

GEORGE MASON UNIVERSITY
DEPARTMENT OF MUSIC
COLLEGE OF VISUAL AND PERFORMING ARTS

 presents 

GMU SYMPHONY ORCHESTRA
&
THE GMU CHAMBER ORCHESTRA

Anthony J. Maiello, *conductor*

With special guest conductor
LEONARD SLATKIN

Sunday, February 6, 2005, 7:00 p.m.

Concerto Grosso in D Minor, from L'Estro armonico, **Antonio Vivaldi**
Op. 3, No. 11 (1678 - 1741)

I. *Allegro*

II. *Largo*

III. *Allegro*

Cheryl Vertigan, violin I & Matthew Richardons, violin II, soloists

Sinfonia Concertante in E Flat Major for Violin **Wolfgang A. Mozart**
and Viola, K. 320d/364, Mvt. I (1756-1791)

I. *Allegro maestoso*

Alex Caldwell, violin & David Svancer, viola, soloists

Adagio for Strings **Samuel Barber**
(1910-1981)

INTERMISSION

Symphony No. 4 in F Minor, Op. 36 **Pyotr I. Tchaikovsky**

I. *Andante sostenuto - Moderato con anima* (1840-1893)

II. *Andantino in modo di canzona*

III. *Scherzo (Pizzicato ostinato: Allegro)*

IV. *Finale (Allegro con fuoco)*

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MEET THE ARTISTS

Throughout **Leonard Slatkin's** career, critics and audiences around the world have praised him for his imaginative programming and interpretations of a vast range of repertoire, and those musical aspects have been particularly prominent in his years with the National Symphony. His tenure has included highly lauded European, Asian, and US tours; numerous national broadcasts; and intriguing themed festivals—among them Soundtracks and Journey to America—drawing national attention. Other distinctions include a White House celebration honoring the Orchestra and Mr. Slatkin for advocacy of America's artistic heritage; a Grammy for Best Classical Recording, awards for programming, and the National Medal of the Arts, the nation's highest honor for a performing artist.

Mr. Slatkin has made regular appearances over the last two decades with virtually all the major international orchestras and opera companies, including the New York and Berlin Philharmonics, Cleveland Orchestra, and Amsterdam Concertgebouw, as well as the Metropolitan Opera and the Vienna Staatsoper. He is conductor laureate of the Saint Louis Symphony, following his highly successful 17-year music directorship and has just completed his tenure as Chief Conductor of the BBC Symphony Orchestra. Through his positions in Saint Louis and with the National Symphony, he has already made enduring contributions to American orchestral life.

Mr. Slatkin's discography includes more than 100 recordings recognized with five Grammy Awards and more than 50 other Grammy nominations.

Mr. Slatkin is also extremely active as a broadcaster on musical topics. During his career he has had his own radio program, his own television program, and has been a guest commentator on NPR's Performance Today. Recently he has completed a television series for the BBC about the influx of composers from Europe to Hollywood.

Throughout his career Mr. Slatkin has demonstrated a continuing commitment to arts education and to reaching diverse audiences, reflected in his work with student orchestras at various conservatories and across the country through the National Symphony Orchestra American Residencies program. He has participated in benefit performances for youth orchestras in the Washington area and beyond. His advocacy of the D.C. Youth Orchestra enabled 130 children to continue public music education.

Mr. Slatkin is also the founder and director of the National Conducting Institute, a groundbreaking program that assists conductors in making the transition from leading part-time or academic orchestras to working with full-time major symphony orchestras.

In addition to his recording prizes and ASCAP citations, Mr. Slatkin has received numerous honorary doctorates, including one from his alma mater, The Juilliard School. Additional honors have been bestowed both for his artistic contributions and for his work in the community.

Mr. Slatkin began his musical studies on the violin. Born in Los Angeles into a distinguished musical family, his parents were conductor-violinist Felix Slatkin and cellist Eleanor Aller, founding members of the famed Hollywood String Quartet. Mr. Slatkin studied conducting with his father and continued with Walter Susskind at Aspen and Jean Morel at The Juilliard School. He is married to soprano Linda Hohenfeld, and they have one son, Daniel.

Anthony J. Maiello received both his bachelor's and master's degrees in music from Ithaca College in 1965 and 1967 respectively. He also attended the National Conducting Institute in Washington, D.C., Mr. Leonard Slatkin, Musical Director.

