

The Notre Dame Department of Music presents

The Notre Dame Symphony Orchestra

Daniel Stowe, Director

Spring Concert

Overture to *William Tell* (1829)

Gioachino Rossini
(1792—6847)

from *Peer Gynt* Suites no.1/2, op. 46/55
(1876)

Edvard Grieg
(1843—1907)

Morning Mood

Åse's Death

Anitra's Dance

In the Hall of the Mountain King

Peer Gynt's Homecoming (Storm at Sea)

Solveig's Song

Intermission

Appalachian Spring (Ballet for Martha)
(1943-44)

Aaron Copland
(1900-1990)

Friday, April 11, 2014, 8:00 PM
DeBartolo Performing Arts Center

Leighton Concert Hall
University of Notre Dame

Notes on Tonight's Performance

In 1829 **Gioachino Rossini** composed his 39th and last opera, *Guillaume Tell*, for Paris, where it was a tremendous success; he then abruptly retired from composition, though he was not yet forty. The story of the opera, drawn from Schiller's play, concerns a love story playing out against the backdrop of the 14th-century Swiss revolt led by the swashbuckling Tell against their Austrian oppressors. Those who have not heard the overture in its entirety will be surprised by the extended introduction, a portrait of the Swiss countryside: an opening solo cello quintet evoking a mountain sunrise, a storm roaring through, and the pastoral life represented by a shepherd's tune on English horn with florid flute ripostes. It is only after this that the famous cavalry charge ensues.

In 1867 Henrik Ibsen, Norway's most important dramatist, wrote the verse play *Peer Gynt*, a work that in its mixture of realism with fantasy, surrealism, and metaphorical characters reflects the nascent modernist aesthetic. The protagonist is a dissolute lad who embarks on varied adventures in search of himself, only to return as an old man to his loyal, loving companion Solveig. For its first performance in 1876 Ibsen invited **Edvard Grieg** to provide music, and the composer readily agreed. The premiere was a tremendous success, especially Grieg's music, and two suites were extracted from the score, works that have far outlived the play itself in public performance.

Grieg ordered the movements of the two suites for musical effect rather than in the sequence in which they occur in the play. The opening movement of the first suite, "Morning Mood," has long been heard as emblematic of Grieg's Norwegian folk style, though in fact it depicts a Levantine sunrise in North Africa during Peer Gynt's travels. The death of Peer's mother, Ase, is given a somber setting for strings alone. Anitra is the daughter of a Moroccan chieftain who, in the course of what Peer thinks is her seduction, relieves him of all his money and belongings. The Mountain King entertains Peer with a dance of trolls, but the encounter takes a turn for the worse and Peer is forced to flee. Tonight we also include the final two movements from the second suite. On the way back home after his travels, Peer encounters a storm at sea; this movement leads directly to Solveig's song, in which she sings of the steadfastness of her love for Peer, even as the seasons turn and the years pass.

Born in Brooklyn to Russian émigré parents, **Aaron Copland** left home in 1921 for Paris and composition studies with Nadia Boulanger, among the first of a stream of young American composers to do so. After three years of exposure to the musical currents of Europe, he returned to the US and began to shape his distinctively "American" musical idiom. By the time he embarked on a collaboration in 1943 with Martha Graham to produce a pioneer ballet (Graham drew the title *Appalachian Spring* from a poem by Harte Crane), Copland had established himself at the forefront of American music. The work was first performed on 30 October 1944, scored for only 13 instruments due to the small size of the Library of Congress auditorium; the orchestra suite was first presented by the New York Philharmonic in 1945.

Copland provided this synopsis:

The action of the ballet concerns a pioneer celebration in spring around a newly-built farmhouse in the Pennsylvania hills early in the last century. The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, their new partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householder of the strange and terrible aspects of human fate. At the end the couple is left quiet and strong in their new house.

The ballet consists of several principal sections. A sublime introduction evocative of a misty dawn (and perhaps also of Creation) presents a series of rising arpeggios in the winds—motives that will remain central to the entire piece—over a cushion of string chords. In the vigorous Allegro that follows, Copland introduces another important theme, first in the brass amid the rushing strings, then lyrically (its true nature?) in the strings beneath flute decoration; this idea also returns several times in the course of the work. The *pas de deux* for farmer and bride begins as a gently swaying, almost comic passage with muted brass and bassoon with lyrical woodwind interludes, then becomes weightier and more unsettled. This mood is banished by a playful country dance, again with prominent wind interplay; a new theme in the horns and clarinets propels us toward a broad climax in the full orchestra.

The *pas de deux* interludes return briefly, then a frenetic presto ensues, bewildering in its mixed meter and overlapping scale passages. After series of heavy block chords, a solo violin plays a familiar theme, here with a new fragile beauty—this is the bride's solo dance. After a short reprise of material from the introduction, the clarinet introduces the Shaker melody *Simple Gifts*. Several variations of this hymn follow: the tune is presented in quasi-canon, then as a brass fanfare with flashing string scales, and finally in a final climactic statement for the full orchestra. The hymnlike, serene coda is to be played "like a prayer" and ends with parting glimpses of earlier material.

The Class of 2014

Jenna Ahn is excited to be serving as a lay missionary at an orphanage in Honduras called the Farm of the Child for 27 months.

