

The Amherst College DEPARTMENT OF MUSIC presents the

AMHERST SYMPHONY ORCHESTRA

Mark Lane Swanson, Music Director & Conductor
Annierose Klingbeil, Assistant Director

Saturday evening, April 9, 2022 at 8pm
Buckley Recital Hall, Arms Music Center

PROGRAM

Symphony #7 in A major, op. 92 (1812)

Ludwig van Beethoven (1770-1827)

I. *Poco sostenuto - vivace*

II. *Allegretto*

III. *Presto - assai meno presto (trio)*

IV. *Allegro con brio*

INTERMISSION

"*Shche ne vernal Ukraina*" ("*Ukraine has not yet perished*") (1864)

Mykhailo Verbytsky (1815-1870)

Clarinet Concerto #1 in F minor, op. 73 (1811)

Carl Maria von Weber (1786-1826)

III. *Rondo: Allegretto*

Majd Rouhana '22, soloist

Clarinet Concerto in A major, K. 622 (1791)

Wolfgang Amadeus Mozart (1756-1791)

II. *Adagio*

Hannah Goldberg '22, soloist
Annierose Klingbeil, conductor

Ballade for flute and orchestra in D minor, op. 288 (1908)

Carl Reinecke (1824-1910)

Cece Hong '22, soloist

"*Marietta's Lied*" from the opera *Die Tote Stadt* (*The Dead City*) (1920)

Erich Wolfgang Korngold (1897-1957)

Shuzo Katayama '22, solo trumpet

"*Stardust*" (1927) arr. Cameron Chandler '22

Hoagy Carmichael (1899-1981)

Mr. Chandler, solo trumpet

BEETHOVEN'S SEVENTH SYMPHONY is boisterous, intense, energetic and tuneful. Opus 92 was completed in 1812, the year in which Napoleon was beginning to fail in his conquests, and this status was undoubtedly pleasing to Beethoven. Celebrating this turn of events, the Seventh Symphony premiered at a concert in Vienna on December 8, 1813, to benefit troops wounded in the Battle of Hanau, a small but tactical victory on October 31, 1813, which routed Napoleon into a retreat in the War of the Sixth Coalition. The audience was pleased and demanded that the second movement be repeated. Beethoven, who was conducting, was energized, and Spohr reported in his Autobiography that "as a sforzando occurred, he tore his arms with great vehemence asunder... at the entrance of a forte he jumped into the air." A consistent rhythmic drive was intoxicating and stimulating. Antony Hopkins in *The Nine Symphonies of Beethoven* noted, "The Seventh Symphony, perhaps more than any of the others, gives us a feeling of true spontaneity—the notes seem to fly off the page as we are born along on a floodtide of inspired invention. Beethoven spoke of it fondly as "one of my best works..."

Although Carl Maria von Weber wrote in his Beethoven Biography that "the extravagances of his genius have now reached the non plus ultra, and Beethoven must be ripe for the madhouse..." nothing could have been farther from the truth. In fact, just the opposite. The composer was in control of desperate personal circumstances, living in one of the most painful periods of his life. His deafness (attributable to arterial disease) was growing worse daily. His deep love affair with Theresa Brunswick had collapsed. (He had no success in romance during his lifetime... it was said that he proposed to sixteen women who all turned him down.) He needed money. In spite of all of this, he drove into one of the most creative periods of his lifetime, and with Opus 92 penned one of the most dramatic thrillers in his repertoire.

Like the First, Second and Fourth symphonies, the Seventh begins with an introduction, in this case marked *poco sostenuto*. After a large orchestral A major chord, the oboe sings a wistful theme while clarinet, horn and bassoon latch onto the melody. The presentation is underscored by heavy orchestral punctuations marking the phrases. Two subsidiary melodies follow. After a small pause, strings begin to murmur, a stuttering repetition of E prepares for the *vivace* entrance of the flute, offering the folk-like, swaggering first theme. Beethoven then works his magic, taking the unpretentious tune and making the major subject of a large, complex movement. Although a second theme makes an appearance, it is the first which occupies the musical spotlight. Surprise and drama are added by Beethoven's sudden dynamic changes and harmonic coloring.