Mr. Maiello's academic experience includes extensive teaching in the public schools. He served as professor of music and chairman of performance at the Crane School of Music, Potsdam College of SUNY, Potsdam, New York, where his duties included advanced instrumental conducting, applied clarinet, woodwind and percussion techniques, and the conductor of the Crane Wind Ensemble. Under his direction, the ensembles at Crane and George Mason University have commissioned many new works, made numerous recordings, and made appearances statewide and at regional and national conferences in the United States and Canada. He is the author of "Conducting: A Hands-On Approach" and co-author of "The 21st Century Band Method" in addition to numerous works written for string orchestra.

Mr. Maiello travels widely presenting clinics, lectures, and workshops, and guest conducting and adjudicating numerous music festivals. He is presently Professor of Music and Director of Instrumental Studies at George Mason University, Fairfax, Virginia, where he conducts the Symphony Orchestra and Wind Symphony, and teaches several conducting courses. Mr. Maiello has also served as Associate Conductor of the McLean Orchestra, McLean, Virginia, and has been appointed an Honorary Conductor of the United States Navy Band, Washington, D.C.

NOTES ON THE PROGRAM

(No conductor- chamber orchestra)

Concerto Grosso in D Minor, from *L'Estro armonico*, Op. 3, No. 11

Antonio Vivaldi (1678-1741)

L'Estro armonico (Harmonic Intuition) was a group of concertos dedicated to Ferdinando III, Grand Duke of Tuscany, and published by Estienne Roger in Amsterdam during the composer's lifetime. This particular concerto was one of those transcribed by U.J.S. Bach, in this case for organ as *Concerto a 2 clav. e Pedale*. The concertino consists of two violins and a cello, against a full string orchestra and basso continuo in the ripieno.

In this work Vivaldi imitates older models, the concertos of Corelli, where the first movements are in two sections, a bold, often slow, stately opening followed by a fugal movement—in this case the opening is fast but nonetheless stately and well-differentiated from the second section.

The slow movement is a siciliano, a slow, easy-flowing pastoral dance, a great favorite of baroque composers. The last movement is a brisk allegro.

Ridout, Godfrey. *A Concert Goer's Companion to Music: Programme Notes of the Toronto Symphony Orchestra* (Toronto: Gordon V. Thompson Music, 1996), 811.

(No conductor- chamber orchestra)

Sinfonia Concertante in E Flat Major for Violin and Viola, K. 320d/364, Mvt. 1

Wolfgang Amadeus Mozart (1756-1791)

It is generally believed that Mozart composed this work so that he could appear as a violist, a role he preferred to that of violinist even though not long before his father had told him that with little effort he could have been the first violinist in Europe. It was composed in 1779 while he was still working and living in Salzburg.

The term *sinfonia concertante* is rather meaningless when applied to the two works bearing the title, for they are concertos neither more nor less than the other works composed for more than one solo instrument such as the Concerto for Flute and Harp and the Concerto for Two Pianos; and, to a certain degree, all Mozart's concertos are symphonic.

In this work the division of labor between the two soloists is absolutely equal—they either play together or follow one another in question-and-answer fashion.

1) *Allegro maestoso*: The opening orchestral tutti presents a succession of ideas, many of which do not appear again until the recapitulation. The solos enter together toward the end of the tutti playing in octaves and then proceed to present a whole new set of themes, many characterized

by a pathos not even hinted at in the opening tutti. The development, maintaining the mood, begins with recitative-like passages for each solo in turn, while the recapitulation, as noted above, reintroduces the ideas from the opening tutti. There is a cadenza for both instruments. *Ibid.*, 514

(Slatkin- chamber orchestra)
Adagio for Strings
Samuel Barber (1910-1981)

Barber spent the summer and fall of 1936 in the small village of St. Wolfgang in the Tyrol. The 26-year-old composer had just completed a symphony, and now his thoughts turned to chamber music. The Curtis String Quartet, made up of friends from the Curtis Institute, was planning a European tour that fall, and they had invited Barber to compose a quartet for them to play on the tour. Barber struggled with it, however, and the Quartet in B Minor—as the three-movement quartet was called—was not ready for the Curtis to play. The Pro Arte Quartet gave the first performance in Rome on December 14, 1936. Even before the quartet had been played, though, Barber knew that there was something extraordinary about its central movement, an Adagio. On September 13, 1936, he wrote to the cellist of the Curtis Quartet: “I have just finished the slow movement of my quartet today. It is a knockout!”

