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2022-23 Season



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Campus Orchestra

Kedrick Armstrong, conductor

Jacob Kaminski, conductor

7:30 p.m., Tuesday, April 25, 2023

Macky Auditorium

Program

Poet and Peasant Overture

Franz von Suppé (1819-1895)

And God Created Great Whales, Op. 229, No. 1

Alan Hovhaness (1911-2000)

Piano Quartet in A minor

Gustav Mahler (1860-1911)

Eric Rappeport, violin

Alex LaMotte, viola

Abigail Morrow, cello

Haley Lauritzen, piano

— Intermission —

Toast of the Town

Quinn Mason (b. 1996)

Symphony No. 8 “Unfinished,” D.759

Franz Schubert (1797-1828)

I. Allegro Moderato

Program notes

Poet and Peasant Overture

Franz von Suppé (1819-1895)

Take a deep breath and marvel at the name of Francesco Ezechiele Ermengildo Cavaliere di Suppé Demelli, who in daily life went by just Franz von Suppé. Croatia is proud to claim him as its own and he was indeed born in what is now that country, although at the time it was in the Kingdom of Dalmatia within the Austro-Hungarian Empire. His parents were Austrian, and his father was assigned to Dalmatia in a civil-servant capacity. The family was actually of Belgian extraction. Franz was distantly related to Gaetano Donizetti, who encouraged his career as a composer. He also was an accomplished singer, and one of the roles in which he appeared professionally was Dulcamara, the basso snake-oil salesman in Donizetti's *L'elisir d'amore*.

Italy figured prominently in his upbringing. While being schooled in Cremona and Padua, he basked in the musical opportunities of the region, even meeting Rossini, Verdi and distant cousin Donizetti in Milan. After his father's death, Suppé and his mother moved to Vienna, where he threw himself into musical studies. His principal teachers there were the revered music theorist Simon Sechter and Ignaz von Seyfried, a Mozart pupil. In 1840, Seyfried wrote Suppé a glowing recommendation that underscored his talent and achievements in serious composition, and the same year he also helped him secure a low-level, apparently volunteer position on the music staff at the Theater in der Josefstadt, an establishment that is today the oldest continuously operating theatre in Vienna. In 1841, Suppé's first theater-piece, a musical farce titled *Jung lustig, im Alter traurig* (Jolly when Young, Sad when Old) was produced there, and it earned a superlative review. That launched him on his path as a stage composer. He would compose nearly 50 operas, mostly in an operetta style, plus an immense number of burlesques and parodies, for a succession of prestigious Viennese theaters.

He conducted many important operatic productions and is credited with establishing—with his 1860 piece *Das Pensionat* (The Boarding School)—the genre of Viennese operetta, as distinct from the French operettas that slightly

preceded it and then developed in parallel in Paris. Many of his Viennese operettas were hits, but Suppé never reached quite the height Johann Strauss, Jr. achieved with *Die Fledermaus* in 1874. Suppé responded two years later with his three-act comic opera *Fatinitza*, enlisting the same librettists who had crafted *Die Fledermaus*. It was a huge international success, enabling the composer to purchase an impressive estate in Lower Austria. There he composed his late operetta *Boccaccio* (1879), based only slightly on *The Decameron*, which scored what he termed the greatest triumph of his life. By that time he was internationally acclaimed and immensely wealthy. In 1881, he was given the Freedom of the City of Vienna, the ultimate honor for a composer in the city that viewed itself (not unjustly) as the center of song.

His operettas were of their time, and almost none of them are produced today. What keeps his name alive are his operetta overtures, principally those for his *Dichter und Bauer* (Poet and Peasant, 1846) and *Leichte Kavallerie* (Light Cavalry, 1866), but sometimes those for *Ein Morgen, Mittag und Abend in Wien* (Morning, Noon, and Night in Vienna, 1844) and *Die schöne Galathée* (Beautiful Galatea, 1865). Suppé had already used some material from the *Poet and Peasant* Overture in two works before this overture reached its final form, heading the operetta that would make it famous. Its delicious episodes include a lyrical cello solo, an infectious waltz, and a syncopated, cancan-flavored *Allegro sprepitoso* (“boisterous allegro”). They suggest that the entire operetta must be a delight, though few of us can hope to ever see it onstage.

—Program note by James M. Keller

And God Created Great Whales, Op. 229, No. 1

Alan Hovhaness (1911-2000)

When Alan Hovhaness died in June 2000 he had achieved what very few other classical composers have achieved. Not only did he become appreciated within his own lifetime, his music has been elevated to almost cult status, perhaps because of his interest in the natural world, spirituality and Eastern mysticism.

