



University Symphony Orchestra

2011–12 Season
318th Concert

Sunday 5 February 2012
Miller Auditorium
3:00 p.m.

BRUCE UCHIMURA, Conductor

with guest artist

SAMUEL RAMEY, Bass-Baritone

featuring

COLLEGIATE SINGERS

KIMBERLY DUNN ADAMS, Conductor

Gustav Mahler
1860–1911

Symphony Number 1 in D Major ("Titan")

- I. Langsam, schleppend
- II. Kräftig bewegt
- III. Feirlich und gemessen, ohne zu schleppen
- IV. Stürmisch bewegt

intermission

Giuseppe Verdi
1813–1901

Act III: Introduction, "Va, pensiero," and "Oh, chi piange"
from *Nabucco*

Zaccaria: Samuel Ramey

Mikhail Glinka
1804–1857

Overture to *Ruslan and Ludmilla*

Carlisle Floyd
b. 1926

Act II, Scene 2: Revival Scene from *Susannah*

Olin Blitch: Samuel Ramey

Susannah: Chelsea Helm

Building emergencies will be indicated by the flashing exit lights and sounding of alarms within the seating area. Please walk, DO NOT RUN, to the nearest exit. Ushers will be located near exits to assist patrons. Please turn off all cell phones and other electronic devices during the performance. Because of legal issues, any video or audio recording of this performance is prohibited without prior consent from the School of Music. Thank you for your cooperation.



WESTERN MICHIGAN UNIVERSITY

For over three decades, SAMUEL RAMEY has reigned as one of the music world's foremost interpreters of bass and bass-baritone operatic and concert repertoire. With astounding versatility he commands an impressive breadth of repertoire encompassing virtually every musical style from the Baroque ornamentation of Argante in Handel's *Rinaldo*, which was the vehicle of his acclaimed Metropolitan Opera debut in 1984, to the dramatic proclamations of the title role in Bartok's *Bluebeard's Castle*, which he sang in a new production at the Metropolitan Opera televised by PBS. Ramey's interpretations embrace the bel canto of Bellini, Rossini, and Donizetti; the lyric and dramatic roles of Mozart and Verdi; and the heroic roles of the Russian and French repertoire.

Samuel Ramey has appeared on the stages of the Metropolitan Opera, Teatro alla Scala, Royal Opera, Covent Garden, Vienna Staatsoper, Opéra de Paris, Arena di Verona, Deutsche Oper Berlin, San Francisco Opera, Lyric Opera of Chicago, Houston Grand Opera, the operas of Munich, Hamburg, Geneva, Florence, Zürich and Amsterdam, among others. In concert, he has performed with the London Philharmonic Orchestra, New York Philharmonic, Boston Symphony Orchestra, Berlin Philharmonic, Vienna Philharmonic, La Scala Orchestra, National Symphony Orchestra, and the symphonies of Chicago, Philadelphia, Cleveland, and San Francisco.

Samuel Ramey holds the distinction of being the most recorded bass in history. His more than eighty recordings include complete operas, recordings of arias, symphonic works, solo recital programs, and popular crossover albums on every major label. His recordings have garnered nearly every major award including three Grammy Awards, Gran Prix du Disc Awards, and "Best of the Year" citations from journals including *Stereo Review* and *Opera News*. His exposure on television and video is no less impressive, with video recordings of the Metropolitan Opera's *Carmen*, *Bluebeard's Castle*, *Semiramide*, *Nabucco*, and the compilation "The Met Celebrates Verdi;" San Francisco Opera's *Mefistofele*, *The Rake's Progress* from the Glyndebourne Festival, *Attila* from La Scala, and the Salzburg Festival's *Don Giovanni*. Ramey is seen frequently on television in appearances with *Live from the Met* and *Live from Lincoln Center* as well as other productions taped for PBS.

As a native of Colby, Kansas, Samuel Ramey was active in music throughout high school and college. In 1995 he was named "Kansan of the Year," and in 1998 the French Ministry of Culture awarded him the rank of Commander in the Order of Arts and Letters. He now makes his home in Chicago and is part-time on the voice faculty of Roosevelt University.