During the summers of these years, Barber and his friend Gian-Carlo Menotti had been visiting Arturo Toscanini at the conductor’s summer home at a villa on Lake Maggiore. In the summer of 1937, the conductor, who had just heard Barber’s First Symphony performed at the Salzburg Festival, asked to see some of his music. So the young composer sent Toscanini an Essay for Orchestra and of an arrangement for string orchestra he had made of the quartet’s slow movement. But Barber heard nothing, and the scores were returned by mail, without comment. Stung, Barber refused to accompany Menotti when his friend went to say goodbye to the maestro at the end of the summer. Toscanini recognized what had happened and said to Menotti: “Tell him not to be mad. I’m not going to play one of his pieces, I’m going to play them both.” The conductor had memorized both scores and—not needing them—had simply sent them back. He did not ask to see them again until rehearsals were about to begin. Toscanini led the premiere of what had now come to be known as the Adagio for Strings on November 5, 1938. He liked this music well enough that he took it on the NBC Symphony’s tour of South America in 1940 and recorded it shortly after the beginning of World War II.

The Adagio for Strings takes the form of a long arch. It is built on only one theme, a slow and sinuous melody initially heard in the first violins. There is an “archaic” quality about this music that is easy to sense but difficult to define. Barber’s noble melody almost has something in common with medieval choral music. (In fact, late in life Barber made a choral arrangement of the Adagio for Strings, setting the Agnus Dei text.) The theme develops with slow but inexorable power, passing from section to section and gathering force with each repetition until finally it builds to a climax of great intensity. Here the music breaks off suddenly, falls away and concludes on nearly inaudible fragments of the original theme.

The restrained and solemn character of the Adagio has led to its frequent use as mourning music, much to Barber’s distress. It was broadcast in both the United States and England immediately following the announcement of President Roosevelt’s death in 1945, and ironically it was performed by the New York Philharmonic to mark Barber’s own death in 1981. More recently, the Adagio has almost become a victim of its own success. It seems fated to be used whenever someone needs music that sounds both “ceremonial” and “American,” and its use in the sound track of the movie *Platoon* is only one example. Perhaps the best way to hear this familiar music is to try to separate it from these associations and to listen to the skill with which its young cre-

ator takes his solemn melody—still beautiful after countless hearings—and builds it to that powerful climax, then through its long descent into silence.

Bromberger, Eric. "American Favorites Program Notes." 25 Jan. 2005. San Diego Chamber Orchestra. Jan. 2005.

<<http://www.sdco.org/Season2004-05/ProgramNotes/AmericanFavorites.html>>

INTERMISSION

(Skatkin- symphony orchestra)
Symphony No. 4 in F Minor, Op. 36
Pyotr Ilyich Tchaikovsky (1840-1893)

The years 1877-8 were, perhaps, the most disastrous of Tchaikovsky's life: his unfortunate marriage, his feeble attempt at suicide by standing waist-deep in the freezing Moscow River so as to catch pneumonia (he didn't), and a serious nervous breakdown. They were productive years, nonetheless, for during that time he completed three masterpieces—the opera *Eugene Onegin*, the Violin Concerto, and this symphony—in addition to which he composed a host of less important pieces and commenced work on the opera *The Maid of Orleans (Jeanne d'Arc)*. So powerful was his *daemon* that if a week went by without his having come up with a good musical idea he was convinced that the jig was up (it was this conviction that led him to his non-suicide).

There was once a schoolboy howler during the rounds that went like this: "Tchaikovsky composed three symphonies, the Fourth, Fifth and Sixth." There is some truth lurking in this, for with the Fourth Tchaikovsky springs into the ranks of the foremost symphonists of his time, immediately winning a worldwide reputation. Shostakovich maintained that Tchaikovsky stands as the greatest symphonist since Beethoven. This is pretty strong stuff and certainly would not find universal acceptance, but it does show that his symphonies have something going for them, which indeed they have: accessibility. No composer in history has such a broad appeal: the casual listener who "knows nothing about music but knows what he likes" can glory in the brilliant and often witty orchestration and the glorious tunefulness while the connoisseur can revel in the skill with which the materials are handled, the purposeful growth and inevitability of the ideas, and the many little subtleties that keep things interesting.

