

Upcoming Events

October 2018

Guest Artist – Jean-Louise Haguenaer, *piano* Wed., Oct. 17 @ 8pm, Recital Hall*

Guest Artists – The Pennsylvania Wind Quintet Thurs., Oct. 18 @ 8pm, Recital Hall*

Guest Artist – Jodi Levitz, *viola* Thurs., Oct. 18 @ 8pm, Anthony-Seeger Auditorium*

The Madison Singers & JMU Chorale Fri., Oct. 19 @ 8pm, Concert Hall*

41st Annual JMU Parade of Champions Sat., Oct. 20, all day, Bridgeforth Stadium

Masterpiece Season – Vox Luminis Sat., Oct. 20 @ 8pm, Concert Hall*

*These concerts provide student credit for MUS 195.

For tickets and further information, visit www.jmuforbescenter.com or call the Forbes Center Box Office at (540) 568-7000. For more on the School of Music, go to www.jmu.edu/music or call (540) 568-6714.

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FORBES CENTER FOR THE PERFORMING ARTS

JAMES MADISON UNIVERSITY

School of Music

presents the

JMU Symphony Orchestra

Professor Foster Beyers, *director*
Dr. Carl Donakowski, *violoncello*

Letters from Home

Tuesday, October 16, 2018

8 pm

Concert Hall



There will be one 15-minute intermission.

Program

- Three Dance Episodes from *On the Town* Leonard Bernstein
 I. The Great Lover Displays Himself (1918-1990)
 II. The Lonely Town: Pas De Deux
 III. Times Square: 1944

- Deep Summer Music* Libby Larsen
 (b.1950)

- The Three Cornered Hat: Suite No. 2 (Three Dances)* Manuel de Falla
 I. *The Neighbors' Dance* (1876-1946)
 II. *The Miller's Dance*
 III. *Final Dance*

Intermission

- Cello Concerto in B Minor* Antonín Dvořák
 I. *Allegro* (1841-1904)
 II. *Adagio, ma non troppo*
 III. *Finale*

Dr. Carl Donakowski, *violoncello*

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Dvorak Cello Concerto

Dvorak moved to New York in 1892 in order to take up the position as the director of the National Conservatory of Music. This was a ground breaking institution open to all tuition free (including, unusually for the time, African-Americans and women) While he was thrilled by the possibilities offered by what he considered the native music of our young nation (principally African American spirituals) he also found himself very homesick after three years away from his native Bohemia. In the final winter of his American sojourn he composed the work which would arguably become the greatest concerto for cello ever written and yet, the work was almost not to be.

Dvorak had a very low opinion of the Cello as a solo instrument. "The cello is a beautiful instrument, but its place is in the orchestra and in chamber music. As a solo instrument it isn't much good." He related this revelation to one of his students adding "I have also written a cello-concerto, but am sorry to this day that I did so, and I never intend to write another." The work we now know as Dvorak's only cello concerto is in fact his second foray in to the form. Early in his career, while still a violist in the opera theatre orchestra in Prague, he composed a cello concerto in A major in 1865 for one of his colleagues. This aborted effort was never orchestrated and survives only in piano score. Fast forward to 1891 when Dvorak made an extensive tour around Moravia and Bohemia with the cellist Hanus Wihan. The composer was impressed by the cellists technical skill, especially in the upper register of the instrument. Wihan begged the Dvorak to compose a concerto for him. While he was skeptical of the idea, he began to compose some smaller works for cello and orchestra including Silent Woods. However, while in America he would attend a single concert that would change his entire view of the cello.

Dvorak's colleague as a professor of cello at the Conservatory in New York was Victor Herbert. The virtuoso cellist was also a composer and in March of 1894 he performed the premiere of his second cello concerto at Carnegie Hall with Dvorak in attendance. Dvorak was extremely impressed by the work and borrowed the manuscript a few days later. He returned it to Herbert with the word "Wonderful!" Dvorak felt he had found a solution through Herbert's example, to the balance problems inherent in composing a cello concerto. He began work on his own concerto a few months later, working very quickly. However in the midst of the composition process he received a letter from his sister in law Josefina that would change the course of the composition, causing him to pay tribute through music to his first love.

