

HUXFORD SYMPHONY ORCHESTRA
THE ALL AMERICAN CONCERT

Thursday, March 28, 2024
Concert Hall
7:30 p.m.

RANSOM WILSON, CONDUCTOR

GLENN DICTEROW, VIOLIN

PROGRAM

Fanfare for the Common Man

Aaron Copland
(1900-1990)

Khosh Amadid (Welcome)

Amir Zaheri
(b. 1979)

Iwona Augustyn, violin

Tyler Browning, violin

Symphony No. 4, "Autochthonous"

William Grant Still
(1895-1978)

Moderately

Slowly

With a graceful lilt

Slowly and reverently

INTERMISSION

Violin Concerto, Op. 14

Samuel Barber
(1910-1981)

Allegro

Andante

Presto in moto perpetuo

Glenn Dicterow

Bio by Andrew Freund

Violinist Glenn Dicterow has established himself worldwide as one of the most prominent American concert artists of his generation.

Mr. Dicterow has enjoyed a storied career. The concertmaster of the New York Philharmonic for 34 years, an all-time record in that major orchestral position, he became the first holder of the Robert Mann Chair in Strings and Chamber Music at the USC Thornton School of Music in 2013. In the Fall of 2022 he became the holder of the Jascha Heifetz Chair in Violin at USC. Dicterow performs as a soloist with orchestras in the US and internationally while participating in musical festivals and chamber music, teaching in musical academies and leading masterclasses around the world. He also adjudicates at competitions, among a plethora of musical assignments in a “second act” easily as active as his much lauded years with the Philharmonic.

Glenn Dicterow first came to prominence at the age of 11, making his solo debut in Tchaikovsky’s Violin Concerto with the Los Angeles Philharmonic, where his father, Harold Dicterow, served as principal of the second violin section for 52 years. He first appeared with the New York Philharmonic in 1967, at the age of 18, performing the Tchaikovsky Concerto under the baton of André Kostelanetz. Dicterow joined the Los Angeles Philharmonic as Associate Concertmaster in 1971, becoming Concertmaster there before turning 25. He came to New York as that orchestra’s Concertmaster in 1980, while soloing annually with the Philharmonic in each of his 34 years. In that time, he served as the orchestra’s “leader” (to use the British term) in collaboration with four very different music directors, Zubin Mehta, Kurt Masur, Lorin Maazel and Alan Gilbert.

In a New York Philharmonic concert tour Dicterow was featured as the soloist in Leonard Bernstein’s Serenade After Plato’s Symposium, with Bernstein himself conducting. He performed the Waxman/Bizet Carmen Fantasy under Zubin Mehta as part of the New York Philharmonic’s “Live From Lincoln Center” telecast, and he was a soloist in the orchestra’s 1982 concert at the White House. Another career highlight was his performance of the Barber Violin Concerto at the Great Hall of the People in Beijing, China during the Philharmonic’s 1998 tour of Asia.

His shelf of recordings is endless, as the Philharmonic’s Concertmaster, in a large array of solo assignments, both of the great romantic concerti and of the 20th Century classics that he has championed, and in a wide range of chamber music. He has twice recorded Rimsky-Korsakov’s Scheherazade with the New York Philharmonic, once with Yuri Temirkanov conducting, once with Kurt Masur. He and his wife, violist Karen Dreyfus, have committed Mozart’s Sinfonia Concertante to disc, alongside the Warsaw National Philharmonic Orchestra, led by Carl St.Clair. He has recorded violin sonatas by such heroes of American music as Ives, Copland, Bernstein, and John Corigliano.

“The Glenn Dicterow Collection,” a three-CD set on the New York Philharmonic label, surveys his career with the orchestra, in performances spanning thirty years, from 1982 - 2012, featuring his performances of concerti by Bruch, Bartok, Barber, Korngold, Prokofiev, Shostakovich and Szymanowski, plus the Bernstein Serenade, Kernis’s Lament and Prayer, and John Williams’s Theme From Schindler’s List, among many highlights.

As a sidelight, Dicterow has also provided the violin solos for numerous Hollywood films, including such modern classics as The Turning Point, The Untouchables, Altered States, Beauty and the Beast, Aladdin, and Interview With the Vampire, among others.

A graduate of the Juilliard School, where he was a student of Ivan Galamian, he also studied with Joachim Chassman, Naoum Blinder, Manuel Compinsky, Erno Neufeld, Gerald Vinci, Eudice Shapiro, Jascha Heifetz and Henryk Szeryng.

