

Blair School of Music
Presents

Vanderbilt University Orchestra
Robin Fountain, conductor

Friday, February 7, 2020
8:00 p.m.
Ingram Hall

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Carnival Overture, Op. 92, B169

Antonín Dvořák
(1841-1994)

The Three-Cornered Hat, Suite No. 2

- I. The Neighbors' Dance
- II. The Miller's Dance
- III. Final Dance

Manuel De Falla
(1876-1946)

Intermission

Symphony No. 7 in A major, Op. 92

- I. Poco Sostenuto - Vivace
- II. Allegretto
- III. Presto - Assai meno presto
- IV. Allegro Con Brio

Ludwig Van Beethoven
(1770-1827)

Program Notes

Carnival Overture by Antonín Dvořák (1891)

In the period preceding this composition, Dvořák was exploring a more poetic musical dialect. Sometimes called Dvořák's second Slavonic period, it was characterized by a compositional style that eschewed rigorous thematic treatment in favor of a rhapsodic style. Elements of fanfare, pastoral themes, and animal calls were incorporated into works like Symphony No. 8. An increasing number of his motives came to represent concrete subjects. *Carnival Overture* (Life) was intended to be part of a cycle of overtures titled *Nature, Life, and Love*. The other two overtures were titled *Othello* (Love) and *In Nature's Realm* (Nature). In using a play by Shakespeare to represent love and a carnival to represent life, music is posed to convey not the experience of loving or living itself but socially constructed narratives which mediate human experience. This music may bring to the fore such questions as: What structures of society make a carnival feel like living? Or, in the case of *Othello*, how does seeing tale of love that we cannot control relate to the experience of loving? Listening to the grand, frenetic, and fleeting motives in *Carnival Overture* may allow the listener to confront but not ascertain the way in which our relationship with celebration is tied to familiar gestures or sensory elements of an experience.

The Three-Cornered Hat, Suite No. 2 by Manuel De Falla (1874)

The music in this suite is derived from the second act of a ballet with the same title written by De Falla and the famed choreographer Sergei Diaghlev. The farcical tale begins with a miller playing tricks on a wretched constable. Angered, the constable concocts trumped up charges for the miller. Before he can be arrested, the miller escapes and the constable goes to his home. The constable falls asleep there. Upon waking, he dresses in the miller's clothes. Chaos and confusion ensue. The ballet ends with the constable being tossed into the air on a sheet as he is ridiculed. The ballet pokes fun at the nature of authority and the manner in which people, regardless of power, are motivated by similar instincts. The music of these movements is derived from three pre-Spanish dances called Farruca, Sequidilla, and Jota. Listen for the ways in which time stretches and contracts along with the irregular length of the beginning of phrases.

Symphony No. 7 in A major, Op. 92 by Ludwig Van Beethoven (1812)

This piece was premiered at a commemorative concert for lives lost in the Battle of Hanau, part of an escalating series of conflicts between French and Bavarian troops in 1813. Beethoven conducted the performance himself. In his address to participants, the motives for the music are not explicitly stated but he said, "We are moved by nothing but pure patriotism and the joyful sacrifice of our powers for those who have sacrificed so much for us." The piece is renowned for its motivic economy and the driving, repetitive rhythms throughout. It may have gained popularity due to a series of changes to the traditional symphonic form, which would have been perceptible to a listener in the period. The first movement features one of the longest introductions that had ever been written for a symphony. In addition, there is no slow movement but instead an allegretto. In this movement, Beethoven takes a repeating rhythmic motive on a single note, which at first sounds like nothing, and as parts are added it eventually comes to resemble a melody. The Scherzo movement features a starkly pastoral trio. An A is sustained for much of the trio, which contrasts the short bursts of notes in the passages which precede and follow. The final movement moves very quickly yet the precision of the rhythm makes it sound more controlled than the boisterous Scherzo movement. As with the first movement, consistency in the foundational rhythms is important to ensure the piece sounds sufficiently wild in certain moments.

Robin Fountain was educated at Oxford University, The Royal College of Music in London, and Carnegie Mellon University. He won a conducting fellowship to Aspen, participated in master classes with Lorin Maazel and Gennadi Rodhestvensky, and studied at Tanglewood with Leonard Bernstein, Kurt Sanderling and Leonard Slatkin. In 2012 he was privileged to have the opportunity to train with members of the famed Berlin Philharmonic at *The Conductors Lab* in Aix-en-Provence, France.