UNIVERSITY SYMPHONY ORCHESTRA
Bruce Uchimura, Conductor

Violin I

- ② Melissa Taddie, Concertmaster, Strongsville OH
- Abderrahman Anzaldua, Chihuahua, MEXICO
- ① Youyang Qu, Beijing, CHINA
- ① Ishtar Hernandez, Miami FL
- ③ Ariele Macadangdang, Kalamazoo
- Philip Oja, Royal Oak
- ①② Shu Wang, Beijing, CHINA
- Audrey Jansma, Fremont
- Hyun Young Kim, Livonia

Violin II

- Charlotte Munn-Wood, Principal, South Bend IN
- ① Yumhali Garcia, Mexico City, MEXICO
- Naomi Droge, Ada
- ② Erin Zuchniewicz, Novi
- Joseph Haroney, Dexter
- Veronica Cieri, Dearborn
- Brandon Pacheco, Mount Morris
- Rachel Keck, Portage
- Anne Rhode, Farmington Hills

Viola

Rachael Eid-Ries, Principal, Grand Rapids
Laura Boekeloo, Portage
Mark Kleyn, Jenison
Sean Brennan, Wixom
Kristin Benes, Downers Grove IL
Jonathan Boyd, Farmington Hills
Daniel Cortes, Winter Garden FL
Rebecca Dube, Ray Township
Sara Sulecki, Dearborn
Connor Shannon, Holland

Cello

- ④ Willis Koa, Co-Principal, West Bloomfield
- ⑤ Sara Saarela, Co-Principal, Cadillac
- Warren Oja, Royal Oak
- Sam Boase-Miller, Galesburg
- Zachary Boyt, Traverse City
- Kevin Irving, Grosse Pointe Farms
- Irving Angulo, Santo Domingo, DOMINICAN REPUBLIC
- Taylor Crow, Saint Joseph
- Carrie Brannen, Wyoming
- Brittany Harris, Rochester
- Matthew Heyboer, Holland
- Katie Nicholls, Beverly Hills

Double Bass

Brett Armstrong, Principal, Grand Rapids
Jeffery Utter, Canton NY
Andrew Rose, Kalamazoo
Joe Willard, Royal Oak
Steven Fernandez, Farmington Hills
Mark Mehringer, Farmington Hills
Craig Kowalsky, Commerce
Mike Horrigan, Grand Rapids

Flute

- Sandra Fernandez, Guayaquil, EQUADOR
- * Stephanie Marzolf, Battle Creek
- Jory King, Westland
- ☆ Nick Lieto, Monroe

Oboe

Jarred Small, Principal, Fraser
Kayla Pingel, Farmington
Sara Harris, English Horn, Clinton MD
Michael Wessels, Wayland (assisting)

Clarinet

- Ben Werne, Jasper IN
- ⑥ Margaret Albrecht, Beverly Hills
- Kristyn Macqueen, Rockford
- Elisabeth Waldburger, Granger IN
- Stephanie Torok, Plymouth

Bassoon

Jason Ostrander, Oscoda
Josh Hart, Mattawan
Marco Juarez, Contra Bassoon, Kalamazoo

Trumpet

Ross Wixon, Principal, Glenn Dale MD
Bonni Lee Beebe, Paw Paw
Mason Henderson, South Bend IN
Sean Hammontree, Traverse City
Mathew Pagel, (assisting)

Horn

- Paul Clifton, Co-Principal, Howell
- Jancie Philippus, Co-Principal, San Benito TX
- Luke Walton, Palmyra NY
- ⑦ Karin Yamaguchi, Novi
- Molly Zebell, St. Joseph
- Mackenzie Harris, Portage (assisting)
- Anna Marshall, Portage (assisting)

Trombone

Nate Musch, Principal, Ann Arbor
Erik Dancy, Second Trombone, Kansas City MO
Evan Clifton, Bass Trombone, Howell