There is a "programme" for the Fourth Symphony. In a letter to the dedicatee, his friend and benefactor, Nadejda von Meck, Tchaikovsky writes:

The Introduction is the germ of the entire symphony, the ideas upon which all else depends [here he quotes the horn call that opens the work]. ...This is *Fatum*, the inexorable force that prevents our hopes of happiness from being realized, that watches jealously lest our felicity should become full and unclouded—it is Damocles' sword, hanging over the head in constant, unremitting spiritual torment. It is... inescapable. Nothing remains but to submit to what seems useless unhappiness [here he quotes the restless first theme of the *Moderato con anima*].

Despair and discontent grow stronger, sharper. Would it not be wiser... to sink into dreams? [Here he quotes the delicious clarinet solo of the second thematic group.]

Oh, joy, at last the sweet and tender dream appears! Some bright clear human image passes, beckoning me on [quotation of the waltzlike theme, actually a counterpoint of the previous example].

...Happiness is here! But no, this was only a dream, and *Fatum* awakes us [the horn-call motif again].

So life itself is a persistent alteration of hard reality with evanescent dreams and clutchings at happiness...

The Second Movement expresses another phase of suffering. It is the melancholy that comes in the evening when we sit alone.... One remembers many things—happy moments when the young blood ran hot.... There were hard times too.... It is sad and somehow sweet to sink thus into the past.

The Third Movement... is a succession of capricious arabesques.... Suddenly comes to mind the picture of a drunken peasant, a brief street song is heard. Far off, a military procession passes.... [This scherzo, it must be said, is one of Tchaikovsky's most brilliant creations: the fantastic *pizzicato*, and the clever woodwind and brass writing.]

The Fourth Movement: If you truly find no joy within yourself, look for it in others.... A peasant festival is depicted. No sooner do you forget yourself in this spectacle of others' joy, than the merciless *Fatum* appears to remind you of yourself.... [Among the themes of this movement is the Russian folksong "In the Fields There Stood a Birch Tree," previously used by Balakirev.]

Ridout. *A Concert Goer's Companion to Music*, 769.

PERSONNEL

Symphony Orchestra

Violin I

Kristopher Miller, concertmaster
Alexandra Caldwell
Sung Ye Je
Anna Keegan
Inchong Kim
Jin Kim
Sheryl Navarette
Elizabeth Parrott
Matthew Richardson
Cheryl Vertigan
Jacinta Williams
Nancy Yeung

Violin II

Elizabeth Bacon +
Korina Baraceros
Matthew Feldman
Jon Johnson
Justin Kamiyama
Rami Kanaan
Megan Kutsko
John Lyver
Sujata Mehta
Amanda Spangrud
Panos Tzelepopoulos
Cheng Wang
Angel Wu
Son So Young

Viola

Tami Nelson +
Elizabeth Beving
Mary Bramley
Rachel Cohen
Kim Finnigan
Raymond Geronimo
Shelly Hagrund
Ben Pereyra
Angela Russell
Amanda Sheetz

David Svancer
Erin Waller

Cello

Danny Hegeland +
David Barber
David Boyer
Erin Gilstrap
Marie Gist
Janel Leppin
Katie Maskell
Julie Moscato
Kyungmee Shin
Michael Sullivan
Kathy Thompson

String Bass

Kyle Augustine +
Lauren Babicz
Matthew Baldwin
Thomas Clune
Shannon Fearon
Jennette Hanneman
Brandon Harris
Andrew Jones
Chris Singleton
Jeanette Taylor