Today, Dicterow is as committed to passing on the great musical legacy that spurred his own career as he once was in his orchestral duties. Beside his endowed chair at the USC-Thornton School and his innovative work in the Manhattan School’s orchestral program, he is the leader of the String Leadership Program at Santa Barbara’s Music Academy of the West, training new generations of concertmasters and principal second violinists. Among his many honors, the Young Musicians Foundation, a Los Angeles institution which has spurred the careers of innumerable artists, honored Dicterow in February 2015 with its “Living the Legacy Award.” It should be noted that in his early teens, Dicterow, who is now on the YMF Advisory Board, won that organization’s Debut Concerto Competition in 1963.

Glenn Dicterow and his wife, Karen Dreyfus, are founding members of the Lyric Piano Quartet and the Amerigo Trio, performing, recording, teaching and proselytizing at leading festivals and musical institutions around the world.

PROGRAM NOTES

Copland: *Fanfare for the Common Man*

Aaron Copland considered other titles for this iconic piece, including “Fanfare for the Spirit of Democracy” and “Fanfare for Four Freedoms.” Having completed the work in 1942 during the height of World War II, he ultimately settled on a tribute to ordinary citizens who were serving their country during a time of global conflict. As impressive as this work is on its own, it is hard to imagine the piece without its evocative title.

Scored for brass and percussion, the piece is straightforward, bold, and effective. Most fanfares are fast and articulate, athletic and exciting. In contrast, *Fanfare for the Common Man* is broad, sweeping, and lyrical, the kind of very challenging work that must sound incredibly easy when performed. From its opening bars, the music commands attention with its arresting fanfare motif, played by three trumpets in unison. The trumpets are joined shortly by horns, and thereafter by more emphatically articulate low brass. Together they elevate the “common man” to a position of grandeur and distinction.

Zaheri: *Khosh Amadid (Welcome)*

notes by the composer, Dr. Amir Zaheri

“Khosh amadid” (خوش آمدید) is Farsi for the English “welcome.”

As a queer person with Persian and Appalachian roots, I am no stranger to an absence of belonging and acceptance. I have long known the desire to be acknowledged, appreciated, and gladly received. While the results frequently revealed unambiguous rejection, I have encountered moments of joy through my attempts to experience inclusion, albeit rarely and usually fleetingly.

Today, unsurprisingly, many of my creative efforts examine the experiences of those who have been Othered, and this composition is no exception. The genesis of this piece began with a desire to build a warm and joyous space where all who hear it sense that their presence matters; I hope all who experience this music feel an ebullient greeting, a few moments of enthusiastic hospitality: a radical welcome. I dream that every performance will be a deliberate and robust blend of deep kindness and exquisite artistry.

In June of 2023, I composed *Khosh Amadid* to commemorate the thrilling appointment of Maestro Ransom Wilson as the first Camilla Huxford Endowed Chair in Orchestral Studies at the University of Alabama’s School of Music and to celebrate Wilson’s return to his hometown of Tuscaloosa.

Still: *Symphony No. 4, “Autochthonous”*

Composed over the course of just over one month in the summer of 1947, William Grant Still’s Fourth Symphony explores the complex fabric of Americana, using lush melodies and deft orchestration to evoke a diverse tableau of American peoples, including those from historically oppressed communities. The subtitle, “Autochthonous,” is a term meaning “indigenous” or “native to a particular region.” Still himself wrote that the piece “speaks of the fusion of musical cultures in North America.” In this symphony, we hear co-mingled influences from a variety of sources: blues, old Hollywood, church hymns, swing, and European classical music, all in a progressive, hopeful, and profoundly American dialogue with one another.

The first movement introduces a spirited pentatonic theme which recurs throughout the piece. Its character is multi-faceted – the movement vacillates between serious, angular writing and easy, floating lines. This contrast takes the listener on a tour of a very active conversation between an assortment of musical idioms. The second movement is a kind of dark lullaby, which casts expressive themes over a dreary, hot and humid backdrop. Dissonances and blues-inspired harmonies give the work a sense of disquiet. Themes from the first movement return during a brief, energetic diversion in the middle, and after a return to sleepy, dreamlike material, bell tones passed around the orchestra signal the end-of-day coming to rest.

Marked “With a graceful lilt,” the unapologetically pleasant third movement is characterized by charm and ease. As the piece progresses, the orchestration and style shift, at times suggesting a swing band. The heavier swing character alternates with lighter, more graceful material, as well as some familiar themes from prior movements. Still’s sense of humor can be seen when he asks low wind instruments to carry the piece to its rather cute conclusion.

The finale, “Slowly and reverently,” is both the longest movement of the symphony and the most ambitious. It introduces a poignant melody in the lower-middle string register, which is developed throughout the piece, undergoing transformations and eventually finding itself repurposed as the chorale melody which closes the symphony in triumph.

