

CAMPUS ORCHESTRA

Monday, April 22, 2024
Moody Music Building, Concert Hall
7:30 p.m.

ANTHONY DIMAURO, CONDUCTOR

PROGRAM

Overture to <i>Nabucco</i>	Giuseppe Verdi (1813–1901)
Carmen Suite No. 1 Prélude Aragonaise Intermezzo Séguedille Les Dragons d’Alcala Les Toréadors	Georges Bizet (1838-1875)
Overture to <i>The Barber of Seville</i>	Gioachino Rossini (1792-1868)
Harrietelehre	Harriet Steinke
“Jupiter, the Bringer of Jollity” from <i>The Planets</i> , Op. 32	Gustav Holst (1874–1934)

Program Notes by Anthony DiMauro

Verdi: Overture to *Nabucco*

Composed in 1841, *Nabucco*, shortened from “Nabucodonosir,” is an operatic rendering of the biblical Nebuchadnezzar. Based on several books from the Old Testament, *Nabucco* tells the story of the Jews who were persecuted by the Babylonian king, Nebuchadnezzar II. In 19th-century Italy, much of the northern peninsula was under Austrian occupation. Many operas, including those by Rossini, Bellini, and Verdi, included undertones supporting a unified Italy against foreign influence. Of these, none have come to symbolize the Risorgimento (the campaign for Italian independence) more so than *Nabucco*. The Act 3 chorus of Hebrew slaves, “Va, pensiero,” in particular, was associated with the movement. The singers in the chorus express their passionate love of homeland and yearning for freedom, and Italian natives often interpreted those lyrics as applying to their homeland.

The overture offers a sample of themes from the opera. Starting with a noble, strikingly restrained, low brass chorale, the piece soon gives way to more typical overture fare – energetic fanfares, and an intense Allegro. A third and final brass chorale sounds before the “Va, pensiero” theme is introduced by oboe and clarinet duet. The orchestra expounds on this melody, given free expressive reign, until material from the earlier Allegro returns. Excitement builds and technical passages abound towards a thrilling conclusion.

Bizet: Carmen Suite No. 1

Carmen is by far the best known work by Georges Bizet. Completed in 1874, *Carmen* tells the story of the fiery, headstrong Carmen and her ill-fated love affair with the soldier Don José. The opera is renowned for its passionate music, colorful characters, and tragic plot, making it a timeless classic of the operatic stage. Initial performances were received poorly by the public – the work was highly controversial due to its immoral portrayals and the visceral violence unto its title character. Due to his untimely death from an apparent heart attack at the age of 36, Bizet never saw the monumental success the work would later achieve. The first suite, published in 1882, is a collection of excerpts from the opera assembled for orchestral concert performance by Bizet’s friend and collaborator, Ernest Guiraud.

The suite opens with an incredibly tense excerpt from the Act 1 Prélude. The cello section and unpleasantly low unison trumpets introduce a melody in this opera known to represent Carmen’s unlucky fate. Tension

mounts, slowly but surely, before the “Aragonaise” suddenly breaks upon us, a lively and colorful dance that instantly transports the listener to Seville.

The “Intermezzo” offers a moment of respite with gorgeous and iconic wind solos, using long, sweeping lines and interweaving counterpoint to create a peaceful and moving contrast to the lively surrounding movements. After the strings evaporate, the piece moves to the “Seguédille,” a dreamlike dance which offers more chances for wind soloists to shine.

“Les Dragons d’Alcala” introduces a rigid, militaristic bassoon melody paired with snare drum. As the movement continues, woodwinds and strings engage in dialogue with each other, piecing together a complete phrase with their combined efforts. A softer, more expressive solo flute finally signals the end of strict soldierly conduct as the piece winks out of existence.

The final vignette of the first suite begins with a burst of energy – most listeners will recognize “Les Toréadors” with its boisterous melody and banda percussion. After a short diversion to a prim and proper march led by soft brass and singing strings, the romp and roil returns to celebrate the end of the piece.

Rossini: Overture to *The Barber of Seville*

Premiered in 1816, Rossini’s *The Barber of Seville* stands as one of his most performed works. Based on a 1775 play by Pierre Beaumarchais, Rossini’s opera follows the mischievous barber Figaro as he aids Count Almaviva to win the heart of the beautiful Rosina, who is held captive by her overbearing guardian (and desirous suitor), Dr. Bartolo. Mozart’s *The Marriage of Figaro* actually depicts the same title hero, using libretto based on the second installment of the Beaumarchais trilogy. Rossini was famously prolific, and it is believed that he wrote this entire opera in fewer than three weeks.

This famed overture does not include themes from the opera – in fact, it had already been used for two previous Rossini operas. But with the overwhelming success of *The Barber of Seville*, the overture was cemented as a mainstay in the concert repertoire. In many ways, this work epitomizes the opera overture genre, and its use across several productions strengthens its case in this regard.

