

Ensemble Series

Wind Ensemble

Scott Teeple, conductor

Symphony Orchestra

Oriol Sans, conductor

Thursday, December 5, 2019

7:30 p.m.

Mead Witter Foundation Concert Hall

MEAD WITTER SCHOOL OF MUSIC


MEAD WITTER SCHOOL OF MUSIC
HAMEL **MUSIC** CENTER
UNIVERSITY OF WISCONSIN-MADISON

PROGRAM

WIND ENSEMBLE

Scott Teeple, conductor

Symphony No. 3, Circus Maximus (2005)	John Corigliano
Introitus	(b. 1938)
Screen/Siren	
Channel Surfing	
Night Music I	
Night Music II	
Circus Maximus	
Prayer	
Coda: Veritas	

INTERMISSION

SYMPHONY ORCHESTRA

Oriol Sans, conductor

Fratres (1977, rev. 1992)	Arvo Pärt
	(b. 1935)

Soh-Hyun Park Altino, violin

Pines of Rome (1923–24)	Ottorino Respighi
The Pines of Villa Borghese	(1879–1936)
The Pines Near a Catacomb	
The Pines of the Janiculum	
The Pines of the Appian Way	

Mead Witter School of Music performances are recorded. Please silence or turn off all cell phones, pagers, and other electronic devices. Thank you for helping us maintain a silence in the hall that is conducive to music-making and listening.

This evening's performance offers a special sentiment of gratitude to the team of workers who constructed the Hamel Music Center, some of whom are in attendance this evening. On behalf of the members of the UW–Madison Mead Witter School of Music, and this evening's performers in both the Wind Ensemble and Symphony Orchestra, we extend a tremendous gesture of gratitude for your efforts in bringing the Hamel Music Center into a physical reality.

The selection of *Circus Maximus* for tonight's concert might seem a peculiar choice for such a program. Although a "symphony," it is a contemporary work that presents a wide variety of compositional techniques, new sounds produced by a large wind orchestra, and moments of atmospheric sound without a discernible melody. John Corigliano's *Circus Maximus* (Symphony No. 3 for large wind ensemble) has taken a prominent place in the canon of early twenty-first-century wind ensemble compositions. The work challenges the musicians on numerous levels. Additionally, this symphony requires a space that can accommodate antiphonal players, and the high level of "sound energy" produced at points throughout the work—the symphony ends with a gunshot!

Although this work was composed more than a decade ago (2005), and while the Mead Witter School of Music student body is capable of meeting the demands presented within, the performance spaces previously available on our campus were limiting, and not suitable to either perform or experience this piece. Now, due to the generosity of those whose donations made this concert hall a possibility, and the builders who made it a reality, our students can study and experience works such as *Circus Maximus*, hence augmenting their musical education.

—Scott Teeple

PROGRAM NOTES

Symphony No. 3, *Circus Maximus*

John Corigliano

Circus Maximus is my first work specifically written for concert band. Many years ago, I arranged my piano-four-hand suite *Gazebo Dances* for band, but I have always felt more comfortable writing for the symphony orchestra. The sight of a multi-staved-and-transposed band score still fills me with dread.

Attending a band concert, in contrast, I find exhilarating. For starters, the repertoire of band music is largely contemporary. As a result, the audiences expect and look forward to new works. Listening in an environment largely ignored by the press, they learn to trust their own ears and respond directly to what they hear. Most important of all, concert bands devote large amounts of rehearsal time over a period of weeks—not days—to learning thoroughly the most challenging of scores. With its combination of new notations and spatial challenges demanding an intricate coordination of a large work, *Circus Maximus* could only have been attempted under such special circumstances.

Jerry [Junkin at UT Austin, who commissioned the Symphony] wanted a large and theatrical piece: a third symphony. And, when I thought about that, it made a certain sense. My first symphony was for large symphony orchestra, my second for string orchestra alone, and this piece is for winds, brass, and percussion alone.

