

James Madison University

School of Music

presents the

JMU Symphony Orchestra

Dr. Robert McCashin, conductor

in the

Spring Honors Concert

featuring winners of the 1999
Concerto Competition

Mark Oates
Timothy Wade Gunn
John Brzozowski

Tuesday, April 20, 1999

8:00 p.m.

Wilson Hall Auditorium

Program

Prelude to *Die Meistersinger von Nürnberg* Richard Wagner
(1813-1883)

Concerto for Trumpet and Orchestra Alexander Arutunian
in A Flat Major (b. 1920)

Andante - Allegro energico
Meno Mosso - Allegro

Mr. Oates

Concerto for Bassoon and Orchestra C. M. von Weber
in F Major, Op. 75 (1786-1826)

Allegro ma non troppo
Adagio
Rondo (Allegro)

Mr. Gunn

intermission

Overture to *Il Pirata* Vincenzo Bellini
(1801-1934)

Symphonic Variations César Franck
(1822-1890)

Mr. Brzozowski

Enigma Variations, Op. 36 Edward Elgar
(1857-1934)

IX. "Nimrod"

(In honor of this year's School of Music graduates)

About our soloists

Mark Oates, a senior trumpet major in the studio of James Kluesner, attended Page County High School, where he was very involved in music, receiving various honors and attending the Virginia Governor's School for the Performing Arts in 1994. While attending JMU, Mark has performed in the Symphony Orchestra, Wind Symphony and Jazz Ensemble. Oates has also performed with the Disney All-American College Band, the Disney-Grammy All-American College Orchestra, and served as assistant principal trumpet at the 1997 Discover Awards. In 1997 he toured the United States as the jazz trumpet with the Russ Morgan Orchestra, and in 1998 toured throughout the United States and Japan with the world famous Glenn Miller Orchestra. In addition Oates has performed with many international music super stars from all musical genres, among them Peabo Bryson, Carol Channing, Joan Shepherd, and Betty Buckley. He plans to continue performing after graduation and eventually work in either the recording industry or some business related field.

Timothy Gunn is a senior bassoon performance major in the studio of Douglas Kehlenbrink. He has served as principal bassoonist in the JMU Chamber Orchestra, Opera/Theater Orchestra, Wind Symphony, Symphony Orchestra, and graduate woodwind quintet. He has also served in that capacity for the University of Shenandoah Symphony, the Georgetown University Symphony Orchestra, and as second bassoonist with the Roanoke Symphony Orchestra. Gunn, a double major in music and English, spent a semester in London as a member of the Studies Abroad program, where he studied briefly with the esteemed bassoon musicologist William Waterhouse. He has also attended the Mark Popkin/Loren Glickman bassoon camp in North Carolina, where he participated in masterclasses with John Hunt of the Eastman School of Music and David McGill, principal bassoon of the Chicago Symphony Orchestra. Gunn is a member of the Golden Key National Honor Society and has been elected to Who's Who Among American College Students. After graduation, he will pursue a graduate degree in performance.

John Brzozowski, a junior music education major from Scotch Plains, New Jersey with minors in music industry and jazz, is a student of Dr. Mellasenah Morris. He has studied classical piano with Janice Haer and jazz piano with Greg Natic. Brzozowski has received national recognition at music festivals in Virginia Beach, Virginia and Ocean City, Maryland. He was also a finalist for the Governor's School for the Arts in New Jersey and in his senior year in high school was jazz pianist for New Jersey's Region II jazz ensemble. Brzozowski has participated in many of the performing groups at JMU including the Marching Royal Dukes, Madisonians band, small jazz ensembles, Jazz Band, Percussion Ensemble, and Chorale.

Program Notes

Prelude to *Die Meistersinger*

It was 22 years between the speedy conception of the idea of *Meistersinger* and the moment when Wagner penned the final inscription on the score. What started out as a restful diversion became a carefully planned effort to present to the European opera houses a story so light and infectious as to firmly launch him in the German theatres. Many obstacles of mood, money and criticism, as well as the knowledge that his talent was not yet ready to competently deal with true humor long kept him from conquering the comic tale that he had conceived. An 11th hour rescue by King Ludwig II of Bavaria kept Wagner from succumbing to certain financial ruin, and he finally settled in Switzerland. In Triebchen, in October of 1867, he completed the "great universal comedy of manners that hymns the liberation of the artistic spirit and its emancipation from bigoted tradition." The opera was first performed in Munich in 1868 under Hans Von Bulow, although Wagner had finished the overture by 1862 and had conducted it himself later that year. The opera has been called the greatest comedy of all time and is the only work of the kind written by Wagner.

Briefly, the story line details the efforts of an untried newcomer, Walther, to win in a song contest the hand of Eva, the beautiful daughter of the head of the singer's guild. He is aided in his quest by a kindly cobbler who lays aside his own wish to win her love in order to write down the song that Walther has heard in a dream. An unworthy antagonist is also determined to win her, though his use of unscrupulous means only accents his pathetic ineffectiveness. Walther wins the contest and Eva's hand but scorns the membership in the guild offered him.

