

Angela Santangelo, *Music Director*
Doctoral Conducting Student, CCM

FIRST VIOLIN

Ellen Pappas, *Concertmaster*
 Laura Giz
Violin Performance, CCM
 Samantha Kim
Music Education, Violin Performance, CCM
 Georgios Kouritas
Masters Conducting Student, CCM
 Arun Nagaraj
Biomedical Engineering, ENGR
 Teal Wurm
Electrical Engineering, ENGR

SECOND VIOLIN

Shoshana Kay, *Principal*
Violin Performance, CCM
 Sarah Celestino
Business, COB
 Patricia Freudemann
Oak Hills High School Student
 Adam Fuson
Mechanical Engineering, ENGR
 Christine Liao
Nursing, NURS
 Benjamin Tice
Physics, A&S

VIOLA

Elizabeth Ristagno, *Principal*
Biology, A&S
 Katie Norris
Oak Hills High School Student
 Kirsten Olson
Viola Performance, CCM
 Rona Smith
2nd Year Medical Student, MED

CELLO

Sarah Barber^{3,4}
MS, Academic Advisor, DAAP
 Sally Moomaw²
MEd, Academic Researcher, CECH-Arlitt
 Eric Lindsay
Interior Design, DAAP

BASS

Joannah Lynch, *Principal*
Biology, A&S
 Nancy Edwards
Architecture, DAAP

FLUTE

Aimee Frame³
Mech. Engr. Doctoral Candidate, ENGR
 Dawn Kleindorfer^{2,1} (piccolo)
MD, Assistant Professor, Neurology, MED
 Erika Osterholzer^{1,4}
Biology, A&S

OBOE

Fern Nafziger
Architecture, DAAP

CLARINET

Colleen Ubbing, *Principal*
Marketing, COB
 Gary Noel
Business Administrator

BASSOON

Charles Moomaw^{2,3}
Data Manager, Dept. of Neurology, MED
 Matt Zyjewski^{1,4}
Urban Planning, DAAP

HORN

Jessica Hill^{2,3}
Horn Performance, CCM
 Jody Lynch^{1,4}
European Civilization, A&S
 Beth Dollard
Horn Performance, CCM

TRUMPET

Alexander Noel
Music Education, CCM

EUPHONIUM

Derek Sims
Computer Engineering Technologies, CAS

TROMBONE

Richard Wang
Biology, A&S

TUBA

Steve Myers
Biomedical Engineering, ENGR

PERCUSSION

Heather Bergseth
Undecided, A&S
 Nicole Desender
Architecture, DAAP

TIMPANI

Julia Jones¹
Biomedical Engineering, ENGR
 Adam McCormick⁴
Geography, Asian Studies, A&S

PIANO

Daniel Pietras
1st Year Medical Student, MED

Numbers indicate principal chair for
 1 Kurka, The Good Soldier Schweik Suite
 2 Faure, Pavane
 3 Mozart, Piano Concerto No. 17 in G major
 4 Mozart, The Impresario Overture



presents its

INAUGURAL CONCERT

MARCH 2, 2005 AT 8 PM
THE GREAT HALL, TANGEMAN UNIVERSITY CENTER

Angela Santangelo, *music director and conductor*
Doctoral Conducting Student, CCM

Shoko Nakamura, *piano*
1st Year Masters in Piano Performance, CCM

PROGRAM NOTES

RICHARD WANG	Inaugural Prelude
Music attributed to JOHN STAFFORD SMITH (1750-1836) Words by FRANCIS SCOTT KEY (1779-1843)	The Star Spangled Banner
ROBERT KURKA (1921-1957)	The Good Soldier Schweik Suite, <i>Overture</i>
GABRIEL FAURÉ (1845-1924)	Pavane, Op. 50
WOLFGANG AMADEUS MOZART (1756-1791)	Piano Concerto No. 17 in G major, K. 453 <i>Allegro</i>
Shoko Nakamura , piano	
WOLFGANG AMADEUS MOZART	Der Schauspieldirektor "The Impresario" Overture

Robert Kurka (1921-1957), **The Good Soldier Schweik Suite**, Overture

A native of Cicero, Illinois, Robert Kurka studied violin at Columbia University. Primarily self-taught as a composer, he studied briefly with American electronic music pioneer Otto Luening and French composer Darius Milhaud. The suite from his opera "The Good Soldier Schweik" was inspired by an anti-war satire written by the Czech novelist and journalist Jaroslav Hasek. Written shortly after World War I, the story is about the common man who is forced to become a soldier who must fight for a cause for which he has no sympathy. This suite is derived from the opera and represents the book's recurring themes: the common man forced to fight, the seriousness and irony of war, life in a military state and finally, Schweik's optimism for better times.