While Dvorak performed in the opera house orchestra in Prague he became transfixed by a young, glamorous and beautiful actress named Josefina Cermakova whom he was giving piano lessons to. She rejected his advances and the composer transferred his affections to her younger sister Anna whom he later married and had nine children with. In November of 1894, while deep into the composition of his new concerto, the Dvorak family received a letter from Josefina which related the shocking news that she was severely ill.

As he began to compose the second movement of the concerto, Dvorak encoded a secret tribute to his beloved sister-in-law. There is an early song cycle by Dvorak, written with a German text, entitled Cypresses. Within the cycle is a song called *lasst mich allein* (leave me alone) which is said to have been Josefina's favorite work. Dvorak embedded a quotation from this song at two places within the slow movement of the new concerto. Shortly after Dvorak's return to his homeland in the spring of 1895, Josefina passed away. Although the concerto was complete, at this point he chose to alter the ending of the final movement significantly, adding a further reminiscence of the song and changing the character of the coda entirely. "The finale closes gradually diminuendo, like a sigh." Dvorak recalled "the solo dies down to pp, then swells again, and the last bars are taken up by the orchestra and the whole concludes in a stormy mood. That is my idea and I cannot depart from it."

Program Notes, continued

The story of On the Town is concerned with three sailors on 24-hour leave in New York, and their adventures with the monstrous city which its inhabitants take so for granted.

- I. *Dance of the Great Lover: Gabey the romantic sailor in search of the glamorous Miss Turnstiles, falls asleep on the subway and dream of his prowess in sweeping Miss Turnstiles off her feet.*
- II. *Pas de deux: Gabey watches a scene, both tender and sinister, in which a sensitive high-school girl in Central Park is lured and then cast off by a wordly sailor.*
- III. *Time Square Ballet: A more panoramic sequence in which all the sailors in New York congregate in Times Square for their night of fun. There is communal dancing, a scene in a souvenir arcade, and a scene in the Roseland Dance Palace. Cuts have been made in this music of those sections directly related to the plot action.*

Deep Summer Music

Libby Larsen has risen to the ranks of America's greatest composers. With over 500 works to her credit including numerous works for orchestra, her music is frequently performed both nationally and internationally. We are honored to welcome her to campus next week as a part of the 2018 Contemporary Music Festival October 22nd through the 24th.

Ms. Larsen has been a long time resident of Minnesota and much of her music reflects the wide open spaces found there. Deep Summer Music is one of her earliest works for orchestra. It was commissioned by the Terrace Mill Foundation and given its premiere by the Minnesota Orchestra in 1983.

The following is the composer's note regarding this piece.

Panorama and horizon are part of the natural culture of the plain states. On the plains, one cannot help but be effected by the sweep of the horizon and depoth of color as the adjusts from the nearest to the farthest view. The glory of this phenomenon is particularly evident at harvest time, in the deep summer, when acres of ripened wheat, sunflowers, corn, rye, and oats blaze with color. In the deep summer, winds create a wave after wave of harvest ripeness which, when beheld by the human eye, creates a kind of emotional peace and awe: a feeling of abundance combined with the knowledge that this abundance is only as bountiful as nature will allow.

Suite No. 2 from the Three Cornered Hat

The music of de Falla's ballet Three Cornered Hat began its life in 1917 as a pantomime in two scenes called the Magistrate and the Miller's Wife. Serge Diaghilev, impresario of the great Ballet Russe saw promise in this small work scored for chamber orchestra and asked de Falla to expand the music in both length and in the size of ensemble in order to accommodate new choreography. De Falla was happy to comply. The success and legacy of the Ballet Russe in Paris was by this time legendary as they had premiered several works such as Stravinsky's Firebird, Petrushka and the rite of Spring as well as Ravel's Daphnis and Chloe.