For the past three decades, I have started the compositional process by building a shape, or architecture, before coming up with any musical material. In this case, the shape was influenced by a desire to write a piece in which the entire work is conceived spatially. But I started simply wondering what dramatic premise would justify the encirclement of the audience by musicians, so that they were in the center of an arena. This started my imagination going, and quite suddenly a title appeared in my mind: *Circus Maximus*.

The Latin words, understandable in English, convey an energy and power by themselves. But the Circus Maximus of ancient Rome was a real place—the largest arena in the world, where 300,000 spectators were entertained by chariot races, hunts, and battles. The Roman need for grander and wilder amusement grew as its empire declined.

The parallels between the high decadence of Rome and our present time are obvious. Entertainment dominates our reality, and ever-more-extreme “reality” shows dominate our entertainment. Many of us have become as bemused by the violence and humiliation that flood the 500-plus channels of our television screens as the mobs of imperial Rome, who considered the devouring of human beings by starving lions just another Sunday show.

The shape of my *Circus Maximus* was built both to embody and to comment on this massive and glamorous barbarity. It utilizes a large concert band, and lasts approximately 35 minutes. The work is in eight sections that are played without pause.

—Program note by the composer

Fratres

Arvo Pärt

Arvo Pärt was born in Estonia in September 1935 and studied composition at the Tallinn Conservatory, graduating in 1963. He was a famous composer in his native country, well known for composing dramatic twelve-tone works in the style of the most popular serialist composers like Arnold Schoenberg. Pärt stopped writing music in 1968 and for the following eight years devoted himself to the study of medieval music. This self-imposed hiatus brought one of the most remarkable stylistic changes a composer can undergo. When Pärt finally broke his silence in 1976, he presented a new technique called *tintinnabuli* (the name derives from the Latin word for “bells,” *tintinnabulum*). The first piece composed in this style was a tiny, astonishingly spare piano piece, *Für Alina*—a quiet and unassuming score of extremely high and low notes, sounding like distant bells. In the composer’s own words:

Tintinnabulation is an area I sometimes wander into when I am searching for answers—in my life, my music, my work. In my darkest hours, I have a certain feeling that everything outside this one thing has no meaning. The complex and many-faceted only confuses me, and I must search for unity. What is it, this one thing, and how do I find my way to it? Traces of this perfect thing appear in many guises—and everything unimportant falls away. Tintinnabulation is like this... the three notes of a triad are like bells. And that is why I call it tintinnabulation.

Written in 1977, *Fratres* is among the most performed pieces by Pärt. The first version was scored for quintets of winds and strings. Similar to Bach's *The Art of Fugue*, *Fratres* has no single definitive instrumentation and the composer himself has made a large number of adaptations to other combinations of instruments. The version for violin, strings, and percussion (1992) performed tonight is one of the further versions from the original. Even though the harmonic part is preserved, the violin plays a series of variations based on the underlying musical material. In them, Pärt explores all the technical possibilities of the violin, reaching in some of them incredibly high levels of virtuosity. The soloist begins the piece with a prelude of arpeggios, followed by soaring lines of commentary above the hymnlike theme. The variations, which draw an arch by growing in intensity to a climax before gradually receding, are separated by tiny episodes of single, percussive notes or chords, like the ticking of a clock or a heartbeat. Sound eventually gives way to silence, but the music's heartbeat continues.

—Program note by Pedro Oviedo

Pines of Rome

Ottorino Respighi

Ottorino Respighi (July 9, 1879–April 18, 1936) was a native of Bologna, Italy, where he received his early musical training. While in his 20s, he lived in St. Petersburg, Russia, playing viola in the Russian Imperial Theatre Orchestra and taking composition lessons from Nikolai Rimsky-Korsakov. He moved to Rome at age 33 to take an appointment as a professor of composition at the Conservatorio di Santa Cecilia, holding that position for the remainder of his life.