In spite of the *Allegretto* marking, the second movement is serious. At one point, Beethoven considered changing the marking to *Andante quasi Allegretto* since he did not want this movement "taken too fast." After an introductory chord from the winds, a persistent rhythmic pattern is established (a dactyl—long, short, short, then followed by two long) which haunts the movement. The pattern is simple and unforgettable. Two melodies, one insistent and steady, the other a gentle statement sung by violas and celli provide the thematic substance. Beethoven proceeds to spin exquisite variations on the first. The march theme was originally intended for the Third Razumovsky Quartet but found its ultimate destiny in this symphony. The movement closes with a sturdy fugal section which maintains its hold on the opening rhythmic pattern used throughout as an *ostinato*. At times, this movement has been excerpted and played alone on concert programs. Occasionally, conductors in the 19th century freely incorporated it within the body of the Second and Eighth symphonies to increase their popularity!

The third movement pops out with a bright scherzo, bouncing in a skipping meter, irrepressibly filled with the joy of life. A small central trio in D major combines clarinet, bassoon, and horn, offering a contrasting interlude based on a hymn tune from southern Austria. Beethoven called for a repeat of this calming section before the buoyant scherzo resumes its original character. Apart from a tiny hint of a return of the placid trio, driving energy never fades, and the movement concludes in high gear with five sharp orchestral chords. The fourth movement, *Allegro con brio*, caps the symphony in another scherzo-like event encapsulated in Sonata form. He immediately releases all the stops at the first measure as the strings roar to the forefront with the rapidly boiling first theme. The second theme retains that ignition, adding to the cauldron. Toward the close, a flute sings a tiny recall of the opening theme of the first movement, but the fire consumes it, continuing into a blazing coda. - Marianne Williams Tobias. Indianapolis Symphony Orchestra, 2016.

"Since Russia invaded Ukraine, the soaring melody of **UKRAINE'S NATIONAL ANTHEM** has been heard worldwide, from antiwar protests in Moscow to the stages of major concert halls, from N.B.A. basketball arenas to TikTok posts. Known by its opening line, "Ukraine's glory has not perished," the anthem is being heard daily in Ukraine, too, played by military bands in the middle of bomb-damaged cities, sung tearfully by women sweeping up debris in their homes, and...by an opera company in the port city of Odessa, despite fears of an imminent Russian bombing campaign...Alyona Alyona, one of Ukraine's biggest rappers, said in a Skype interview from her home in Baryshivka, a town east of Kyiv, that she was hearing the anthem about "20 times a day" on Ukrainian TV, where it was being used to rally the country. She had contributed to a compilation of the country's music stars singing it, she added. "This song has a very big meaning," she said. Even in Russia, Ukraine's anthem has been heard, with some antiwar protestors in Moscow having been filmed defiantly singing it while being arrested. Paul Kubicek, a political scientist at Oakland University who has written extensively about Ukraine, said the anthem was penned in the 1860s when much of what is today Ukraine was part of the Russian Empire. It was "a time of cultural awakening," Kubicek said, with elites looking to "revive and celebrate a Ukrainian heritage that was at risk of being lost to a process of Russification." Those elites included Pavlo Chubynsky, an ethnologist and poet, who in 1862 wrote the lyrics after being inspired by patriotic songs from Serbia and Poland. The following year, a composer and priest, Mykhailo Verbytsky, set Chubynsky's words to music. Rory Finnin, a professor of Ukrainian studies at Cambridge University, said Chubynsky's song was one of a host of texts that worried the Russian authorities around that time. In 1863, they began censoring almost all Ukrainian publications, Finnin said. Soon, Chubynsky was expelled from the country 'for disturbing the minds' of the public, Finnin added. The Russian Empire's efforts to quash Ukrainian identity didn't meet with much success. After World War I, Chubynsky's song was briefly made Ukraine's anthem (in 1918, The New York Times published its lyrics) until the country was absorbed into the Soviet Union. The Soviet authorities later gave Ukraine a new anthem, claiming the country had "found happiness in the Soviet Union." It was only after the Soviet Union collapsed that Chubynsky and Verbytsky's work returned as the national anthem and it has been a vital part of Ukrainian life ever since. In 2013 and 2014 it was sung hourly in Kyiv's Maidan Square at protests against President Viktor F. Yanukovych's push to make the country closer to Russia. Finnin said he was present at some of those protests and the anthem "was almost used for counting time." Now, the anthem's being used to inspire once more, both within the country and abroad." —Alex Marshall, *New York Times*, March 15, 2022.

