

Spring 3-14-2013

## Symphony Orchestra

University of Connecticut. Department of Music. Recitals and Concerts  
joe.scott@uconn.edu

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**FIRST VIOLINS**

Matthew Beland  
 Hyun Ju Noh  
 Peter Nowak  
 Myles MocarSKI  
 Anastasia Pilato  
 Daniela Jofré  
 Leo Kasle  
 Samantha Goodale  
 Lu Li  
 Hannah Traver

**SECOND VIOLINS**

Dana Lyons  
 Alexis Jensen  
 Rachel Puelle  
 Karen Ren  
 Katherine Domrese  
 Andrew Wynsen  
 Kera Howard  
 Molly Blessing  
 Jessica Stargardter  
 Fariha Rashid  
 Nareh Mkrtshjan

**VIOLAS**

Dylan Lomangino  
 Spencer Morgan  
 Ally McGowan  
 Glen Ullman  
 Melissa D'Albora  
 Mallory Tober

**CELLOS**

Allan Ballinger  
 Matthew Rescsanski  
 Matthew Nichols  
 Michelle Yeagley  
 Michael Albaine  
 Patricio Gutierrez  
 Kathleen McWilliams  
 Julia McDonald

**BASSES**

Alex Millan  
 Nicholas Trautmann  
 Lexi Bodick  
 Seth Lisle

**FLUTES**

Emily Palumbo  
 Jillian Senczikowska  
 Deanna Fried

**OBOES**

Ling-Fei Kang  
 Ling-Chun Yeh

**CLARINETS**

Niall Reynolds  
 Samuel Beckwith  
 Valarie Stickles

**BASSOONS**

Justin McManus  
 Andrew Pizzuto

**HORNS**

Elaine Steele  
 Emma Reber  
 Adam Lattimore  
 Paul Ericson

**TRUMPETS**

Patrick Leclair  
 Kevin Kelleher  
 David Silverstein

**TROMBONES**

Samuel Hausman  
 Christopher Spinosa  
 Robert Barney

**TUBA**

Mitchell Bernier

**PERCUSSION**

Robert Kennon  
 Grace Rimkunas  
 John Schauster  
 Ryan Royle  
 Samantha Carroll  
 Steve Jack



Thursday, March 14th, 2013 at 7:30 p.m.  
 von der Mehden Recital Hall

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## The University of Connecticut Symphony Orchestra

Harvey Felder, *conductor*  
 Paul McShee, *graduate assistant conductor*

Featuring:  
 Meredith Ziegler, *mezzo soprano*

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Overture From Giulio Cesare  
George Frideric Handel  
(1685 – 1759)

Svegliatevi nel core  
From *Giulio Cesare*  
George Frideric Handel  
(1685 – 1759)

Meredith Ziegler, *mezzo soprano*

The Phoenix Rising  
From *The Phoenix*  
Mark Edward Wilson  
Paul McShee, *conductor*

### ***Intermission***

Uno Jionto Pastouro  
From *Chants d’Auvergne*  
Joseph Canteloube  
(1879 – 1957)  
Meredith Ziegler, *mezzo soprano*

Symphony No. 8 in G Major, Opus 88  
Antonín Dvořák  
(1841 – 1904)  
I. Allegro con Brio  
II. Adagio  
III. Allegretto grazioso  
IV. Allegro, ma non troppo

***Svegliatevi nel core*** George Frideric Handel

As a lyric mezzo, many of the roles I have the privilege of playing on the operatic stage are that of an adolescent boy or young man, also known as a pants role. *Svegliatevi nel core* is sung by the young man, Sesto, during Act I of Handel’s opera *Giulio Cesare*. Julius Cesar has conquered the forces of his rival and former son-in-law, Pompeo. In turn, the Egyptians have assassinated Pompeo as an act of loyalty to Julius Cesar. In this aria, Sesto vows to avenge the death of his father.

*Svegliatevi nel core* is a da capo aria, ABA form. Throughout these three musical sections, Sesto undergoes a transformation from an adolescent boy to a man, as he accepts his challenge to seek harsh vengeance against the man that killed his father.

Meredith Ziegler

***The Phoenix Rising*** Mark Edward Wilson

Born in Long Beach, California, Mark Edwards Wilson received a Ph.D. in composition at UCLA where he studied with Henri Lazarof, Roy Travis, Roy Har-

**MEREDITH ZIEGLER** has impressed critics and audiences alike with her warm lyric mezzo-soprano voice and her engaging characterizations. Of Ms. Ziegler’s debut as Dorabella in *Così fan tutte* with Granite State Opera, Seen and Heard Opera Review praised her “very beautiful voice and delightful portrayal of the flighty Dorabella”. For her role as Meg Page in *Falstaff* with Opera North, Opera News commended her “game, well sung Meg”.

Recent engagements found Meredith performing as *Rosina* in *Il Barbiere di Siviglia* for Opera Theater of Connecticut and Opera Company of Middlebury, Dorabella in *Così fan tutte* for Cape Cod Opera and Granite State Opera, and Mallika in *Lakmé* for Connecticut Concert Opera, Dinah in *Trouble in Tahiti* for Connecticut Concert Opera, and Dido in *Dido & Aeneas* for Connecticut Lyric Opera. Meredith also has been seen as Hänsel in *Hänsel & Gretel* for Opera Theater of Connecticut, and Meg Page in *Falstaff* for Opera North.

