Fall Concert

Sunday, November 4, 2007
2:00 p.m.
Gantner Concert Hall
Haas Fine Arts Center

www.uwec.edu/mus-the
Excellence: Our Measure, Our Motto, Our Goal.
PROGRAM

Essay for Orchestra No. 1 .................. Samuel Barber (1910-1981)

Appalachian Spring: Suite .................. Aaron Copland (1900-1990)

INTERMISSION


I. Moderato
II. Allegretto
III. Largo
IV. Allegro non troppo

An American composer, born March 1910 in Pennsylvania, Samuel Barber was popularly known for his romantic and European compositions, mostly tonal.

Essay for Orchestra No. 1 is the natural partner to his most famous work, the Adagio for Strings, and both are intrinsically linked to Toscanini. During the summer of 1937, as he began his tenure conducting the NBC Symphony Orchestra, Toscanini asked the orchestra’s supervisor, Rodzinski, for suggestions of American works to perform. The suggestion of something by Barber was raised, but rather than play an existing composition, Toscanini decided to ask for a new piece to review.

Thus Barber, still a young composer, excitedly got to work on his Essay for Orchestra, which was submitted alongside the Adagio for Strings. Then for several months nothing appeared to happen, and the scores were returned to the composer without comment. Discouraged, Barber started to seek alternative performances.

During the summer of 1938 Barber had been invited to Toscanini’s summer home in Italy, but piqued by his apparent rejection, refused to go, instead sending a friend with news of an illness. This ruse was quickly seen through by Toscanini, who stated that Barber had no need to be angry with him - he was planning to perform both works, and had returned the scores as a courtesy having already memorised both. Thus the première performance of both works was conducted by Toscanini on November 5, 1938 in an NBC Symphony Orchestra Concert.

Musically it is perhaps the ideal partner to the Adagio for Strings. Although scored for full orchestra and piano it appears to inhabit the same musical world, certainly at the outset. The piece is essentially in two sections, beginning with a broad, lyrical, brooding Andante sostenuto, which is eventually interrupted by the Allegro molto of the second section, a quasi-scherzo of new material in triple
time which builds up to a climax in which themes from the first part are recalled. Finally the piece dies down, first with near-canonical writing in the trumpets, before ending with the violins restating the original theme, which is left hanging in mid-air. (Andrew Rose)

**Appalachian Spring: Suite, Aaron Copland**

During the 1930s, *Aaron Copland* and celebrated choreographer Martha Graham developed a mutual sense of admiration, based on their shared interest in simple, natural expression. Their first opportunity to collaborate came when arts patron Elizabeth Sprague Coolidge commissioned Copland to write a score specifically for Graham’s company.

It remained nameless until Graham announced, shortly before the debut, that she had decided to call it *Appalachian Spring*. She took this name from The Dance, a poem by American author Hart Crane (1899-1932). She admitted that she had chosen it simply because she liked the sound of it, and that it had no connection with either the location or scenario of the ballet. The irony of the situation wasn’t lost on Copland. “Over and over again,” he said in 1981, “people come up to me after seeing the ballet on stage and say, ‘Mr. Copland, when I see that ballet and when I hear your music I can just see the Appalachians and I just feel spring.’ Well I’m willing if they are!” The premiere took place on October 30, 1944 at the Library of Congress in Washington, D. C., with Graham dancing the part of the bride.

The scenario unfolds during the early nineteenth century, on the site of a Pennsylvania farmhouse which has just been built as a pre-wedding gift for a young couple. Here is Copland’s own synopsis: “The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, which their new domestic partnership invites. An old neighbor suggests, now and then, the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new house.” The music climaxes in a set of variations on Simple Gifts, a hymn tune associated with the Shakers, a New England religious sect. (Don Anderson)
Tight artistic control over artistic expression is one of the things that nearly all totalitarian states share. In Stalin’s Soviet Union, the arts were considered to be every bit as much a tool for enforcing conformity as state-controlled media or the KGB. A manifesto outlining the principles of “Socialist Realism” appeared in 1933. This doctrine was originally intended to control the content and style of Soviet literature, but it was quickly adapted to the visual arts, films, and music. As explained in an article published by the Union of Soviet Composers: “The main attention of the Soviet composer must be directed towards the victorious progressive principles of reality, towards all that is heroic, bright, and beautiful. This distinguishes the spiritual world of Soviet man, and must be embodied in musical images full of beauty and strength. Socialist Realism demands an implacable struggle against those folk-negating modernistic directions typical of contemporary bourgeois art, and against subservience and servility towards modern bourgeois culture.” In practice, Soviet music of this period served the propaganda needs of the state, and was aimed at proletarian consumption. Composers abandoned “formalist” devices—unrestricted dissonance, twelve-tone technique, etc.—in favor of strictly tonal harmonies and folk music (Soviet composers produced dozens of works for balalaika ensemble and concertos for other folk instruments during this period).

