by a string quartet. The colors of the different instruments gave Prokofiev a chance to express the individual character and their personalities. At first, Satz hired a poet to write a scenario. It was all in rhymes, and Prokofiev did not accept it because of the need for the better balance between words and music. In the end, Prokofiev wrote his own narration in his characteristic laconic style. The piece was premiered on May 5, 1936, and it was an instant success.

# The Pacific Philharmonic

is comprised of undergraduate & graduate students, faculty, staff, alumni & community members that include K-12 music teachers as well as high school students and adults.

## **Violin I**

Lesslie Nunez – *concertmaster*

Carly Gould

Lauren Hento

Britney Ong

Betsy Hesser

Jacqueline Frawley – *high school student*

Kevin Lefohn – *faculty*

Stacy Edgar – *community musician*

Sarah Roth – *community musician*

## **Violin II**

Mikela Rayburn – *principle*

Boaz Hardy

Kristen Turcu

Jennifer Bass

Charlie Garcia-Gonzalaz – *high school student*

Lillie Smith

Alexis Knaupp – *high school student*

Mariana Ramirez Godinez

Isabella McIlvenna

Jason Wong – *high school student*

Hong Chou – *community musician*

Janet Dubay – *community musician*

Lori Brosius – *community musician*

## **Viola**

Bailey Clark – *principle*

Grace Connelly

Kristine Ly

Stephanie Wood

Alyssa Watson

**Cello**

James Cheng – *principle*

Mya Alsphaugh

Leiana Petlewski

Madison Griswold

Maygan Crawley

Miriam Jaquez

Samantha Thompson

Noah Seitz – *faculty*

**Bass**

Joaquin Yrizaris - *principle*

Andrew Baker

**Harp**

Felicity Dyall

**Flute**

Erin Rotweiler

Natalie Beckstrand

**Piccolo**

Natalie Beckstrand

**Oboe**

Claire Ratcliff

Elija Pine

**Clarinet**

Kateilynn Parret

Serena Wallace

Tiana Vanderwey

**Bassoon**

Steward Schlazer – *community musician*

Mackenzie Walgren

**French Horn**

Leonard Ostwalt – *community musician*  
Ella Ostwalt – *community musician*  
John Webster – *community musician*

**Trumpet**

Andrew Lang – *community musician*  
Jamie Waroff – *community musician*

**Trombone**

Sammy Ramirez  
John Takacs  
Greg Scholl – *faculty*

**Percussion**

Ryan Estes  
Cora White  
Gillian Gauer

**Orchestra Assistants**

Andrew Baker  
Kristen Turcu  
Betsy Hesser  
Samantha Thompson

**Narrator**

Elliot Lorenc

**Dancers**

Alex Schulze  
Lianda Lonergan  
Kylee Putnam  
Chika Matsumoto  
Kaylee Kimura  
Brooke Elander

# Spring 2018 Events

Symphonic Band; April 7

Jazz Nite; April 15

Choral Concert; April 20

Musical; April 26.27.28

Orchestra Concert; May 6