And maybe also because he caters to us, the general listener, rather than academic. Whatever the reason, his music has developed broad and almost fervent appeal.

Yet this is not new-age “waterfall-in-the-rainforest” musical twaddle. Hovhaness’ compositional style carries on from the baroque, relying heavily on counterpoint and fugal structure. But never at the expense of melodic and harmonic beauty. Its almost as if the style of Bach or Handel was transported into the 21st century.

I am more interested in creating fresh, spontaneous, singing melodic lines than in the factory-made tonal patterns of industrial civilization or the splotches and spots of sounds hurled at random on a canvas of imaginary silence. —Alan Hovhaness

Alan Hovhaness was born in 1911 to an Armenian father and a Scottish mother, and was composing from an early age. His output of more than 400 works, including no less than 67 symphonies is unsurpassed since Haydn’s 103 symphonies. Despite his current popularity, he was largely ignored for the first half of his life, until Fritz Reiner recorded his second symphony *Mysterious Mountain* with the Chicago Symphony in 1958.

He has suffered the criticism of quantity vs quality, and the majority of his symphonies are unrecorded and some remain unpublished. Yet *Mysterious Mountain* put Hovhaness on the musical map. Commissioned by Andre Kostelanetz, then conductor of the New York Philharmonic, it remains one of his most popular works.

This is a symphony in the sense of a large-scale orchestral work, rather than the strict classical sonata form. It has a rich texture evoking a medieval tapestry, yet a characteristically clear and uncomplicated line. It is easy to listen to, without being “easy listening.”

Simplicity is difficult, not easy. Beauty is simple. All unnecessary elements are removed - only essence remains. —Alan Hovhaness

And God Created Great Whales must be among Hovhaness’ best loved works. Written much later in 1970, it depicts the transformation of chaos to beauty, the creation of the earth, the oceans and whales. He uses a typical Hovhaness technique that he calls *Senza Misura* where the original chaos is represented by the string players performing musical fragments independent of each other, which gradually coalesce into form.

But the true stars of this work are the whales, whose songs are an integral part of the work, majestic, dignified and sad. How they got the huge aquarium into the recording studio remains a mystery.

Piano Quartet in A minor

Gustav Mahler (1860-1911)

Schumann’s famous words about Brahms, that he had sprung “fully armed like Minerva from the head of Jove” might just as well have been uttered about Mahler, whose surviving compositions show that he apparently achieved mastery “not step by step, but at once.” Yet we now know that Brahms destroyed dozens of student works that might have offered a glimpse into his development. In Mahler’s case it seemed no such glimpse was possible until 1964, when Peter Serkin and the Galimir Quartet played what may have been the first public performance of a youthful piano quartet movement by Mahler (New York, January 12).

The only surviving authenticated composition from a list of possible student compositions by Mahler, the Piano Quartet in A minor (first movement and 32 measures of a *scherzo*) was found in a folder labeled “early compositions” in

Alma Mahler's hand. The date 1876, inscribed on the title page, may or may not be authentic. Beginning in the academic year 1875–76, Mahler spent three years as a student at the Vienna Conservatory, studying harmony with Robert Fuchs and composition with Franz Krenn—both conservatives in their musical orientation. Other sources of influence may have been Brahms's Piano Quartets—Julius Epstein, Mahler's piano teacher at the Conservatory, had helped introduce Brahms and his Quartets to the Viennese public in 1862.

Mahler's Quartet movement in A minor shows thorough knowledge of sonata form. Such knowledge is intriguing to find in light of Mahler's more complex and less orthodox sonata-forms in later works. Of the three main themes in the exposition, the second is somewhat unusual in appearing in the home key, only moving away somewhat later, and the third, which has a closing character, exhibits harmonic instability. A tendency in Mahler's later works to "slip" into other keys quickly rather than modulate painstakingly is already apparent in this movement. A "textbook" development section is followed by the recapitulation, which varies its presentation of exposition materials by incorporating passages from the development and reversing the order in which the second and third themes return. But perhaps the most unusual feature of the movement is the introduction of a violin cadenza just before the tranquil close.

Composers throughout history have treated their student or early works with varying degrees of disdain, but would the discovery of more such works truly alter our opinion of a master's greatness? We can at least be grateful for one glimpse into a formative stage in Mahler's development as a composer.