The five themes of the opera are all presented, contrasted, and interwoven in the joyful Prelude. The opening is, of course, the stately march of the meistersingers theme, which is followed by the "Waking Love" theme introduced by the woodwinds. A second even brisker strain of the march appears as Wagner uses a tune based on an actual historical Mastersinger melody. After this comes the "Prize Song" that won Walther the contest. The final theme of "Love's Ardor" grows out of this, before the five threads of melody are developed to climax in an amazing contrapuntal display and before the main theme resounds once again in full orchestral voice to signal the joyful conclusion.

Concerto for Trumpet and Orchestra

The works of the twentieth century Armenian composer Alexander Arutunian are predominantly lyrical in character, drawing a good deal

from the peasant music of his country. A graduate of the Erevan Conservatory, he was appointed director of the Armenian Philharmonic Orchestra in 1954. Aruturian was made a People's Artist of the USSR in 1970. He has also taught at the Erevan Conservatory.

Arutunian has lived a relatively quiet and withdrawn life, with his music not becoming very well-known in the Western world, but he still managed to serve as an example for many in the former USSR. His music has a predominately lyrical character arising from his use of folk music. In those pieces written during the 1940s, he reveals a kinship with Khachaturian. He has penned vocal works, an opera, a cantata which was his graduation piece, and numerous instrumental and chamber pieces. The *Trumpet Concerto*, a tonal work written in 1950, a year after his graduation from the Conservatory and influenced by the songs of the Armenian folk singers the Ashugs, did become relatively popular. It is a pleasant work, classical in concept but not form. The trumpet dominates the whole composition, with its presentation of the melodies of the land.

The concerto is divided into two parts: the *Allegro Energico* follows the *Andante*, both forming the first movement; so it is with the other two *tempos* that form the second movement. The trumpet lament in the slow movement is reminiscent of the difficulties of the daily lives of the Armenians.

Concerto for Bassoon

Carl Maria von Weber's father was determined to give the world another genius such as Mozart or Beethoven, but it seemed that the sickly Carl had no talent whatsoever. Extensive training in piano and voice and constant exposure to the stage and opera, finally awakened the latent talent in the young man, and he pursued studies with Michael Haydn and Abbe Vogler. Carl, a pianist with massive hands capable of executing things quite out of the ordinary and with an uncanny awareness of the tastes of the public to which he catered, gained considerable skill as a conductor from his early posts as director of the opera at Dresden and Breslau.

Weber's *Bassoon Concerto*, which ranks almost as high in importance as the one of Mozart, was composed in 1811, when he was only 25 and well before the hugely successful *Der Freischutz* of 1826 established him as the father of German Romanticism. He had arrived in Munich and presented his new *Clarinet Concerto* which was so well received that the king commissioned additional concertos for the instrument. Weber wrote the *Bassoon Concerto* at the request of Georg Friederich Brandt, bassoonist of the Munich Court Orchestra, and the urging of the whole orchestra. The first performance was given in the court theater in December of the same year. He kept his score tucked away for eleven years, during which time it was performed only by Brandt. After that

time, having heard Brandt play it in Prague, Weber revised parts of it and offered it to his publisher in Berlin Schleringer, who issued it the following year. This is the version by which the concerto is known today.

Each of the concerto's three movements skillfully exploits a particular aspect of the bassoon's character: the strong dotted march themes of the opening movement, the cantabile linear writing of the slow movement, and the witty brilliant rondo finale with its staccato passage work.

Overture to *Il Pirata*

The Italian Bellini, born into a family of musicians, studied first with his grandfather before going off to Naples to the Conservatory, where he developed a considerable interest in Mozart. His first opera, *Adelson e Salvini* was produced as a graduation exercise which introduced him quite successfully to the public. After his second opera, *Bianca e Geranando*, Bellini received a commission from the impresario Barbaia to write an opera for La Scala and he went happily off to Milan to make his fortune.

When *Il Pirata*, his third opera and the first of many in collaboration with the librettist Felice Romani, was produced at La Scala it was with a cast of singers who were both favorites of the Milanese audiences and whose voices were well-known by Bellini. Bellini, a composer of the utmost refinement and delicacy, collaborating with an accomplished man of letters who understood how to express every shade of sentiment in a simple and unaffected language, it was therefore no surprise that the opera was an immediate success and instantly laid the foundation for Bellini's career, giving him the kind of notoriety that Donizetti enjoyed only after 30 operas!

Il Pirata was the last opera of the season and played fifteen times before season's close. It also was staged in Viennese and Neapolitan theaters within months of its premiere at La Scala.