Flute

Christina Ammiratti +
Kathryn Bishop
Katrina Elsnick, piccolo

Oboe

Devin Gardner +
Janice Shin
Laura Chubb

Clarinet

Lisa Kachouee +
Kenneth Putnam

Bassoon

Benjamin Williams +
David Ciancaglini

Horn

Carolyn Humphrey +
Megan Bohrer
Jess Abbazio
Diana Light
Stephen Pastena

Trumpet

Natalie Parrell +
Mark Metrisko
Daniel Hill
Patrick McGee

Trombone

Joseph Hinton +
Eric Petit
Sean Potts

Tuba

Kevin Thielemann

Percussion

Dan Heagney +
Kate Frear
Vincent Oppido
John Kilgore

Piano

Jessica Bosak +

Harp

Keisha Strand +

+ denotes principal

*Strings are listed in
alphabetical order.*

Chamber Orchestra**Violin I**

Kristopher Miller
Nancy Yeung
Alex Caldwell
Song Ye Je
Cheryl Vertigan

Violin II

Matthew Richardson
Elisabeth Bacon
Anna Keegan
Elizabeth Parrott
Angel Wu

Viola

Rachel Cohen
David Svancer
Matthew Feldman
Erin Waller

Cello

Danny Hegeland
Janel Leppin
Kathy Thompson

Bass

Kyle Augustine
Brandon Harris

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GENERAL INFORMATION

4400 University Drive, MS 4C1, Fairfax, Virginia, 22030
Phone 703-993-8877, www.gmu.edu/cfa

Late Seating – Most visiting artists specify their own late seating policy. This, in turn, determines when we seat latecomers without disturbing the performance. For some events alternate seating may be provided until intermission. The audience services staff are obligated to enforce the policies agreed upon in the artists' contract, so please be understanding if you are asked to wait in the lobby if you arrive after the performance has started. This is courteous to those already seated and makes for a pleasant experience for everyone in the hall.

Performances start promptly at their scheduled time. Please arrive with plenty of time to park and find your seat. To avoid being late, plan to arrive 30 minutes before the stated start time.

Cell Phones – Turn off cell phones, pagers, watch alarms, and other electronic devices. If you forgot to turn off your cell phone and it goes off during the performance, immediately turn it off, do not answer the call.

Other important points on theater etiquette –

- Do not talk, whisper, sing, or hum during the performance.
- Unwrap cough suppressants during applause, laughing, or loud musical numbers.
- Please wait until the end of the performance to exit the Concert Hall.
- We welcome patrons of all ages, however, if you bring a child to the theater, prepare them beforehand by telling them about the-

ater manners. Explain that they should be quiet, sit still, and not disturb others around them. If your child disturbs the audience, take them to the lobby to watch on the monitor.

- If you dine out before attending the theater, use the restroom at the restaurant as theater restrooms often have long lines.
- Many people are allergic to perfumes. Out of consideration for fellow audience members, please use perfume and cologne in moderation.

Ticket Office – Sales windows in the Concert Hall Lobby are open Tuesday-Saturday from 10:00 a.m. to 6:00 p.m., and from two hours prior to the performance through the first intermission. Phone sales assistants are available seven days a week from 10:00 a.m. to 9:00 p.m. at 703-218-6500.

Food and Drink – We serve coffee, cold drinks and an assortment of biscotti, cookies and candies. Please do not bring any food or drink into the Concert Hall.

Cameras and Recording Devices – Photography, still or video, and audio recording of any kind is prohibited in the Concert Hall as well as any Center for the Arts venue without the express written permission of the management. Use of any recording or photographic equipment will be dealt with promptly and the device may be confiscated.

ACCESSIBILITY INFORMATION

The Center for the Arts (CFA) is dedicated to making the Arts accessible to all Northern Virginia residents. CFA's Audience Service staff is designed to help all patrons in whatever needs that may arise. The following information is intended to inform our patrons of services that are available. Please contact the Audience Service Manager at 703-993-8882 for specific information concerning accessibility information at any of the following Center for the Arts facilities.

Assistive Hearing

Sign language interpreters are available upon request in all CFA facilities. Please call 703-993-8882 three weeks prior to the performance to make proper arrangements. CFA offers FM Listening Devices in the Concert Hall.

Large Type Programs

Large Type programs are available by advance request. Please allow 10 days to process a request for a large type program. Call David Baylor, audience services manager, 703-993-8882 or contact him via email dbaylor@gmu.edu, to arrange for a large type program or get more information on this service.

Seating

All CFA facilities have accessible entrances and seating available. To order accessible seats please call the Ticket Office directly at 703-993-2787

Parking

All CFA facilities can accommodate those patrons requiring accessible parking. Drop off and pick up areas are designated in front of the buildings. Please call 703-993-8888 for parking directions for a specific facility.