Pines of Rome is the second piece of the so-called *Roman Trilogy* (with *Fountains of Rome* and *Roman Festivals*), tone poems inspired by and in tribute to the Eternal City. *Fountains* was written after he arrived in Rome and thrilled audiences, putting him on the European musical map. The quasi-sequel, *Pines of Rome*, received its premiere eight years later on December 14, 1924. Writing about the new work, Respighi explained in a program for an early performance:

While in his preceding work, *Fountains of Rome*, the composer had sought to reproduce by means of tone an impression of Nature, in *Pines of Rome* he uses Nature as a point of departure, in order to recall memories and visions. The centuries-old trees which so characteristically dominate the Roman landscape become testimony for the principal events in Roman life.

The compositional style of *Pines* blends traits primarily from three sources: orchestral techniques learned from Rimsky-Korsakov, the tone painting of French Impressionism, and the sheer scope and power of Strauss tone poems. This is music of excess and extroversion: Respighi spoke of this piece as a “maximum of orchestral sonority and color.” He was essentially still a conservative composer, so the melodic and harmonic languages are those of the late nineteenth century (he signed onto a manifesto decrying the innovations of Schoenberg and Stravinsky in the 1930s).

Respighi set this work in four movements, each depicting trees in different parts of the city. He appended descriptive texts to each movement, quoted here after each movement title.

I. The Pine-Trees of the Villa Borghese

Children are at play in the pine groves of Villa Borghese; they dance round in circles, they play at soldiers, marching and fighting, they are wrought up by their own cries like swallows at evening, they come and go in swarms. Suddenly the scene changes, and...

Woodwind flourishes, playful glockenspiel, and ringing triangle immediately set the character of the piece in the first movement. The exuberance of youth shows throughout while playful melodies (some of which come from Respighi's wife's childhood in Borghese) alternate with bright trumpet fanfares. A frenetic and exciting tempo maintains the bustling energy all the way to the glissando in harp and piano which concludes the movement.

II. Pine-Trees Near a Catacomb

...we see the shades of the pine-trees fringing the entrance to a catacomb. From the depth rises the sound of mournful psalm-singing, floating through the air like a solemn hymn, and gradually and mysteriously dispersing.

Low strings create a soft, mysterious palette out of which materializes a sorrowful melody in horns that evokes Gregorian chant. Strings and winds take up the chant before a single trumpet, stationed outside the orchestra, introduces a melancholy melody. The chant tune alternates with this melody and each builds in strength as they are taken up by different instrument groups. After full-voiced statements of each, this energy gradually dissipates and bassoons and contrabassoon intone the chant one last time, accompanied by low strings as at the beginning of the movement.

III. The Pine-Trees of the Janiculum

A quiver runs through the air: the pine-trees of the Janiculum stand distinctly outlined in the clear light of a full moon. A nightingale is singing.

This nocturne is set on Janiculum, a hill in western Rome. The music brings calm and quiet serenity throughout while strings hold on a B major chord to accompany a nostalgic clarinet solo. Rhapsody-like piano and soft background celesta lay a beautiful fabric of sound. The composer specifically asks to have the recorded sound of a nightingale, made in the yard of the McKim Building of the American Academy in Rome, included at the end of this movement. This is believed to be the first such instance of using recorded sound in an orchestral work.

IV. The Pine-Trees of the Appian Way

Misty dawn on the Appian Way: solitary pine-trees guarding the magic landscape; the muffled, ceaseless rhythm of unending footsteps. The poet has a fantastic vision of bygone glories: trumpets sound and, in the brilliance of the newly-risen sun, a consular army bursts forth towards the Sacred Way mounting in triumph at the Capitol.