Fountain joined the Vanderbilt faculty 1994, and was promoted to his current position as Professor of Conducting in 2003. He has been awarded both the Madison Sarratt Prize for Excellence in Undergraduate Teaching and the Blair School's Faculty Excellence Award. Highlights of his work with Vanderbilt Orchestra have included two tours of China, with performances in such venues as the Shanghai Oriental Arts Center and the Great Hall of the People in Beijing. Under his leadership, the orchestra has consistently engaged the music of our time, participating in the Blair School's BMI Composer in Residence program, and co-commissioning such works as *Love Song to the Sun*, a visual electric violin concerto written by and featuring Tracy Silverman, presented at OZ Arts Nashville. Prior to his service at Vanderbilt, he led the orchestra program at Duquesne University in Pittsburgh.

Fountain is now in his 14th season as Music Director of the Southwest Michigan Symphony. He previously served as Music Director of the Williamsport (PA) Symphony, where he was honored with the Director's Chair Award from the Williamsport Community Arts Center, recognizing his impact on the region's artistic life. Guest conducting engagements have taken him to Russia (National Philharmonics of Tomsk and Kemorova), France (Orchestre d'Aix Coservatoire and L'Orchestre de Chambre de la Gironde), Poland (Opole and Sudecka Philharmonics) and Spain. He led the Tomsk National Philharmonic on a tour of China in 2003. Recent engagements in the US have included concerts with The Louisiana Philharmonic and Traverse City Symphony. 2019/20 engagements include a concert with the Singapore Symphony and a return visit to L'Orchestre Philharmonique Sainte Trinité, Haiti.

Vanderbilt University Orchestra

First Violin

Hesoo Cha*
Gabija Zilinskaite
Luciano Marsalli
Claire Thaler
Sarah McGuire
Shawn Kim
Isabel Tannenbaum
Samuel Zhu
Da Woon Kwon
Ariell Sabina
Ian Jenson

Second Violin

Melody Sim*
Kingston Ho
John Horzen
Iris Lin
Sarah Zhang
Deborah Kim
Ben Ellenbogen
Whit FitzGerald
Andrew Nam

Viola

Damon Zavala*
Somerset Peede
Rachel Haber
Julia Reparip
Annabelle Spoto
Charles Tucker
Calvin Yoon
Lucas Legan
Ryan Cho

Cello

Meghan Leong*
Edward Oh
Alex Smith
Karl Eckert
Joanna Kim

Cello cont.

Griffin Seuter
Will Lyons
Javin Bose
Cass Jackson
Mardochee Dade

Bass

JJ Butler*
Ben Sposet
Alyssa Burkhalter
John Park
Neo Scott
David Cohen
Rose Olson

Flute

Hazel Wang*
Sarah Kang
Lilian Wen*
Katherine Xie

Oboe

Julia Culp*
Ashley Roh*
Caroline Donovan*
Daniel Meza

Clarinet

Kaylee Nielsen*
Christina Rogers*

Bassoon

Thomas Klink*
Haley Mitchell
Emma Kirby*

Trumpets

Michael Remish*
Peter Gair*
Krishna Palanivel

Trombone

Robert Wake*
Jeremiah Kamtman
Matt Tuggle

Percussion

Josh Weinfeld*
Nupur Thakkar
Julia Reda
Julian Springer
Matt Leo
Beema Rajan

Timpani

Josh Weinfeld*

Keyboard

Cass Jackson

Harp

Emily Reader
Leeann Watson

** denotes principal player*

Administrative Support:

Ben Ellenbogen
Ben Sposet

Librarians:

Dawoon Kwon
Melody Sim

Upcoming Blair Events

Greater Nashville Suzuki Play-down

Sunday, February 9

3:00 p.m.

Ingram Hall

More than 100 Suzuki violinists and cellists from Tennessee, Alabama, Arkansas, and Kentucky take the stage to make music! Zachary Ebin, Suzuki program director, will lead the violins, and Kirsten Cassel Greer will lead the cellos in a program of Suzuki favorites.

At the Borders of Art and Power: Western Classical Music in the Global Marketplace

Anna Kijanowska, piano

Monday, February 10

4-8 p.m.

Steve and Judy Turner Hall

Join Blair School of Music faculty members Doug Shadle and Joy Calico for a roundtable conversation with a panel of globally renowned, leading practitioners, as the political and cultural resonances of Western classical music around the globe is explored.

A reception will be held immediately following the conversation at 5:15 p.m. in the Ingram Hall lobby, and at 6:45 p.m., chatterbird, a Nashville-based ensemble dedicated to exploring uniquely orchestrated chamber music, will take the stage to perform excerpts from composer Wu Fei's outstanding piece, *Hello Gold Mountain* (2019). The composition, which premiered at the Blair School of Music last February, is a musical reflection on the migration of Jewish refugees to Shanghai during the Nazi era. The performance will include discussion from the stage and a question-and-answer session with the audience.