Dmitri Shostakovich struggled heroically within this system. There was a continuing pattern in his works of the 1930s and 1940s of perilously pushing the limits of official tolerance and then rehabilitating himself with a work that seemed to conform more closely to the Party line. In 1934, his opera Lady Macbeth of Mtsensk was a rousing success, and continued to run for over 100 performances. In 1936, however, Stalin himself attended a performance, and left the theater in a rage. Within a few days, a review of the opera appeared in Pravda, complaining of an “intentionally dissonant, muddled flow of sounds,” and angrily denouncing its anti-Socialist “distortion.” Shostakovich was quickly transformed from one of the young lions of Soviet music to a suspected Formalist, and articles published in Pravda and the
bulletin of the Composers' Union began to reveal "modernistic" and "decadent" elements in many of his works that had previously been blessed by the critics. The composer immediately cancelled the premiere of his fourth symphony, fearing that the dissonant nature of this score would push the authorities too far. He was so certain, in fact, that Stalin's goons would appear at his door that he kept a small suitcase in his apartment, packed for his trip to the Gulag Archipelago. A hastily-composed ballet glorifying life on a collective farm was not enough to put him back in favor with the Composers' Union, but with the performance of his *Symphony No. 5* in November of 1937, Shostakovich regained a certain amount of his position in the hierarchy of Soviet musicians.

On its surface, the *Symphony No. 5* seems to be a meek acquiescence—Shostakovich humbly subtitled the work "The practical answer of a Soviet artist to justified criticism," and it was composed in honor of the 20th anniversary of the 1917 revolution. In describing the fifth symphony at its premiere, Shostakovich wrote: "The theme of my symphony is the making of a man. I saw humankind, with all of its experiences at the center of this composition, which is lyrical in mood from start to finish. The Finale is the optimistic solution of the tragedy and tension of the first movement....I think that Soviet tragedy has every right to exist. However, the contents must be suffused with positive inspiration... "All safely Socialist sentiments—but hearing the *Symphony No. 5*, we are struck not so much by the triumph and optimism of the Finale, but by the deeply personal anxiety and sense of suffering that underlies the entire work. Many members of the audience wept at the premiere, and the applause following the performance lasted nearly half an hour--facts that were reported in the official press as an emotional response to the symphony's uplifting conclusion. The audience was probably more perceptive, however. As Shostakovich wrote some 25 years later (well after Stalin was safely dead and repudiated): "Someone who was incapable of understanding could never feel the Fifth Symphony. Of course they understood--they understood what was happening around them and they understood what the Fifth was about." This work is indeed a "response to criticism," but it is a much more tragic and anguished response than the authorities chose to believe. (J. Michael Allsen)
University Symphony Orchestra
Personnel Fall 2007

Violin I
Peter Chang**
Laura Wenzel
Mike Muelling
Jesse Traner
Naomi Hasan
Jessi McIntosh
Kathleen Nottingham
Andrew Riching
Nathaniel Shuda
Brandon Holt
Sarah Pappe
Lindsay Anderson

Violin II
Kim Drewiske*
Bethany Webster
Laura Hutchens
Emily Schneider
Sasha Payne
Danielle Smith
Craig Heckner
Jerry Notch
Liz Krickhahn
Jordyn Kreitzer
Holly Woodward
Ashley Eisenberg

Viola
Steven Ethington^
Martha Seroogy^'
Sarah Griesman
Christiane Stagg
Elizabeth Mackey
Callie Keaton
Kari Bechtel

Cello
Hayley Nelson*
Amanda Spindler
Katie Douglass
Nathan Brunette
James Wesson
Amanda Blake
Leah Sparks
Brandon Ruef
Andy Piehl
Caitlin Shuda
Myranda Riemer

Bass
Mike Steen*
Josh Kimball
Josh Mittendorf
Kevin McInerney
Kyle Bonnell
Aaron Winter
Andy Detra
Shane McLaughlin
Ryan Prior

Flute
Nich Handahl^'
Angela Roehl^'
Lexi Zunker

Oboe & English horn
Lauren Zemlicka*
Becky Czubin
Emily Mueller

Clarinet
Jim Skaleski*
Jim Geddes
Rachel Kelm
Maggie Armstrong

Bassoon
Claire Tiller*
Arica Hoppe
Matthew Kruszka

Horn
Charles Willcutt*
Emily Petersen
Paul Saganski
Kelly Heidel

Trumpet
Chris Bresette*
Josh Nims
Stuart Wallace
Keith Karns

Trombone
Corey Van Sickle*
Bradley J. March
Josh Becker

Tuba
Jesse Orth*

Piano
Mary Zimmerman*'

