

CAMPUS ORCHESTRA

Wednesday, December 6, 2023
English Building Auditorium
7:30 p.m

ANTHONY DIMAURO, CONDUCTOR

PROGRAM

Selections from The Nutcracker Suite, Op. 71 March Russian Dance (Trépak)	Pyotr Ilyich Tchaikovsky (1840–1893)
Peer Gynt Suite No. 1, Op. 46 Morning Mood The Death of Åse Anitra's Dance In the Hall of the Mountain King	Edvard Grieg (1843–1907)
Statements	Anthony Plog (b. 1947)
Finlandia, Op. 26	Jean Sibelius (1865–1957)

Tchaikovsky: Selections from *The Nutcracker Suite*, Op. 71a

Originally based on E.T.A. Hoffmann's "The Nutcracker and the Mouse King," Tchaikovsky's *The Nutcracker* ballet depicts the magical encounters of a child underneath the tree on Christmas Eve. Throughout the course of Christmas night, the child, shrunk to the size of a doll, meets a menagerie of toys and holiday curios brought to life – mice, gingerbread men, dancing desserts, and, of course, the nutcracker himself – ultimately to depart into the night accompanied by the nutcracker prince.

Tchaikovsky was underwhelmed by the ballet's premiere in 1892 – he felt that his earlier *Sleeping Beauty* was far superior – but the compelling melodies and precise, imaginative orchestration have proven themselves time and time again. Since its opening, *The Nutcracker* has achieved unprecedented critical and commercial success, charming listeners throughout the last century (and representing nearly half of North American ballet company revenues!).

Tonight's selection includes two movements from the orchestral suite – the "March" and "Russian Dance: Trépak." The first of these occurs early in Act I, depicting the arrival and procession of party guests and their decoration of the tree. The Trépak comes later on in Act II. A Trepak is a traditional Russian dance characterized by lively duple rhythms in a major key, as well as gradual speeding up throughout. Tchaikovsky brings this dance to life through folk-inspired string writing, the use of the tambourine, and a flourishing accelerando to cap off the movement. Together, both excerpts demonstrate two sides of festive holiday spirit.

Grieg: Peer Gynt Suite No. 1, Op. 46

Edvard Grieg is remembered as one of the most acclaimed Norwegian composers, and the Peer Gynt suites stand out as his best known works. Grieg's Peer Gynt was originally composed as incidental music for a play of the same name by Henrik Ibsen. The play, published in 1867, is based on a Norwegian fairy tale, although Ibsen himself believed Peer Gynt to have been a real person (the truth of this is debated). According to the author, the limited amount of historical records on Peer Gynt's life gave him a great deal of freedom when crafting the character and story. With little direct inspiration, Ibsen depicted a self-centered anti-hero who wanders the Earth, who ultimately returns to Norway and reflects on the emptiness of his life.

Ibsen contacted a fellow steward of Norway's artistic output, Edvard Grieg, to provide incidental music for the play. A 90-minute work in its entirety, Grieg struggled with the project: "It is a horribly intractable subject except for a few places [...] I have something for the hall of the troll-king that I literally cannot bear to listen to, it reeks so of cow-pads and super-Norwegianism." At the same time that both artists were intent on representing their native country in their work, it appears that Grieg found his limit.

The suite, published in 1888, includes four excerpts from the complete work. The first movement, "Morning Mood," has become ubiquitous for its placid, flowing woodwind solos, but as the movement progresses, it pulses and builds with inexorable energy.

The second movement, "The Death of Åse," laments the death of Peer Gynt's mother, a character who was inspired by Ibsen's own. The piece, scored for strings only, features a simple, persistent melody, made compelling by rich orchestral tone and a vast dynamic arc which travels from the softest to the loudest sounds made by the string section.

In contrast to the previous movement, "Anitra's Dance" introduces a lively, captivating character. Grieg evokes an exotic sound world with some unusual harmonies and off-kilter rhythms.