On March 14, 1811, **CARL MARIA VON WEBER** — who spent so much of his life on the road that Lucy and Richard Stebbins titled their book about him *Enchanted Wanderer* — stopped in Munich on a tour through southern Germany during which he gave numerous concerts and hoped to find a permanent post. Munich, capital of the new Bavarian state just established by Napoleon, boasted an active musical life, with two concert societies, a fine opera company, and an audience willing to support additional musical ventures. As soon as he arrived, Weber made the acquaintance of the music-loving Court Minister, Josef von Monteglas, through whose influence with King Maximilian I a concert of works by the visiting composer was arranged. At the same time, Weber renewed his friendship with Heinrich Bärmann, an excellent clarinetist whom he had met several months earlier in Mannheim, the city of one of Europe's greatest orchestras, which may have been the first to include clarinet players among its regular personnel. Bärmann's personal charm and artistry (Weber called him a "dear friend ... a truly great artist and wonderful person") and Weber's love for the dark-hued expression of the clarinet, his confessed favorite among the wind instruments, inspired the composer to write a solo piece for the royal concert, a sell-out as soon as its April 5th date was announced. The one-movement Concertino (Op. 26), which utilized the expanded technical possibilities offered by the ten-key instrument Bärmann had recently acquired, was finished in a fortnight. It created such delight at the performance that not only the King ordered two full-scale clarinet concertos from Weber. ...The third movement and finale of the first **CONCERTO FOR CLARINET IN F MINOR**, is a brilliant rondo based on a sparkling theme of wide compass, has enough soloistic fireworks, according to John Warrack, to dazzle any audience and burn the fingers of most clarinetists." — Richard Rodda for the Pittsburgh Symphony.

WOLFGANG AMADEUS MOZART's last year was one of his most prolific composing periods — almost as if he knew he was racing against the clock. By that time, the clarinet, with its fascinating chameleon character, had become probably his favorite instrument — certainly his favorite wind instrument. It was quite a newcomer in 1791, having only been introduced into orchestras around 1770. One of its finest players was Anton Stadler, whom Mozart had met in 1784 and subsequently befriended. Stadler seems to have been a rather shady character, and Mozart's wife and family disapproved of him, especially when he borrowed a considerable sum of money from the composer who was himself deep in debt. But Mozart liked Stadler's lighthearted nature and greatly admired his artistry. For Stadler he composed his best-loved chamber work, the Clarinet Quintet, as well as the **CLARINET CONCERTO**. Stadler loved the clarinet's low register and designed a slightly longer version, known as the basset clarinet, which added two more pitches on the bottom. And so Mozart wrote his concerto for this modified clarinet, giving much emphasis to its lower range. Throughout, he showed his great love and thorough understanding of the instrument's special qualities: its singing ability and sparkling agility, its capacity to move easily between comedy and tragedy. However, sometime after his death, his original score was lost. The concerto we hear today is a version Mozart's publisher edited so it could be played by clarinets without Stadler's low extension. The clarinet's most haunting tones are displayed in the **ADAGIO**, one of Mozart's most sublime slow movements. Here the clarinet becomes a great operatic diva, its drooping phrases singing of loneliness and loss. Mozart experienced considerable depression in his last year and had often remarked that he did not expect a long life. His music frequently expresses a profound sense of life's transitory nature and the sadness that hides behind beauty — and never more poignantly than here. — Notes from the Baltimore Symphony.

BALLADE FOR FLUTE & ORCHESTRA was the last work that German composer **CARL REINECKE** wrote. He began composing at the age of seven and quickly gained the admiration and friendship of other great composers and musicians such as Schumann, Mendelssohn, Liszt, and Brahms. *Ballade* stands in the shadow of Reinecke's other works such as the Flute Concerto and the *Sonata Undine* and unfortunately does not receive the attention it deserves. It is a late-Romantic piece that begins and ends with a moving *adagio* section filled with drama and heartfelt lyricism, resulting in an ABA form. Reinecke paints a beautiful musical picture with his lush harmonies and skillful counterpoint. - Alisa Daum.

MARIETTA'S LIED "Glück, das mir verblieb" ("Happiness that has lingered with me") from **ERICH WOLFGANG KORNGOLD's** opera *DIE TOTE STADT* (*"THE DEAD CITY"*) is one of the most popular soprano arias of the 20th century. Its sensual, dreamlike atmosphere drenched with a yearning for love allows a submerged world to resurface before its listeners, and the tender soaring cantilena continues to seduce audiences the world over. In the opera, this vocal scene is actually a duet between the unhappy widower Paul and the attractive Marietta. In Paul's eyes, Marietta gradually takes on an ever closer resemblance to his deceased wife Marie against the morbid background of Bruges; the figures of the two women merge fatally with each other in the duet. —from the website of music publisher Schott (Note: Norwegian trumpeter Tine Thing Helseth has made her performance of this aria on trumpet as something of a calling card, and this is the version we present tonight.)