The Appian Way is a road that served significant military and trade functions for Ancient Rome. The final movement begins by continuing the quiet atmosphere from the previous. A haunting English horn solo followed by muted strings initiates the

composer's vision of a distant army approaching on that road. Starting with a brass fanfare (from six players meant to evoke buccine, trumpets used in Ancient Rome that here can be played offstage), tension builds throughout the orchestra aided by a tremolo in the strings. A dramatic flourish from the whole ensemble brings the piece to a thrilling conclusion.

—Program note by Michael Dolan and Ji Hyun Yim

ABOUT THE GUEST FACULTY ARTIST

Violinist **Soh-Hyun Park Altino** is highly regarded as a gifted teacher and a versatile performer of solo and chamber music. Her concert engagements have taken her to Brazil, Colombia, Germany, Korea, Venezuela, and throughout the United States. Praised for her “poise and precision,” she has appeared as soloist with the Memphis and Jackson Symphony Orchestras, Wisconsin Chamber Orchestra, Peabody Concert Orchestra, MasterWorks Festival Orchestra, Orquestra Sinfônica de Campinas (Campos do Jordão, Brazil), Festival Virtuosi Orquestra (Recife, Brazil), and Suwon Philharmonic Orchestra (Seoul, Korea), among others. She has collaborated with renowned artists Monique Duphil, Oleh Krysa, Laurie Smukler, Suren Bagratuni, Daniel Shapiro, and Jasper de Waal and performed at numerous festivals, including Duxbury Music Festival, MasterWorks Festival, and Nuevo Mundo Festival & Academy (Venezuela), and on the Memphis Chamber Music Society concert series.

Prior to joining the UW–Madison Mead Witter School of Music in 2015, Park Altino served on the faculty of the University of Memphis for fourteen years, where she frequently performed as a member of its resident ensemble, Ceruti Quartet, and presented recitals and educational programs throughout the United States as well as at the National Assembly (Seoul, Korea) and Teatro Santa Isabel (Recife, Brazil). An enthusiastic supporter of new music, she has enjoyed working with composers Steven Mackey, Margaret Brouwer, James Mobberley, and Kamran Ince. Her 2017 album *En Voyage: Music for Violin and Cello* includes a commissioned work by Paul Desenne, which received its premiere by Park Altino and her cellist husband, Leonardo Altino.

A dedicated teacher, she directed the String Intensive Study Program at MasterWorks Festival for eleven summers, and has taught for Fábrica da Música and eMasterclass (Brazil), Escuela Internacional de Música (Colombia), and the Brevard Music Center. She regularly presents violin master classes at universities nationally and internationally.

A native of Korea, Park Altino grew up in a musical family and studied with Young Mi Cho. At age sixteen, she came to the United States and studied with Violaine Melançon at the Peabody Institute. She was a participant at the Yellow Barn, Kneisel Hall, Tanglewood, Aspen, and Sarasota Music Festivals. Her chamber music coaches include Anne Epperson and the members of the Peabody Trio and the Juilliard, Concord, Cavani, and Cleveland String Quartets. Park Altino received bachelor's, master's, and the doctoral degrees in violin performance from the Cleveland Institute of Music, where she was a student of and teaching assistant to Donald Weilerstein.