Peter Alexander

Gabriel Fauré (1845-1924), **Pavane**

In addition to being known for his fine songs and the teacher of eminent students, French composer Gabriel Fauré has also gained fame for his music in other genres, including chamber music and orchestral pieces. In a letter to his wife, the composer alludes to the creative process involved in the genesis of his Pavane, Op. 50. "While I was thinking about a thousand different things of no importance whatsoever, a kind of rhythmical theme in the style of a Spanish dance took form in my brain... This theme developed by itself, became harmonized in different ways, changed and modulated; in effect, it germinated by itself." Written during the summer of 1887, it received its first performance in Paris a year later. Scored for orchestra with chorus ad libitum, the piece is sometimes performed with chorus, as a part of a dramatic entertainment (so popular in 19th century France) and as a ballet, but most commonly as we hear it tonight, an orchestral piece. With the Pavane, a stately processional dance of the Renaissance, Fauré joins many of his peers in paying homage to music of the past. The piece has served as a model for some of his younger contemporaries; Debussy in the *Passepied* from Suite Bergamasque and Ravel in *Pavane pour une infante défunte*, which was written while he was a student of Fauré at the Paris Conservatoire. Scored for winds in pairs and strings, the Pavane is built on one basic melody, first announced on solo flute against pizzicato strings, with other instruments taking it up in turn.

Linda Mack

Wolfgang Amadeus Mozart (1756-1791), **Piano Concerto No. 17 in G Major, K. 453**, *Allegro*

Mozart's first foray into the world of solo instrument accompanied by orchestra was at the age of nine when he arranged sonata movements by Johann Christian Bach for harpsichord and orchestra. His last contribution to the genre was the Clarinet Concerto written two months before his death. In between, he gave the world not only a wealth of concerted works for nearly every keyboard and orchestral instrument, but contributed to the growth of the genre through adding a sense of the dramatic, idiomatic writing for each instrument, and originality of thematic treatment. Through Mozart's treatment, the concerto was elevated from merely a piece of

entertainment for social gatherings to a serious musical endeavor. Following the composer's move to Vienna to establish himself as a performer, teacher, and composer, twelve of his greatest piano concertos were written in the time span of two years. Most of these works were written for the composer's own use as a performer and were composed during the winter months with the intention that they be performed during the Lenten Academies or other public and private occasions. The works written for himself were often left without complete notation, leaving room for his prodigious talent at improvisation, and were often written with greater technical demands "which make me sweat," as he noted.

The Piano Concerto in G major, K. 453, was written for one of the composer's most accomplished students, Barbara von Ployer, to be played in a concert at her father's house June 10, 1784. The orchestral exposition of the first movement of this work shows Mozart's thematic extravagance. Where a traditional classical concerto would give two contrasting themes, this exposition offers no less than six, one growing out of the previous one. Contemporary Karl Ditters von Diettersdorf said of Mozart: "I have never yet known any composer who possessed such an astonishing wealth of ideas. I wish he were not so lavish in using them. He does not let the listener get his breath back, because while one wants to think about a beautiful idea, another, even more splendid, takes its place and banishes the former."

Linda Mack

Wolfgang Amadeus Mozart, **Der Schauspieldirektor**, "The Impresario"

In January 1786, while hard at work on *Le nozze di Figaro*, Mozart received an order from Emperor Joseph II to provide a one-act *Singspiel* for an imperial entertainment scheduled the following month. The Emperor himself chose the librettist and even outlined the plot. The action involves a series of auditions held by the impresario of a touring company. Aspiring actors recite from popular plays of the day and two sopranos get into a fight over precedence and a tenor tries to mediate. In the end, under the impresario's threat that he'll cancel the whole production, they all finally come together in a show of unity and the production proceeds. The premiere in Schönbrunn Palace and the subsequent performances for the public were a smashing success. Mozart provided this lightweight piece with a grand overture that is a parody of the short playlet that follows and has remained popular in the concert hall. Its fast pace and generous scoring is strongly influenced by the composer's concurrent work on *Figaro*.

Joe and Elizabeth Kahn

SPECIAL THANKS

University of Cincinnati Administration
Professor Mark Gibson and the
Orchestral Studies Department of CCM
Dr. Terren Frenz and the UC Bearcat Bands
Professor Rodney Winther and the Wind
Ensembles Department of CCM
Reynold Sequeira and the Electronic Classroom
Support Services staff of Zimmer Hall
For providing a warm home for the orchestra
Susan Milligan
*Director of the Princeton High School
Orchestral Program*
Beth Dollard, Laura Giz, Jessica Hill,
Shoshana Kay, Samantha Kim,
Georgios Kouritas, and Kirsten Olson
*For adding their talent to the orchestra for
this concert*

UC ORCHESTRA CLUB PERSONNEL

Richard Wang, *President*
Nicole Desender, *Vice President*
Alexander Noel, *Treasurer*
Erika Osterholzer, *Secretary*
Les Vuylsteke, *Faculty Advisor*

EQUIPMENT CREW

Adam McCormick
Equipment Manager
Derek Sims
Transportation Captain
Heather Bergseth
Alexander Noel
Richard Wang

PROGRAM DESIGN

Angela Santangelo
Richard Wang