The new ballet expands the original scenes to tell the complete story of the Three Cornered Hat drawn from a novella by Pedro Alarcon. While that story is complex and convoluted (making it very difficult to explain in short program note!) it involves a magistrate who aggressively pursues the wife of the local miller. The comic premise ends with the miller and his wife in a case of mistaken identity that humiliates the magistrate in punishment for his misdeeds. The scenario provided de Falla with an opportunity to use the folk music of his native Andalusia in southern Spain. There are several passages within the suite that reflect the guitar music used for Flamenco dancers. The revised and expanded ballet was given its premiere in July of 1919 in London with original sets and costumes designed by none other than Pablo Picasso.

JMU Symphony Orchestra

Professor Foster Beyers, *director*

VIOLIN I

Jianda Bai-*Daqing, China*
Lauran Bristow-*Stafford*
Han Sol Chang-*Annandale*
Emily Clark-*Gaithersburg, MD*
Lucas Fields-*Chester*
Katrina Kirilyuk-*Harrisonburg*
Oliver Kriska-*Fredericksburg*
Zach Windsor, CM- *Harrisonburg*

VIOLIN II

Regan Bergquist-*Fredericksburg*
Hannah Bush-*Lynchburg*
Sydney Hunter-*Waterford*
Hannah Leckner-*Oakton*
Laura Maila-*Hampton's Bay, NY*
Tomona Mims-*Fredericksburg*
Breonna Proctor, P-*Annapolis, MD*
Nikki Shawn-*Beverly, MA*
Lindsey Showalter-*Stuarts Draft*
Brittany Siler-*Richmond*

VIOLA

Mary Binder-*Lorton*
Gregory Childress-*Lynchburg*
Talar Gober-*VA Beach*
Chris King-*Leesburg*
Victoria Price-*Reva*
David Swensen-*Lewisburg, PA*
Rebecca Walker, P-*Chesapeake*
Jordan Wright-*London, England*

CELLO

Jacob Dean-*Stafford*
Hannah Gould-*Spotsylvania*
Kaylyn Harrington- *Annapolis, MD*
Katie Huszcza-*Manassas*
John Krendel-*Lynbrook, NY*
Kyle Mendez-*Embarrass, MI*
Patricia Morrison-*VA Beach*
Andrew Schlagel, P-*Haymarket*
Kyung Jin Yoon-*Annandale*

DOUBLE BASS

Peter Casseday-*Jacksonville, FL*
Nick Jacky-*Burke*
Keely Kinnane-*VA Beach*
Gabe Ravel, P-*Fairfax*
Conor Riccomini-*West Sayville, NY*
Alex Stenseth-*Falls Church*

FLUTE

Lydia Carroll, P-*Jonesboro, GA*
Chase Ketron -*Troutville*
Emily Martinez-*Stafford*

OBOE

Rebekah Gernert-*Orlando, FL*
Laura Ruple, P-*Harrisonburg*

ENGLISH HORN

Laura Ruple
Dr. Jeanette Zyko

CLARINET

Noah Karkenny, P-
Fredericksburg
Chris Pennington-
Mechanicsville
Kaci Seager-*Reading, MI*

BASSOON

Christina French-*Embarrass, MI*
Seth Walker, P-*Chesapeake*

HORN

Joseph Dwyer-*Howell, NJ*
Hunter Payne, P-*Poquoson*
Jackson Van Hynning-*Broadway*
Sarah Zotian-*Fairfax*

TRUMPET

Shelby Carico-*Norton*
Kyra Hulligan-*Leesburg*
John Nye, P-*Stuarts Draft*

TROMBONE

Evan Amoroso-*Embarrass, MI*
Chandler McLaughlin-
Chesapeake
Kyle Remnant, P-*Bridgewater*

TUBA

Mitch Evans-*Embarrass, MI*

PERCUSSION

Nick Burzamato-*Harrisonburg*
Aaron Green-*Embarrass, MI*
Kai Po Lan, P-*Taipei, Taiwan*
Ben Millesen-*Athens, OH*
Aaron Soforenko- *Fishers, IN*
Rachel Wallmann-*Rochester, NY*