WIND ENSEMBLE

Scott Teeple, conductor

FLUTE

Nicole Carrion Vaughn
Dana Kvitek
Emil Pellett
Sasha Pico

OBOE

Amelia Ryan (Eng. horn)
Hanna Noughani
Maddie Urlaub
Simrin Sandhu

CLARINET

Rachel Wood
Jose García Taborda
Karen Fennema
Claire Evensen
Karen Brassett

BASS CLARINET

Meranda Dooley
Maddy Gritzmacher

CONTRABASS CLARINET

Rachel Clausing

BASSOON

Tiffany Coolidge
Kathryn Szombatfalvy
Destinee Siebe

CONTRABASSOON

Midori Samson

ALTO SAXOPHONE

Ross Wolf
Alex Ehredt

TENOR SAXOPHONE

Aman Manazir

BARITONE SAXOPHONE

Karen Hayes

TRUMPET

Kaitlyn Rian
Matthew Kellen
Parlee Hayden
Charles Palm
Nick Hill

HORN

Rachel Feit
Matthew Cornale
Jasmin Bolaños
Jenna McQuade

TROMBONE

Cole Bartels
Kirby Heck
Greg Scheer

BASS TROMBONE

Titus Smith

EUPHONIUM

Michnari Robinson
Tom Benthein

TUBA

Thomas Huffmaster
Jalen Morgan

PERCUSSION

Cole Nasman
Micah Detweiler
Abby Ruetten
Lauren Rault
Adam Goren
Robert Rockman

PIANO

Ying Wang

HARP

Devorah Fisher

GUNSHOT

Max Rettler

OFF-STAGE MUSICIANS

PICCOLO

Jenny Heck

CLARINET

Luquant Singh

TRUMPET

Dan Roth
Brighin Kane-Grade
Daniel Laws
Haley Dodd
Nicholas Peters
David Garcia
Katelyn Hanvey
Luke Schwerer

HORN

Devin Cobleigh-Morrison
Patrick Hines

PERCUSSION

Teddy Williams
Amanda Sealock
Marc Hill

DOUBLE BASS

Soren Davick

MARCHING BAND

Jessica Jacobson
Olivia Neils
Jonah Mudge
Joe Klug
Eliza Lindley
Travis Austin
Zach Wenner

SYMPHONY ORCHESTRA

Oriol Sans, music director

FLUTE

Heidi Keener
Dana Kvitsek
Lauren Lenz (piccolo)

OBOE

Amelia Ryan (Eng. horn)
Lena Stojiljkovic
Camden Zblewski

CLARINET

Brian Gnojek
Mat Rodriguez
Luquant Singh (bass clarinet)

BASSOON

Stephanie Hyde
Midori Samson
Kathryn Szombatfalvy
(contrabassoon)

HORN

Jasmin Bolaños**
Devin Cobleigh-Morrison
Rachel Feit
Patrick Hines
Basia Klos
Jenna McQuade
Declan Mulkerin**

TRUMPET

Gilson DaSilva
Parlee Hayden**
Matthew Kellen**
Joseph Rockman
Daniel Roth
Luke Schwerer

TROMBONE

Bryson Bauer
Steven Beda
Travis Cooke

EUPHONIUM

Tom Bentheim**
Michnari Robinson**

TUBA

Jordan DeWester

PERCUSSION

Marc Hill+
Robert Rockman
Amanda Sealock
Teddy Williams

HARP

Sonia Driskill
Kara Fontana

PIANO

Iason Giagtzoglou

CELESTA

Kangwoo Jin

VIOLIN I

Na'ilah Ali
Maynie Bradley
Mercedes Cullen**
Mary Deck
Jenna Domblesky
Jubilee Hou
Shelby Len
Anna Luebke
Catherine MacGregor
Abby Moore
Lydia Panton
Stephanie Pham
Eva Shanker
Amelia Simpson
Ana Tinder
Sam Yang

VIOLIN II

Samantha Carter
Sebastian Chou
Shaina Graves
Jane Krasovich
Isabelle Krier
Glen Kuenzi
Benjamin Lenzmeier
Erik Nuenninghoff
Alejandro Onate
Rachel Reese+
Mary Shin
Spring Spaeth
Tabito Suzuki
Thea Camille Valmadrid

VIOLA

Flora Klein
Jackson Krause
Pedro Oviedo
Brett Petrykowski
Isabella Prater
Michael Reeser
Rachel Riese+
Tyler Stepp
Roshini Traynor
Gloria Wide

CELLO

Nithya Attipetty
Benjamin Boehm
Ellen Cook
Hannah Kasun
Ian Koh
Majestica Lor
Jake Muratore
Samuel Orlan
Cole Randolph+
Magdalena Sas
Zachary Tanz
Ben Therrell
Ella Wolle