—*Program note by Michael Parloff*

Toast of the Town

Quinn Mason (b. 1996)

Quinn Mason has written works for large ensembles and chamber groups, as well as solo instrumental and vocal music. Mason has been described as “a brilliant composer just barely in his 20s who seems to make waves wherever he goes” (Theater Jones) and “One of the most sought-after young composers in the country” (Texas Monthly). Based in Dallas, Texas he currently serves as artist-in-residence of the Hartford Symphony Orchestra. His music has been performed and commissioned by numerous renowned orchestras, including the San Francisco, Dallas, National and Detroit symphonies, Minnesota Orchestra and many more, as well as other bands and chamber ensembles around the world. He has also won multiple awards from several organizations. As a conductor, he has appeared with many orchestras around the country, including Houston Ballet Orchestra, West Virginia Symphony Orchestra and more. The composer describes his *Toast of the Town* as “a festive and fun overture to an operetta that doesn’t exist. It is designed in the style of light operetta, comparable to Gilbert and Sullivan or Offenbach overtures.” It is an instantly celebratory work, with march-like motives against fluttering, soaring melodies in the upper voices.

—*Program note by Stephen Unwin*

Symphony No. 8 “Unfinished,” D.759

Franz Schubert (1797-1828)

Over the course of his brief and highly productive musical life, Franz Schubert completed eight full-scale symphonies and left a nearly equal number unfinished. The B minor Symphony was constructed between 1818 and 1825, years in which he was experiencing significant compositional and physical changes. After looking to Rossini as a model for many of his earlier orchestral works, Schubert was grappling with the influence of Beethoven, whose Seventh and Eighth Symphonies had just recently premiered. In the fall of 1822, he had his first outbreak of syphilis, which would prove fatal in six years. Along with symphonic sketches that exist only in piano score format and his so-called Tenth Symphony, begun in 1828 shortly before his death, there is an entire body of unfinished Schubert symphonies from which the B minor, by far the most musically remarkable, was the very last to surface.

Only two movements of the B minor Symphony survive in full orchestration. There is also a complete piano version of a *scherzo*, for which barely two pages of orchestral score have been found, and some speculation exists that the B minor entr'acte for his incidental music to *Rosamunde* may have been a probative finale. Amazingly, the two completed movements of the score remained unheard until 1865, when Anselm Hüttenbrenner, a friend to Schubert, finally produced them from his studio. Schubert had sent the most complete version of the score to Hüttenbrenner after receiving an honorary diploma from the Graz Musical Society in 1823, hoping his colleague would share it with the committee as a sign of his gratitude. Instead, Hüttenbrenner inexplicably held onto the manuscript until long after Schubert's passing, when a visit from conductor Johann von Herbeck prompted him to reveal it. Astonished by the discovery, von Herbeck immediately organized a premiere, "finishing" the symphony in concert with the last movement of Schubert's Third Symphony in D Major. Several other solutions for completion have been offered since, though most modern performances opt for letting the two existing Schubert movements stand on their own.

The symphony's unique beginning has scarce equivalents earlier in the repertory; comparable perhaps only to the opening of Beethoven's *Pastorale*, it presents a subdued statement of a bare melodic idea which later receives a full motivic exploration in the development section of the first movement. This sonata form movement also presents two worlds: the characteristic lyricism of Schubert the songsmith, contrasted with minor key materials of depth and vehemence more menacing than anything found in his earlier "Tragic" Symphony in C minor. Edward T. Cone, a frequently cited scholar on Schubert whose own symphony we also encounter on this program, speculated that "the sense of desolation, even dread, which penetrates much of [Schubert's] music from then on" may have come from his increasing awareness of his condition and its eventual outcome. If so, the second movement is a kind of panacea then, a space in which shadows of the first movement's material return, muted by the pervading calm that ends the unfinished work on a valedictory note.

—*Program note by Eric Dudley*

Personnel

Kedrick Armstrong

Praised by the Chicago Tribune for his ability to “simply let the score speak for itself,” Kedrick Armstrong enjoys a wide range of conducting. Armstrong currently serves as the creative partner and principal conductor of the Galesburg Symphony Society/Knox-Galesburg Symphony. During the 2023/2024 season, he will debut at the Portland Opera, conducting a new opera, *The Factotum*, by Will Liverman and DJ King Rico. Future engagements also include returns to the Lyric Opera of Chicago and Oakland Symphony. Armstrong has appeared with the Lyric Opera of Chicago, Chicago Opera Theater, Oakland Symphony, Chicago Sinfonietta and DePaul University Opera. Armstrong uses his voice as a Black conductor to advocate for classical music’s performance, publication, and preservation of minority voices. This advocacy and research have led to various speaking engagements and his current appointment as the Porter Research Fellow with the University of Colorado-Boulder’s American Music Research Center, where he’s also pursuing a Master’s in Music in Orchestral Conducting. Kedrick also holds a Bachelor’s in Music in Music History/Literature from Wheaton College.