Internationally, Ms. Ziegler’s work has taken her to Graz, Austria where, in 2005, she was a soloist with the AIMS Festival Orchestra for performances of Bernstein’s Arias & Barcarolles. Closer to home she appeared as a soloist in Berlioz’s *Les Nuits d’été*, Bach’s *St. John’s Passion*, and Haydn’s *Lord Nelson Mass* with both the Holyoke Civic Symphony and the New Haven Oratorio Choir.

Ms. Ziegler was the recipient of a 2008 Encouragement Award from the prestigious Sullivan Foundation. She was a 2007 Regional Finalist in the New England Metropolitan Opera National Council Auditions as well as a 2006 2nd place prize winner at the Connecticut Opera Guild Scholarship Competition. She received 2nd prize from the 2007 Amici Vocal Competition (Young Professional Division). In addition to performing, Ms. Ziegler is an Adjunct Professor of Voice at the University of Connecticut in Storrs, CT.

Dvořák's *Eighth Symphony* was written in less than a month during the year 1889. The key of G major is an appropriate key for this work, as it is the key often associated with folk melody and song, and Dvořák incorporated a great deal of folk-like material into this work. He sought to emulate those composers, such as Schubert and his friend Johannes Brahms, who had pioneered the way to incorporate primarily Hungarian, and other Slavic, folk material into art music.

One of the featured characteristics of Slavic folk music is the interweaving of major and minor modality throughout a work, even within a single phrase. A classic example of this would be Bedrich Smetana's *Die Moldau*. Dvořák's *Eighth Symphony* features this characteristic right from the start, as the cello section opens the first movement with a haunting G minor theme, that is eventually followed by a gentle rising G major triad played by the flutes that brings us into the movement's primary tonality of G major. Yet the cello's minor theme returns, virtually unaltered and without development, in both the development and recapitulation, as if to ensure that the listener does not become too captivated by the G major tonality. Conductor and author Kenneth Woods describes the first movement as "the most elaborate and complex symphonic movement Dvorak ever wrote."

The ensuing movement continue this interplay between major and minor: the second movement, written in the key of C minor, actually begins in its relative major key of E-flat; the scherzo of the third movement features a haunting G minor theme that frames the simple yet beautiful trio set in G major. The third movement's coda sets the stage for the triumphant finale in G major. The finale's main theme is, again, first stated by the cellos, and is closely related to the flute's opening theme in the first movement.

Dvořák's writing for the cello is exquisite throughout the *Symphony*, and plays a prominent role in each of the movements. Woods explains that "in this symphony the cellos carry so much of the melodic weight that they take on the role of something like a narrator or a Greek chorus. At each key moment in the symphony, it is the cellos who tell us where we are." Dvořák had tried his hand at a *Cello Concerto* as early as 1865, though his first concerto is for piano accompaniment only and was never orchestrated. It would only be at the conclusion of his final visit to the United States, in 1894, that the composer's capacity to write the most passionate, haunting melodies for the cello would culminate in his *Concerto in B minor* for Cello and Orchestra, the most important concerto in the cello repertoire. The *Symphony No. 8 in G Major* gives us a glimpse into that world, as well as the deeply cherished Slavic roots of this prolific Czech composer.

Allan Ballinger

ris, and Leon Kirchner. Wilson's compositions range from orchestral and chamber music works to electro acoustic and multi-media works and have been performed extensively worldwide.

Recently, Wilson's orchestral work, *The Phoenix*, was chosen as the Grand Prize Winner of the Realize Music Challenge, an international competition for new orchestra music sponsored by Notion Music, Inc. and the London Symphony Orchestra. The inspiration for *The Phoenix* comes from the myth of the legendary bird cyclically reborn out of fire. *The Phoenix* is a fascinating mythological symbol that has its origins in India and came to the West through Egypt. To the ancient mind both birds and fire were often seen as related mediators between earthly and ethereal domains. Various transformations of the Phoenix myth abound in many of the world's cultures. There is a Chinese variant and several indigenous American Indian cultures have bird-deities associated with fire. Indeed, the myth of the Phoenix has itself been continually reborn through the ages in many cultures.

The dramatic aspects of the piece center on ideas of regeneration that spring from moments of crisis. Also, not unlike the Hindu concept of transmigration, the same materials are continually being reborn into new forms. The piece journeys through a series of strongly defined tonal centers, yet it does so using methods that liberate it from the traditional tonic/dominant hierarchy.

The third movement of the work entitled *The Phoenix Rising* is a vivid depiction of the firebird's rebirth from its own ashes. The central theme of the movement first appears in the horns and is continually re-crafted throughout the movement to arrive at a powerful climax representing the phoenix springing from its ashes.

Paul McShee

### ***Uno Jionto Pastouro***

Joseph Canteloube

*Chants d'Auvergne* by Joseph Canteloube (1879-1954), a collection of folk songs from the Auvergne region of France, has always deeply moved me because of the pairing of lush orchestrations with simple, pastoral folk tunes. Canteloube utilizes various musical colors within the orchestra to paint the landscape of the Auvergne Region for the listener. Beginning in 1900, Canteloube embarked on expeditions throughout his home-land, collecting folk songs from peasants, shepherds, and the people of the land. Reflecting on his work, Canteloube writes "The songs of Auvergne constitute the most extensive, important, and varied musical folklore of France. The splendor and originality of these songs may be attributed to the antiquity of the land and to the people who have lived on it."

"Uno jionto postouro" tells of a shepherdess who awaits the return of her loved one. When he doesn't return, she weeps for him, believing that he must have given his heart to another. She compares herself to a turtledove that has lost its mate. For me, the beauty of this folk song lies in the simplicity of the emotions experienced by the shepherdess, which transcend past the Auvergne region at the turn of the 20th Century, into our present day lives and experiences.

Meredith Ziegler