DOUBLE BASS

Soren Davick+
Aden Stier
Mikihisa Yuasa

+ *principal*

++ *concertmaster*

** *Respighi buccine*

PERFORMANCE FACULTY

Soh-Hyun Park Altino, violin
Karen Atz, harp
Sally Chisholm, viola
Tom Curry, tuba and euphonium
Anthony DiSanza, percussion
Martha Fischer, piano
Daniel Grabois, horn
Timothy Hagen, flute
Mark Hetzler, trombone
Jessica Johnson, piano
Parry Karp, cello
Jean Laurenz, trumpet
Alicia Lee, clarinet
Andreas Oeste, oboe
David Perry, violin
Eugene Purdue, strings
Brandon Quarles, saxophone, visiting lecturer
David Scholl, double bass
John C. Stowe, organ, harpsichord
Christopher Taylor, piano
Les Thimmig, saxophone
Marc Vallon, bassoon
Uri Vardi, cello

BAND TEACHING ASSISTANTS

Tiffany Coolidge
Micah Detweiler
Thomas Huffmaster
Jalen Morgan
Nicole Carrion Vaughn
Rachel Wood
Ross Wolf

BAND LIBRARIANS

Matthew Cornale
Alaina Dabson
Jordan DeWester
Declan Mulkerin

GRADUATE ASSISTANT CONDUCTORS

Michael Dolan
Pedro Oviedo
Ji Hyun Yim

ORCHESTRA LIBRARIANS

Rachel Riese
Fábio Saggin

UPCOMING SCHOOL OF MUSIC EVENTS

Greg Ward, saxophone with the Blue Note Ensemble and jazz faculty

Friday, December 6, 2019 | 8 p.m. | Collins Recital Hall | free-\$20
Chicago-based saxophonist and composer Greg Ward appears as a special guest with the Mead Witter School of Music's Blue Note Ensemble and jazz faculty. Free rush tickets day-of-show for UW-Madison students and School of Music faculty, subject to availability (in person one hour prior to the concert at the Hamel Music Center box office). For general admission tickets, visit www.artsticketing.wisc.edu.

UW-Madison and Madison Metropolitan School District Jazz Festival

Saturday, December 7, 2019 | 3 p.m. | Mead Witter Foundation Concert Hall | free
A day-long event featuring UW-Madison jazz ensembles and area high school jazz bands in a final concert at 3 p.m.

Monona Brass

Sunday, December 8, 2019 | 12 p.m. | Collins Recital Hall | free
Student quintet Monona Brass performs music by Bach, Orth, Bozza, Ewald, and DiLorenzo.

Two Winter Choral Concerts

Sunday, December 8, 2019 | 2 p.m. and 4 p.m.
Luther Memorial Church, 1021 University Avenue
UW-Madison choirs perform this annual winter concert at Luther Memorial Church. Holiday carols are part of the program and concert attendees are invited to sing along. A free-will offering will be accepted, a portion of which will be donated to the homeless support organization The Road Home.

University Bands

Sunday, December 8, 2019 | 2 p.m. | Mead Witter Foundation Concert Hall | free
Darin Olson, Allison Jaeger, and Ross Wolf, conductors.

All-University Strings

Sunday, December 8, 2019 | 4:30 p.m. | Mead Witter Foundation Concert Hall | free
Pedro Oviedo, conductor.

Jazz Composers Group at Tandem Press

Friday, December 13, 2019 | 5-7 p.m. | Tandem Press, 1743 Commercial Ave. | free
Sharel Cassity, director.

To discover more School of Music concerts and events, please visit
www.music.wisc.edu/events

*The Mead Witter School of Music gratefully acknowledges the Vilas Trust,
the Anonymous Fund, and its many donors for supporting these
concerts and other activities at the School of Music.*

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2019–2020



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