Jacob Kaminski

Jacob Kaminski is a graduate assistant from Cleveland, Ohio studying under the tutelage of Gary Lewis pursuing a master’s degree in orchestral conducting. As an active young conductor, he has participated in workshops such as the Midwest Clinic Robert Reynolds Conducting Institute, led by H. Robert Reynolds and Craig Kirchoff, and the University of Missouri Kansas City Score Study Symposium, led by Kevin Noe. Prior to his enrollment at CU Boulder, Kaminski earned a Bachelor of Music in bass performance from Baldwin Wallace University, studying double bass with Cleveland Orchestra bassist Charles Carleton. As an aspiring undergraduate conductor, Kaminski served as orchestra manager and student assistant conductor under Soo Han and David Becker. In addition to his role in the orchestra, he also served as a course assistant for the 2022 intro and advanced conducting classes at BW. As an active double bassist, Kaminski was the winner of the 2021 Baldwin Wallace Lauria Concerto Competition, in which he gave a performance of

the Vanhal Bass Concerto with the Baldwin Wallace Symphony Orchestra. He has performed with local Cleveland area orchestras and wind ensembles, and served as a member of the Cleveland Orchestra Youth Orchestra 2019 European tour led by Franz Welser-Möst and Vinay Parameswaran. Kaminski instructed double bass and electric bass to aspiring young musicians at Arrowhead Music from 2018-2021, and ran string sectionals at many Cleveland area high schools during his undergraduate career. As a freelance musician, he also enjoys playing in jazz combos and rock settings.

Campus Orchestra

Violin

Grace Amine
Eva Basa
Astrid Borsholm
Alan Chen
Amelia De Herrera-Schnering
Ella Faltersack
Alie Feltes-Deyapp
Polly Fitton
Natalie Golovanov
Lorien Hoshall
Jay Jarnagin
Margaret Landis
Allie Larsen
Alexis Lee
Sebastian Melancon
Matthew Mendoza
Rochni Nandi
Jacquie Pankratz
Zane Perry
Ashlie Polvogt
Eric Rappeport
Shellene Rehorse

Adriana Rivera
Emma Lee Rodas
Brendan Ross
Claire Ryan
David Saeb
David Sandru
Balir Schulze
Vivian Shi
Iris Sim
Geneva Todd
Terry Vis
Concertmaster
Alyssa Wells-Lewis
Principal Second Violin
Aiden Wiser

Viola

Matthew Blizzard
Paige Daniels
Katie Demell
Maryam Hadi
Megan Kitts
Greta Koenig
Alex LaMotte
Amanda Louthian

Emily Mouser
Iggy Naus
Matthew Su
Nicholas Torres
Margaret Voss
Jack Wills
Lucia Wittiko
Avery Wagner

Cello

Anna Kathryn Baer
Calvin Ewing
Avi Flores
Alex Gibbons
Benjamin Herlinger
Steven Hristopoulos
Benton Johnson
Chloe Kemp
Rachel Kim
Alyx Lanthier
Alexander Lawson
Fiana Li
Nicholas Loychik
Abigail Morrow

Jessic Nesbit
Andrew Patella
Sam Prestidge
Devon Quispe
Sylvia Roberts
Marie Jose Rodriguez
Kyle Steinsvaag
Raelen Torres
Saurabh Totey
Sara Wallen
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Nathaniel Wheaton
Iris Wong
Ryan Wyndgarden
Alexander Zyles

Double Bass

Sophia Antebian
John-Howard Bissell
Justin Hein
Keiran McGee
Sarah Mellett
Stefan Rosenboom

Flute

Bryce Bennett
Gabrielle Dorsey
Keelyn Faluotico
Harlan Smyth

Oboe

Yvette Barrales-Fenner

Clarinet

Jaret Anderson
Carlos Carale
Nathan Ciraula
Nicholas Golovanov

Bassoon

Anne Therkauf

French Horn

Lucy Walton
Ian Willoughby

Trumpet

Adam Gunning

Trombone

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