"In the Hall of the Mountain King" is a famous thrill-ride from tiptoe to full-tilt bombast. It is easy to picture a secret mountain mission unraveling into a frenzied scramble for one's life. The orchestra crescendos and accelerates to an exhilarating finale.

Sibelius: Finlandia, Op. 26

Finlandia was first conceived as a protest against increasingly oppressive Russian influence in Finland. Originally released under the title Finland Awakens (this name attracted unwanted attention from czarist authorities), the work stands today as a symbol of Finnish unity and spirit. Its premier and subsequent appearance on a Helsinki Philharmonic European tour elevated Sibelius to the international status he enjoys today.

In Sibelius's own words: "We fought 600 years for our freedom and I am part of the generation which achieved it. Freedom! My Finlandia is the story of this fight. It is the song of our battle, our hymn of victory." The work is best known for its chorale-hymn (later set as a church hymn under the title "Be Still My Soul"), which takes the listener by surprise mid-way through the piece in the woodwinds and is then subsequently claimed by the strings and, finally, the brass. The piece stands as an enduring anthem of freedom and national pride.

CAMPUS ORCHESTRA PERSONNEL

- * principal on Tchaikovsky
- ^ principal on Grieg
- # principal on Sibelius
- ~ Campus Orchestra teaching assistant
- † Absent
- CMS Adult Strings

Violin 1 Florencia Santander Lopez (concertmaster)

- Violin 1 Macy Shelton
- Violin 1 Brenna Schnupp
- Violin 1 Nathan Lee
- Violin 1 Haram Byun
- Violin 1 Jayden Yoon
- Violin 1 Tianjun Xu
- Violin 1 Dara Jindapon
- Violin 1 Abihail Vera
- Violin 1 Zumanah Kamal
- Violin 1 Cecelia Erbe ~
- Violin 1 Litsa Chreimariou •

Violin 2 Oakley Character (principal)

- Violin 2 Lydia Duncan
- Violin 2 Shresta Majeti
- Violin 2 Maddie Lee
- Violin 2 Adelaide Brewer
- Violin 2 Noor Bakr
- Violin 2 Emma Shelton
- Violin 2 Annalise Hammond
- Violin 2 Nancy Randall

Viola Rachel Mohr (principal)

- Viola Hiraku Abe
- Viola Meredith Ratchford
- Viola Caleb Joseph
- Viola Melissa Bonilla Parra ~†

Cello Charlie Gambril (principal)

- Cello Han Ramey-Rodgers
- Cello Sabrina Ingram
- Cello Kate Moss †
- Cello Isaac Kim
- Cello Kate Heller
- Cello Jon Linna

Bass Ian Minor (principal)

Flute Ryan Hayes #

Flute Jacob Ruzensky *^

Flute/Piccolo Maddie Vescogni

Oboe Christine Field *

Oboe Eli Sivel ^#

Clarinet Mary Alice Cain *^

Clarinet Jessie Prestridge #

Clarinet Trenton Walton

Bassoon 1 James Garnand

Bassoon 2 Oliver McCann-Klausz

Horn Lindsey Coppel ^

Horn Alex Holmquist

Horn Milton Johnson *

Horn Lyrique Jones

Horn Ashley Nelson #

Trumpet Connor Hughes *^

Trumpet Josh Ogle *#

Trumpet Nathaniel Shadix

Trombone 1 Steffan Thurman

Trombone 2 Ira Colvin

Bass Trombone Murphy Branch

Percussion Scarlett Maples

Percussion Brandon Mitchell

Percussion Jason Zurlo

UPCOMING EVENTS

Musicians Collective
Thursday December 7
7:30 p.m., Recital Hall

Amahl and the Night Visitors
Sunday, December 10
3:00 p.m., Bryant Jordan Hall

Holiday Faculty Recital Series
Monday, December 18
7:30 p.m., Concert Hall

Check out the SOM on Social Media!



@uaschoolofmusic