The dramatic slow introduction features repeated notes which tiptoe around long-held, expressive melodies. The intense, hushed Allegro which follows alternates technical passages with more playful, lyrical melodies. A sudden shift to a quicker tempo builds the excitement further, bringing the piece to a rousing finish.

Steinke: Harrietelehre

Notes by the composer

Harrietelehre gets its name, in part, from the composer John Adams's orchestral work *Harmonielehre*, a work I deeply admire. Adams's work, which gets its name from Schoenberg's music theory textbook of the same title, translates from German to "study of harmony." In the same way, *Harrietelehre* might translate to "study of Harriet." Having never before written for a full orchestra, I made a long list of different orchestral textures and processes I wanted to explore in my first orchestra piece. The music itself began as a few small ideas that, when combined, resulted in a 7-measure phrase. *Harrietelehre* is, more or less, 24 (studious) repetitions of that same 7-measure phrase.

Holst: "Jupiter, the Bringer of Jollity" from *The Planets*, Op. 32

Gustav Holst's *The Planets* brings our orbital neighbors to life, using each of their named Roman deities and astrological symbols as inspiration for each of seven movements of a complete orchestral cycle. The end result is a series of incredibly colorful musical images, which have remained engaging and accessible pieces of the symphonic repertoire since their premiere in 1918.

In writing *The Planets*, Holst considered both Roman deities as well as their astrological significance. Jupiter, the Roman analog to the Greek Zeus, is the king of the Roman pantheon. On top of that, those born under Jupiter are indicated for predisposition to an ebullient, jolly personality – indeed the origin of the word "jovial." The resulting piece bounds forward with joy, enthusiasm, and considerable heft. Scattered sixteenth notes splay out to create a dance-like texture, while festive melodies chuckle pleasurably. The piece assumes both light-hearted and noble moods, the latter of these best characterized by an expansive chorale melody which contrasts against the fleet opening material. As it has been used as a setting for patriotic and religious texts in various forms, this chorale is perhaps the best-known tune from *The Planets*. After the opening material returns, explored and developed in new ways, the movement ultimately leads to an exciting and unbridled finale.

Campus Orchestra Personnel

* – principal on Verdi
^ – principal on Bizet
– principal on Rossini

† principal on Steinke
f principal on Holst
~ Campus Orchestra teaching assistant
• CMS Adult Strings

Violin 1

Florencia Santander Lopez
(concertmaster)
Macy Shelton
Ellie King
Haram Byun
Brenna Schnupp
Justin Yoon
Jayden Yoon
Abigail Vera
Tianjun Xu
Dara Jindapon

Violin 2

Olivia LaRose (principal)
Lydia Duncan
Martin Albright
Maddie Lee
Shresta Majeti
Noor Bakr
Adelaide Brewer
Annalise Hammond
Nancy Randall
Litsa Chreimariou •
Felicia Linton •

Viola

Rachel Mohr (principal)
Hiraku Abe
Melissa Bonilla Parra ~
Cecelia Erbe ~

Cello

Charlie Gambil (principal)
Han Ramey-Rodgers
Sabrina Ingram
Kate Heller
Isaac Kim
Jon Linna
Timothy Hammonds

Bass

Ian Minor (principal)
Lauren Erwin

Flute

Ryan Hayes †*f*
Jacob Ruzensky *^
Maddie Vescogni #

Oboe

Michael Tijerina
Aaron Fuller

English Horn

Gregory Lucero *f*
Brett Stafford †

Clarinet

Patrick Pan *^†*f*
Brett Stafford #
Trenton Walton

Bassoon

Kellen Drinkard *^#*f*
Nelson Menjivar
Emilie Pietig †
Katelyn Thomas

Horn

Lindsey Coppel ^#
Milton Johnson †
Lyrique Jones
Ashley Nelson **f*

Trumpet

Connor Hughes *^†
Max Morgan
Josh Ogle #*f*
Mya Walton

Trombone

Steffan Thurman
Connor Baggette

Bass Trombone

Murphy Branch

Euphonium

JP Aufdemorte

Tuba

Madeline Letson

Percussion

Jonathan Cooley
James Romines
Dawson Welch
Ruthie Webber
Aidan Wilson ~

Piano

Anthony Zamora

UPCOMING EVENTS

Cello Choir Concert
Tuesday, April 23
5:30 p.m., Recital Hall

Contemporary Ensemble Concert
Tuesday, April 23
7:30 p.m., Concert Hall

Jake Pietroniro, Viola
Tuesday, April 23
7:30 p.m., Recital Hall

Musician's Collective
Wednesday, April 24
7:30 p.m., Recital Hall

University Choirs Spring Showcase Concert
Wednesday, April 25
7:30 p.m., Concert Hall

Capstone Quartet Recital
Friday, April 26
5:00 p.m., Recital Hall

Jordan Waddell, Percussion
Friday, April 26
5:30 p.m., Concert Hall

Huxford Quintet Recital
Friday, April 26
7:00 p.m., Concert Hall

Hannah Faulk, Viola
Saturday, April 27
5:30 p.m., Recital Hall

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