Barber: *Violin Concerto, Op. 14*

Samuel Barber is often described as a twentieth-century Romantic. As a result, his comfort with more modern compositional techniques sometimes goes unrecognized. His Violin Concerto straddles both styles, demonstrating his uniquely fresh take on expansive expression in the first two movements, while pointing towards angularity and more free treatment of dissonance in the third.

The piece was commissioned in 1939 by Philadelphia soap baron Samuel Fels, intended to be performed by Fels’s son, Iso Briselli. The development of the commission was fraught with drama – after Barber presented the first two movements, Briselli complained that they were not difficult enough, and Briselli’s teacher, Albert Meiff, noted the need for “surgical operation” on the piece. Indeed, the first two movements are lyrical, and while they pose definite challenges for the soloist, they prioritize tone and musicianship over technical playing. The third movement responds with a vengeance to the criticism received on the first two. It poses dastardly technical challenges for both the soloist and orchestra, involving an extremely quick tempo, frequent meter changes, and angular writing outside of typical scale patterns. It reprises an interest in quartal harmony expressed in the first movement while moving in a decidedly more modern direction, and the piece concludes after a non-stop thrill ride.

Upon receiving the third movement, Briselli gave up on the notion of performing the piece, and in 1941, it was premiered by Albert Spalding with the Philadelphia Orchestra in two performances conducted by Eugene Ormandy, to emphatic critical acclaim.

-Program notes by Anthony Dimauro

HUXFORD SYMPHONY PERSONNEL

*principal on Copland #principal on Barber ^principal on Still

Violin 1 Iwona Augustyn (concertmaster)

Violin 1 Daniel Torres Salazar

Violin 1 Cecelia Erbe

Violin 1 Julia Strassner

Violin 1 Harry Evans

Violin 1 Julie Haring

Violin 1 Jennifer Whittle

Violin 2 Tyler Browning (principal)

Violin 2 Jon Dickerman

Violin 2 Teresa Ford

Violin 2 Zumanah Kamal

Violin 2 Emma Berry

Violin 2 Gesa Kordes

Violin 2 Janell Preheim

Viola Jake Pietroniro (principal)

Viola Sergio Lozano

Viola Melissa Bonilla Parra

Viola Hannah Faulk

Viola Caleb Joseph

Viola Dylan Vanderpool

Cello Alvaro Miranda Gamarra (principal)

Cello Haley Nicholson

Cello Julia Stouges

Cello Amanda Green

Cello Sam Nguyen

Cello Bryce McHenry

Bass Lauren Erwin (principal)

Bass Mikey Sivertson

Bass Daniel Waldrop

Flute Audrey Boling

Flute Anna Chong

Flute Mallory Harrison #

Flute Sara Reeves ^

Oboe Gregory Lucero #

Oboe Eli Sivel ^

Oboe Brett Stafford

Oboe Michael Tijerina

Clarinet Megan Amrine ^

Clarinet Jorge Diez #

Bass Clarinet Matthew Rocchio

Bassoon David Botero

Bassoon Nelson Menjivar #

Bassoon Katelyn Thomas ^

Horn Harrison Bruner ^

Horn Cam Bryant *#

Horn Hope Moebes

Horn Jackson Shue

Horn Tyler Wingham

Trumpet Nick Katulka #

Trumpet Nathaniel Shadix *

Trumpet Ryan Winston ^

Trombone Andrew Campbell *

Trombone Jillian Ochsendorf ^

Bass Trombone Connor Baggette

Tuba Isaac Crawford *^

Timpani Zach Langner #

Timpani Mike Spiller ^

Percussion Aaron Hyatt

Percussion Zach Langner

Percussion Matthew Sandridge

Percussion Mike Spiller

Piano/Celeste Donghwi Lee

Harp Milly Criswell

UPCOMING EVENTS

Bonnie Blackwell, soprano

Sunday, April 7

1:30 p.m., Recital Hall

Ryan Ortakales, horn

Sunday, April 7

3:00 p.m., Concert Hall

Yongtong Tan, piano

Sunday, April 7

5:00 p.m., Concert Hall

Jon Buchholz, euphonium

Sunday, April 7

5:30 p.m., Recital Hall

Trombone Choir Concert

Monday, April 8

7:30 p.m., Concert Hall

Charlotte Daugherty, percussion

Tuesday, April 9

5:30 p.m., Concert Hall

Symphonic Band Concert

Wednesday, April 10

7:30 p.m., Concert Hall

Julia Strassner, violin

Thursday, April 11

7:30 p.m., Recital Hall

Michael Rivera Gonzales, percussion

Friday, April 12

4:00 p.m., Concert Hall

Benjamin Tippett, saxophone

Friday, April 12

5:30 p.m., Recital Hall

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