SAXOPHONE

Adam Gough-*Staunton*

CELESTE/PIANO

Nicholas Altman-*Virginia Beach*

HARP

Karlee Lanum-*Roanoke*

SYMPHONY MANAGER

Colton Henry-*Jersey Shore, PA*

CM = Concertmaster

P= Principle

Biography

Cellist **Carl Donakowski** pursues an international career in Europe, Asia, and the Americas. Early in his career he was a finalist in the Mendelssohn Competition in Berlin. Since then, his recital performances have been enjoyed at the Kennedy Center in Washington, D.C.; Merkin Hall in New York City; and aired on WQRS Detroit, WQXR New York, and Südwestfunk Baden-Baden. He has performed at the Manitou, Fontana, Staunton, Tanglewood, Blue Lake, and Beethoven music festivals. Mr. Donakowski has performed on four continents, most recently (2017) in Guangzhou, China. As a member of the Arcos Trio, he was awarded an Artistic Excellence grant from the National Endowment for the Arts to perform and record piano trios by Latin American composers on the Centaur label. Of his performances at the Fontana Festival a reviewer wrote “Cellist Carl Donakowski is ideally suited to perform these romantic works. His tone is rich in resonance and passionate in approach, displaying the big sound that could sustain a charming longing.”

Donakowski is Professor of Music (Cello and Chamber music) at the James Madison University School of Music in Harrisonburg, VA where he received the distinguished teaching award. For over a decade he was Artist-in-Residence at the Bay View Music Festival. He has served on the faculties of Central Michigan University School of Music and Alma College. He is a frequent presenter at the American String Teachers Association national conference and a contributor to American String Teacher. He served as president of the Michiana Cello Society and currently edits the Cello Forum for the Virginia String Teachers Association. Donakowski was a student of Janos Starker at Indiana University. He also studied with Timothy Eddy Gary Hoffman and William Pleeth.

Program Notes

Letters from Home

Through each of the works on this evening's program, these composers pay a tribute in sound to their homes. While Bernstein and de Falla's homage includes familiar styles and melodies from their native land, others like Libby Larsen describe the feelings that her home elicits. Dvorak was very far from home and very homesick when he received a letter which broke his heart, causing him to shape one of his greatest compositions in order to make it his most personal and heartfelt work. They are all love letters to the places, people, and geography that shaped them.

Three Dance Episodes from On the Town

This year we celebrate the Centennial of Leonard Bernstein's birth on August 25th, 1918. It is hard to think of another musician who has had such an impact on so many areas of music. As a composer, conductor, pianist and pedagogue his legacy is uncommonly far-reaching. Today his greatness is clear but at the beginning of his career Bernstein was uncertain of what direction to pursue. Following his graduation from Harvard in 1939, he moved to New York where, with some brief exceptions, he would reside for the rest of his life. During the next four years he went from being an unknown and unemployed young pianist in New York to one of the nation's most celebrated composers and conductors.

After the success of his first major theatre work, the ballet “Fancy Free” in 1944, the young Bernstein was convinced that the ballet's scenario could be turned in to a successful Broadway musical. He set to work, asking his friends and former roommates Adolph Green and Betty Comden to write the book and lyrics. The choreographer for Fancy Free, Jerome Robbins, was brought on board to craft extended dance sequences, a precursor of Robbin's and Bernstein's later hit, West Side Story. Like that well-known work, On the Town occurs entirely in Bernstein's beloved New York. It is in part a tribute to his new found home.

The following is Bernstein's own program notes for this suite of dances from the original musical.

It seems only natural that dance should play a leading role in the show On the Town, since the idea of writing it arose from the success of the ballet Fancy Free. I believe this is the first Broadway show ever to have as many as seven or eight dance episodes in the space of two acts; and, as a result, the essence of the whole production is contained in these dances. I have selected three of them for use as a concert suite.

That these are, in their way symphonic pieces rarely occurs to the audience actually attending the show, so well-integrated are all the elements by the master-direction of George Abbott, the choreographic inventiveness of Jerome Robbins, and the adroitness of the Comden-Green book. Their use, therefore, as concert material is rather in the nature of an experiment.