Originally from South Bend, **Keaton Bloom** will be graduating with a degree in Architecture from Notre Dame. He will be moving to New York City to work for an architecture firm after graduation. His interests lie in Classical architecture, specifically residential and University design. Although it will be a change from his midwestern roots, Keaton is excited to experience New York and the east coast. He hopes to find a way to continue playing the french horn in the future.

Olivia Gutsell has played oboe with NDSO since freshman year. She is majoring in Science Preprofessional Studies and Psychology, and plans to attend medical school in the fall.

Still in the process of settling future plans, **Stephen High** will be broadening his education and academic interests in any ways possible, while hopefully continuing with his love of playing oboe in chamber and ensemble settings. There are many questions left unanswered and a lot of his life remains to be devoted towards finding some answers.

Chinelo Onyeador is graduating with a BA in Psychology. After Notre Dame, she plans on returning home to Texas (best state ever) and continuing her education in the sciences while working as an optician. After that, she plans on going to Optometry school and becoming an eye doctor.

This summer **Emily Punzalan** plans on continuing to play viola with the Reno Pops Orchestra. In the fall, she will be going to Ireland to study veterinary medicine at University College Dublin.

David Smith will graduate with a B.A. in Political Science and History. Torn between deciding to be a cultured, evil mastermind or apply to Moreau Seminary, he eventually chose the latter and will hear a final decision sometime in late May. He would also like to extend his gratitude to Dan Stowe, who granted a part-time Tubist more opportunities to play in orchestra than he could have ever imagined.

Julia Steines-Berkemeier will be a second lieutenant in the US Army Reserves. She is branching aviation to become a Chinook pilot. She will be stationed at Ft Eustis in VA, and will be pursuing a civilian career in hospital administration.

Michael Thompson will be working in Chicago in the fall. What that work will be, he is not yet sure, but it will be in Chicago nonetheless.

Luke Tilmans plans to attend medical school, ride bikes, collect shoes, and drive fast cars.

Daniela Tomas will be joining the Orr Entrepreneurial Fellowship in Indianapolis for the next two years, focusing on all aspects of high-tech, high-growth businesses.

Chris Walker will be graduating from Notre Dame with a degree in Chemical Engineering. In the fall, he will be moving to Raleigh, North Carolina to attend NC State University to pursue a PhD in Chemical Engineering. Playing the violin in NDSO these past few years has been an amazing opportunity, and he definitely plans on continuing with orchestra in graduate school.

Next year **Max Wipson** will be back at Notre Dame as a part of the Master of Science in Business Program, an intensive one year business program for non-business majors.

We are grateful for the contributions of the Class of 2014 to the musical life of Notre Dame, and wish them every success in their future endeavors.

The Notre Dame Symphony Orchestra—Spring 2014
(* = The Class of 2014)

Violin I

Robin Lawler, concertmaster
Leo Xu
Jen Ho
Emily Campagna
Morgan Hallas
Claudia Park
Madeline Cook
*Jenna Ahn
Steph Sonnick
Isabel Cabezas
Vanessa Wall
Joy Tao
Evan Merryman
Ricardo Castañeda

Violin II

Brynelle Rozario, principal
Adelle Barte
Sarah Smith
Patrick McCormack
Adrienne Bruggeman
Theresa Puhr
Kevin Lee
Mariah Sasson
Peter Chung
Josh Perozek
Da Som Kim
Adam Rene Rosenbaum
*Chris Walker
Zack Horne
Sarah Tsai
*Chinelo Onyeador
Kelly O'Shea
Jessica Carter

Viola

Tara Pilato, principal
Minh Nguyen
Connor Goodman
*Emily Punzalan
*Daniela Tomas
Courtney Schaefer
Olivia Till
Natalie Wozniak
Matthew Colturi
Madeline Inglis

Cello

Gavin Hsu, principal
Petra Rantanen
Brian Hall
Moir Horn
*Luke Tilmans
Erin Portman
Ryan McMullen
Drew Martin
*Max Wipson
Will Carey

Bass

Ray Heberer, principal
*Michael Thompson
Taylor Becht

Flute/Piccolo

Jessica Meaux, principal
Jennifer Cochrane
Rachelle Gosioco

Oboe/English Horn

*Stephen High, principal
Ellie Norby
*Olivia Gutgsell

Clarinet

Sonia Urquidi, principal
John McCready
Allison D'Ambrosia

Bassoon

Mike Reinsvold, principal
Lukas O'Donnell

French Horn

*Julia Steines-Berkemeier, co-principal
*Keaton Bloom, co-principal
Sam Proulx
Michael Prough

Trumpet

Madelyn Nelson
Anna Bosler

Trombone

Christopher Syers, principal
Katie Laskey
Kurt Frey

Tuba

*David Smith

Percussion

Anthony Villano, principal
Alyssa Armendariz
Michael Gregory

Piano

Alyssa Varsanik

Harp

Catya Carothers

Please join us for:

Symphonies Side By Side

The Notre Dame Symphony Orchestra with high school players from the South Bend Community School Corporation and the South Bend Youth Symphony

Saturday, April 26, 7:00 PM

Leighton Concert Hall, DeBartolo Performing Arts Center

Free Admission