Percussion
Peter Hanson*
Zach Hines
Tristan Williams
Nick Johnson
Pat Bedard

Harp
Bethany Van Goor*

** Concertmaster
* Principal
^ Co-Principal
Community Member
Upcoming November Events

5. Student Recital: Mike Vallez, euphonium, 5:00 p.m., Phillips Recital Hall
6. Student Recital: Charles Willcutt, horn, 5:00 p.m., Phillips Recital Hall
7. Student Recital: Bobbi Geissler, piano, 7:30 p.m., Gantzner Concert Hall
7. Joint Student Recital: Harp Ensemble, 7:30 p.m., Phillips Recital Hall
8. Artists Series: Julianne Baird, soprano and Edward Mauger, harpsichord - *The Life and Times of Ben Franklin*, 7:30 p.m., Gantzner Concert Hall
9. Student Recital: Corey VanSickle, trombone, 5:00 p.m., Phillips Recital Hall Gantzner Concert Hall
11. Concert: Concert Choir, Gary Schwartzhoff, conductor, 2:00 p.m., Gantzner Concert Hall
11. Faculty Recital: Verle Ormsby, Jr., horn, 5:00 p.m., Gantzner Concert Hall
11. Concert: University Chamber Orchestra, Paul Kosower, conductor, 7:30 p.m., Gantzner Concert Hall
12. Joint Student Recital: Wind Chamber Ensemble I, 7:30 p.m., Phillips Recital Hall
12-13. Opera: Opera Workshop Ensemble presents *Dido and Aeneas* by Henry Purcell, directed by Mitra Sadeghpour, 7:30 p.m., Gantzner Concert Hall
13. Student Recital: Tim Baumann, oboe, 5:00 p.m., Phillips Recital Hall
14. Joint Student Recital: Flute Studio of Tim Lane, 5:00 p.m., Phillips Recital Hall
14. Senior Recital: Peter Chang, violin, 7:30 p.m., Gantzner Concert Hall
15. Concert: Jazz Ensemble II, Robert Baca, director, 7:30 p.m., Gantzner Concert Hall
16. Theatre: Short Play Festival, 4:00 & 8:00 p.m., Kijer Theatre
16. Guest Artist Recital: Kenneth Kroesche, trombone & euphonium, 7:30 p.m., Gantzner Concert Hall
18. Concert: Symphony Band, Phillip Ostrander, conductor and Wind Symphony, R. Mark Heidel, conductor, 2:00 p.m., Gantzner Concert Hall
18. Concert: Women's Concert Chorale, Alan Rieck, conductor, 5:00 p.m., Gantzner Concert Hall
18. Joint Faculty Recital: "New Music" - Folks-inspired music of the 20th & 21st centuries performed by Tim Lane, flute; Jeffery Crowell, percussion; Don Patterson, piano; Barbara Windmo-Pearson, piano; Richard Fletcher, clarinet; Nobuyoshi Yasuda, violin, 7:30 p.m., Gantzner Concert Hall
19-20. Theatre: Short Play Festival, 4:00 & 8:00 p.m., Kijer Theatre
19. Joint Student Recital: Wind Chamber Ensemble II, 5:00 p.m., Phillips Recital Hall
19. Concert: Women's Chorus, Robert Mondlock, conductor, 7:30 p.m., Gantzner Concert Hall
20. Joint Student Recital: James Skaleski, clarinet and Brian Handeland, clarinet, 5:00 p.m., Phillips Recital Hall
20. Concert: Jazz Ensemble III, Jeffery Crowell, director, 7:30 p.m., Gantzner Concert Hall
26. Concert: University Band, Randal Dickerson, conductor, 7:30 p.m., Gantzner Concert Hall
28. Joint Student Recital: Horn Ensemble, 7:30 p.m., Gantzner Concert Hall
28. Artists Series: Larry Yazzi, Fancy Dancer - *Honoring the Spirit*, 7:30 p.m., Schofield Auditorium
29. Concert: Jazz Ensemble IV, Robert Baca, director, 7:30 p.m., Gantzner Concert Hall
30. Concert: Jazz Ensemble I, Robert Baca, director, 7:30 p.m., Gantzner Concert Hall
30. Madrigale Dinner: A 15th-century-style banquet with music and entertainment by the Court Chamber Choir, Court Brass Choir and Court Recorders, 6:30 p.m., Council Fire Room, Davies Center

NOTE: THE TIMES AND DATES OF THESE EVENTS MAY BE SUBJECT TO CHANGE. PLEASE CHECK WITH THE DEPARTMENT OF MUSIC & THEATRE ARTS (836-2284) OR THE SERVICE CENTER (836-3727) IF YOU HAVE QUESTIONS.

Visit our website for information about the Music & Theatre Arts Department:
http://www.uwec.edu/Mus-The
and the online events calendar:
http://www.uwec.edu/Mus-The/Events/calendar.htm

Please respect the need for silence during performances. Our concerts and recitals are recorded. Coughing, beepers, electronic watches, careless handling of programs and other extraneous noises are serious distractions to performers and the audience. The use of cameras and recording equipment cannot be permitted.