Romani presumably based his tragic libretto on a French translation of C. R. Maturin's *Bertram*. The score is the longest one Bellini ever wrote and contains many features not generally characteristic of his writing, such as energetic rather than lyrical melodies, a good deal of heightened recitative, and frequent use of instrumental motifs to set the mood for character entrances. The scene of the opera is 13th century Sicily, in and near the castle of Ernesto, Duke of Caldora, who loved Imogene. Her heart was already given to Gualtiero, Count of Montaldo. Gualtiero and Imogene's father were supporters of Manfred, the natural son of Frederick II, King of Sicily. Ernesto, however, had joined the party of Charles of Anjou, the rival claimant to the throne, who defeated Manfred in 1266. After the Angevin victory, Gualtiero was exiled; he has become a pirate, preying upon his former enemies, and hoping to regain his beloved. He does not know that she, in order to save her

father's life, was compelled to marry his conqueror, Ernesto.

Now Gualtiero's fleet has been defeated and has chanced to come ashore near the castle. Fate has brought the two lovers together again one last time in an often told tale of ill-fated love and murder, ending in tragedy for all concerned.

Symphonic Variations

Franck was 63 years old when he composed the *Symphonic Variations*. The man who had begun his career as a composer for the piano, and then abandoned that venue almost entirely, returned to it in the last best years of his life.

César had been a gifted child and in the same way that Weber's father pushed for a great musician, Franck's father firmly decided that César would be a child prodigy. In Franck's case, the overbearing father was so interested in turning his son into a concert artist who would be a financial goldmine, that he tried to subdue his sons natural inclination for composition. César finally rebelled and took charge of his own affairs but not it was not to be until three decades later that he would come back to piano composition.

Franck is responsible for only two compositions for piano and orchestra and it was only after Louis Diémer performed the piano part in his tone poem *Les Djinns*, that Franck told the pianist "you played splendidly - to try to express my gratitude I will write a special little piece and dedicate it to you." The "little" piece was finished before the end of the year and has been described by the composer's biographer as "technically beyond criticism; musically it is perhaps César Franck's greatest achievement."

This most French of French composers was actually a Belgian born in Liège. He nonetheless penned what was called by Cortot "the most perfect....the most lucid and finished of Franck's realizations." The piece is like most of the rest of the French piano /orchestral works, not a three movement traditional score in the German tradition. The work consists of a theme with a double subject, and has roughly three sections that have been occasionally described as Prelude, Variations, and Finale. It is a continuous work with the variations, which present a fine balance between piano and orchestra, as a development rather than a theme, and not one but two themes varied at random that form the basis of the composition.

~~~~~  
JMU Chamber Orchestra Concert  
Jeannie Little, trombone  
Thursday, April 29  
8:00 p.m.  
Wilson Hall Auditorium

**JMU Symphony Orchestra**  
**Dr. Robert McCashin, Conductor**

**Violin I**

Angela Hsu,  
Concertmistress  
Kari Carpenter  
Jessica Perdue  
Naomi Frazier  
Jennifer Cave  
Anna Pant  
Natasha Burke  
Carlie Douglas  
Carrie Holder  
Clarine McCashin  
Deborah Warnaar

**Violin II**

Gina Carapella,  
Principal  
Elizabeth Bell  
Rebecca Raydo  
Catherine Parker  
Erin Holt  
Ruthanne White  
Catherine Prosser  
Kelly Scott  
Stephanie Goldstein  
Cecilia Suhr  
Bethany Huff

**Viola**

Eric Doddington,  
Principal  
Jessina Godfrey  
Amanda Mosello  
Julie Street

**Cello**

Karen Snow,  
Principal  
Alexia Kauffman  
Lorna Beth LaMountain  
Jeremy Paner  
Devin Malone

**Cello, cont.**

Monic Frey  
Aaron Basmajian  
Natalie Anzzolin  
Stephanie Simmons  
Jennifer Malinag

**Contrabass**

Todd Matthews,  
Principal  
Gregory Lawrence  
Richard Ripani  
Andrew Weisman  
Kendall Eddy

**Flute**

Joy Ouellette,  
Principal  
Jenny Ryan

**Piccolo**

Allison Flores

**Oboe**

Abbey Davis,  
Principal  
Andrea Zampiva

**English Horn**

Maria Scherer

**Clarinet**

Patrick Burton,  
Principal  
Kara Boehne

**Bass Clarinet**

Mike Dabrowski

**Bassoon**

Becca Christensen,  
Principal

**Bassoon, cont.**

Jeremy Martin

**Horn**

Robin Ergenzinger,  
Principal  
Jennifer Miller,  
Assistant Principal  
Amanda Burton  
Erica Mentzer  
Ryan Addair

**Trumpet**

Jonathon Wilson,  
Principal  
Jeremy Walmer  
Nick Harvey

**Trombone**

Alex Theophenos,  
Principal  
Shannon Fletcher

**Bass Trombone**

T. J. Miles

**Tuba**

Alex Lapins

**Timpani**

David Helms

**Percussion**

Angela Collins  
Zack Rooksby

**Librarian**

Eric Doddington

**Personnel Manager**

Ronald Mapp