Tuba

Brielan Anderen, Falmouth

Timpani

Will Alderman, Principal, Plainwell
Christopher Guthrie, Assistant Principal, Portage

Percussion

Andrew Maxbauer, Principal, Traverse City
Ryan Jonker, Kalamazoo
Christopher Guthrie, Portage
Derek Swink, Aledo TX

Harp

Margot Hayward, Ann Arbor (assisting)

Keyboard/Celeste

Cassandra Kaczor, Sagamore Hills OH

Organ

Emily Solomon, Lincoln Park (assisting)

Orchestra Staff

Sam Boase-Miller, Manager
Paul Clifton, Librarian

- ① KSO/WMU Artist Scholar
- ② Rhea Yeager Fetzer Scholar
- ③ Julius & Esther Stulberg Scholar
- ④ Herbert Butler Scholar
- ⑤ Carroll Haas Scholar
- ⑥ Tucky & Charles Elliott Scholar
- ⑦ Russell Brown Scholar

- * Member of Sigma Alpha Iota music fraternity for women
- ☆ Member of Kappa Kappa Psi honorary band fraternity

COLLEGIATE SINGERS

Kimberly Dunn Adams, Conductor
 Brendan Closz, Graduate Assistant Conductor
 Nicholas Laban, Accompanist

Soprano

- ◇ Merrin Bethel, Charlotte
- Natalie Blain, South Lyon
- Ashley Bradner, Howell
- Sommer Cain, Jenison
- Caila Conklin, Jackson
- Nicole Craggs, Burr Ridge IL
- △ Kelsi S. DeBruyn, Jenison
- Nicolina DuMont, Kalamazoo
- Katie Holt, Traverse City
- Xueyan Hua, Dalian CHINA
- ♯ Bethany Liebrandt, Battle Creek
- Alexandria Mahone, Gross Pointe
- ♪ Anna Norris, Zeeland
- ♪ Julie Pelligrino, Naperville IL
- Bree Petrucci, Portage
- Heidi Schmucker, Grand Rapids
- Niki Sirotti, Mundelein IL
- Kelly Tauschek, Madison WI
- Maggie Timmer, Portland
- Lauren Vitu, Saginaw
- ♪ Bridget Walsh, Muskegon
- Lauren Waters, Wyoming
- Annie Yamakawa, Jackson

Alto

- Alexis Anderson, Leonard
- Stephanie Baird, Livonia
- Stacy Busch, Bloomfield Hills
- Nicole Clark, Stockbridge
- Holite Doxtator, Stockbridge
- Evelyn Everhart, Shelby Township
- Sandarra Fields, Lansing
- Eleni Gaves, Ortonville
- Dana Hanson, Saginaw
- ♪ Hanna Hoffbeck, Shelbyville
- ♯ Amanda Jehnsen, Parchment
- Crystal Koshgarian, Prospect Heights IL
- Elizabeth Martin, Battle Creek
- Megan Raedy, Kalamazoo
- ♪ Cambrae Reedstrom, Granger IN
- Sydney Reynolds, Escanaba
- Sarah Rieth, Zionsville IN
- Chelsea Swadling, New Hudson
- Kaylie L. Towne, Holly
- Mica Trupiano, Royal Oak
- Kate Weston, Grand Rapids
- Chelsey Whitney, Kentwood
- Mackenzie Wright, Mattawan
- * Dakota Williams, St. Clair

- * Member of Sigma Alpha Iota music fraternity for women
- + Member of Phi Mu Alpha Sinfonia music fraternity for men

Tenor

- Sam Alhadid, Canton OH
- ♪ Scott Beck, Kalamazoo
- Charles Benson, Lansing
- Justin Brock, Jackson
- Peter Carpenter, Grand Rapids
- Elijah Curry, Muskegon
- Curtis Elswick, Kalamazoo
- David Fisher, Onkama
- John Paul Florian, Kalamazoo
- Tyler Hall, Dowagiac
- Geoffrey Hansen, Hudsonville
- Brad Hatfield, Brighton
- Eric Hill, Muskegon
- + ♪ ♫ Dillon Jepkema, Kalamazoo
- Mitchell McFee, Rochester Hills
- Lucky Middaugh, Sturgis
- ♯ Korbin S. Mulder, Muskegon
- Brian O'Neil, Kalamazoo
- ◇ Grant Rios, Flossmoor IL
- Cameron Stefanski, Gaylord
- Taylor VanDuyn, Jenison
- Amos Warren, Birmingham
- Gregory Wells, Macomb Township

Bass

- Kyle Ball, Macomb
- Richard Baskin, Saginaw
- + Brendan Closz, Muskegon
- Jack Cotaling, Davisburg
- Steven M. Fernandez, Farmington Hills
- ♪ John Forsleff, Flint
- Daniel Gregoire, Muskegon
- Matthew Hazel, Marshall
- ♪ Mark Kahn, Davisburg
- Dylan May, Jackson
- Jake Meyers, Mattawan
- Alexander Partridge, Salem OR
- James Paul, Canton IL
- Michael Peterman, Livonia
- Tyler Roy, Battle Creek
- John Schueneman, Batavia IL
- Andy Scott, Commerce
- David Sedlecky, Three Rivers
- Casey Schenkel, Howell
- Michael Shack, Ann Arbor
- Samuel Vann Jr., Royal Oak
- Doug Williams, Zeeland
- John Woodward, Rochester
- Andrew Wummel, St. Clair

- ♪ Section Leader
- ♯ Mentor
- ♪ Chorus Manager
- ♯ Assistant Chorus Manager
- ◇ Choral Secretary
- △ Publicity Chair
- △ Director of Facilities

PROGRAM NOTES

By Bruce Uchimura and Carl Ratner

Mahler, *Symphony Number 1 in D Major*

Like most of music history's great composers, Gustav Mahler worked tirelessly on his first symphony. He revised the work at least four times between its premier in 1888 and its ultimate publishing in 1899. It was not well received by the public in its first version (Budapest 1888). Subsequently, Mahler went to great lengths to modify its accessibility, including removing an original 5th movement (Blumine), adding then omitting the sub title of "Titan" and included (then removed) written descriptions of the music. Ironically, it is one of the most popular symphonic works in the repertoire today and performed often by the world's major symphony orchestras.

It is a long work – 55 minutes – and uses a formidable number of orchestral instruments, including reinforced horn and woodwind sections, harp and assorted percussion. Mahler reveals a huge range of musical expression throughout, especially in the extended and dramatic finale movement. At the time of its premier, the work was criticized for having too much contrast within each movement. Audiences were annoyed at the seemingly random insertion of contrasting musical ideas and Mahler's persistent use of mood setting devices, such as the seven octave harmonics in the string section at the beginning of the work. Despite the early criticism, Mahler's first symphony left music history a heartfelt and extremely well crafted symphonic work in an original and personal style. It is also important to note that Mahler was an exceptional conductor of the time and really knew the expressive capabilities of the symphony orchestra.

The first movement begins with an extended introduction which depicts the early morning hours of nature waking up. Mahler introduces the interval/motive of a descending fourth in solo woodwinds with clarinets and trumpets echoing a faster more march-like fanfare in the distance. These two components are accompanied by a mysterious sustained harmonics in the strings throughout. The french horns imitate the Alpenhorns that beckon nature to awake. The appearance of the sounds of the "cukoo," solo woodwinds, takes us to the main body of the first movement. The cello section presents the very folk-like melody that is the thematic material for the first movement. The development section returns to the opening atmospheric introduction and adds "bird calls," solo flute and piccolo, to the texture. The first movement is the most traditional in form and use of counterpoint but the material is fresh and original. It ends with a spirited race to the finish.

The second movement uses the Menuet/Scherzo and Trio traditional form but Mahler chooses a Viennese Ländler (early version of the waltz) as his thematic material. It is an attractive and light-hearted movement with rich orchestral color presented throughout.

Mahler's most original use of themes comes in the third movement (slow movement). The lone tympani begins the movement with a slow march-like rhythm and plays the important descending interval of a fourth that opened the entire symphony. It is joined by a solo double bass playing a sad version of *Frere Jacques* (*Bruder Martin, Are you sleeping?*). Multiple instruments join the melody in canon and occasionally interrupted by an emphatic rhythmic motive presented by the oboe/E flat clarinet. The next section begins with a nostalgic "Jewish" melody, woodwinds and trumpets, that is interrupted by a more upbeat "Klezmer" sounding band, woodwinds and percussion. Subtly, the *Frère Jacques* theme returns, with the harp transforming the texture into a more intimate and innocent mood. The themes used here are quoted from Mahler's song cycle "Songs of a Wayfarer." The opening material returns and the movement ends quietly.

(continued)

A startling cymbal crash opens the finale of Mahler's epic first symphony. This movement is the longest one and the most expressively diverse. Mahler himself wrote a description in one of his previous versions: "The sudden expression of a deeply wounded heart." The finale also prominently ties in material from the first movement. It is epic in its proportions and could very well stand alone as a tone poem by itself. There is an incredible depth of emotion as is a trademark in Mahler's great symphonies. The piece ends optimistically with much fanfare and energy.

Verdi, : Act III: Introduction, "Va, pensiero," and "Oh, chi piange" from *Nabucco*

Though Giuseppe Verdi wrote a few non-operatic compositions, most notably his dramatic *Requiem*, the central body of his work consists of 28 operas, only two of which were comedies. In marked contrast to his more formally and harmonically daring contemporary Richard Wagner, until his later years he continued to develop the standard Italian "number opera" popularized in the bel canto works of Rossini, Donizetti, and Bellini. Today, along with Mozart, Wagner, and Puccini, he is regarded as one of the most important opera composers of all time, and his Romantic masterpieces, such as *La traviata*, *Il trovatore*, *Rigoletto*, and *Aida*, have secured a permanent place in the repertory of the world's opera houses.

Nabucco, which was premiered in 1842, was Verdi's third opera and the one that made his name as a composer. It takes place in Jerusalem and Babylon in 567 B.C. The ancient Israelites have been conquered and taken captive by Nabucco (Nebuchadnezzar), King of Assyria. As they rest on the banks of the Euphrates River, they sadly bid their thoughts to fly back to their beautiful homeland on wings of gold. (After the reunification of Italy in 1861, this chorus came to be regarded as a symbol of the yearning for a united Italy free of foreign domination.) The high priest Zaccaria urges them to leave off weeping and to rise up and overthrow Babylon with the Lord's help.

Glinka, Overture to *Ruslan and Ludmilla*

Glinka's opera is based on the epic fairy tale of the same name written by Alexander Pushkin. It tells of the abduction of Ludmilla by an evil sorcerer and her rescue by the brave knight Ruslan. The music of the opera included some aspects of Russian folk music, as well as imaginative use of chromaticism and Eastern musical elements. Glinka was regarded as the father of Russian classical music and his works were highly influential on Tchaikovsky and the "Mighty Handful," including Mussorgsky, Borodin, and Rimsky Korsakov.

Floyd, Act II, Scene 2 "Revival Scene" from *Susannah*

American composer Carlisle Floyd composed the opera *Susannah* while he served on the faculty of Florida State University. The opera, which was premiered in 1955, takes place in a poor village in the Appalachian Mountains in Tennessee. It tells the story of a pretty young woman who, while innocently taking a bath in the creek on her property, is seen naked by the town elders. The townspeople wrongly come to believe her guilty of wantonness and the seduction of a suggestible teenaged boy from the town. In this scene she attends a religious revival meeting. The traveling preacher, Olin Blicht, stirs the crowd to a frenzy, then calls upon Susannah to repent her "sins."