Hoagland Howard "**HOAGY**" **CARMICHAEL** composed one of the most popular and enduring jazz standards of the 20th century. "Stardust" has been recorded more than 1,500 times over a 90-year period, attesting to its stylistic flexibility made possible by the strength of its compositional structure. Carmichael was himself a "hot piano player" and bandleader during his college years. He was a big fan and good friend of trumpeter Bix Beiderbecke and the Wolverines and booked them on his Indiana University campus. He later recorded with Bix Beiderbecke (1903-1931) with the Paul Whiteman Orchestra in 1927, and with smaller ensembles in NYC in 1930. Some authors attribute Carmichael's melodic and harmonic concepts to his association with Bix. Carmichael proudly acknowledged the enormous influence of Louis Armstrong, whom Carmichael met through Bix in 1922. In an interview with the BBC, Carmichael stated, "Well, I got the idea just walking across the campus one night, my university campus where I went to school. I'd just left the college hangout called the Book Nook, and I started whistling, and I whistled this opening strain of **"STARDUST"** and I knew that I had something very strange and different." Composed when Carmichael was 28 years old, "StarDust" (later renamed "Stardust") is a 32-bar melody. The structure is a 16-measure verse followed by the 32-measure chorus melody with a slightly unusual A-B-A-C structure. The verse is often omitted in later recordings. The verse and chorus are recognizably different. By most accounts, Carmichael's 1927 recording was not very popular. The first "hit" instrumental version of "Stardust" was recorded by Isham Jones in 1930, arranged by Victor Young and performed as a ballad. Louis Armstrong, Jack Teagarden and Bing Crosby all recorded "Stardust" in 1931, with the Crosby recording the first vocal version to include the verse and chorus. By the Big Band era of the 1930's and 1940's many of the most popular national bands of the era recorded their own arrangements of "Stardust." Tonight we hear "Stardust" in an arrangement by the soloist.

FIRST VIOLINS

TARA ALAHAKOON
CASSIE JIN, principal*
JASON KANG
EMILY KIM
JAKE KIM
MARIE LEOU
SUNNIE NOH
GRACE LEE
DAVID XU, principal
ZHIHAN XU

SECOND VIOLINS

FRANCISCA ABDO ARIAS
NII-AYI ARYEETAY
NORA DOCKTER
DANIEL MARTIN,
principal
CHLOE METZ
ALEXANDRA OLSON
ELLA ROSE
BIANCA SASS

VIOLAS

ANNIEROSE KLINGBEIL
ASHLEY LOH
HARRY PANNER
CHARLOTTE WANG
YOSEN WANG, principal

CELLOS

TAZ KIM, principal
JACK DUNHAM
MEGAN GOH
CLAIRE MACERO
OREN TIRSCHWELL
THOMAS YE

STRING BASSES

ZAC BRENNAN
JACK CORCORAN,
principal

FLUTES

ANNIE CHEN
REID DODSON*^>%
CECE HONG
ASHLEY KIM&
IRIS XIE+

OBOES

DIANA DANIELS+
(also English horn)
VIVIANA LABARCA>%
THOMAS MEYER*&

CLARINETS

JINAE HONG>%&
STEPHEN CHEN
HANNAH GOLDBERG*
DANNY JEONG

BASSOONS

DAVIS RENELLA*>%&
NATHANIEL ROTH+^

HORNS

CECE AMORY+*&
JASON DEGRAAFF*>
PAUL HADLEY
RACHEL WILICK^

EUPHONIUM

ERIC INGRAM

TRUMPETS

CAMERON CHANDLER
SHUZO KATAYAMA*&
GABRIEL PROIA+>%

TROMBONES

CONNOR BARNES%&
DEVLIN DANNER

TIMPANI

CLARA HOEY*
MIN WINTON%
SAM YOUNG+

PERCUSSION

SAM YOUNG
CHARLOTTE WANG

KEYBOARD

ROWAN BELT

DRUMSET

CAMUEL HART

SET-UP CREW

NII-AYI ARYEETAY
CONNOR BARNES
JASON KANG
ZHIHAN XU

*principal on Beethoven
+principal on Weber
^principal on Mozart
>principal on Reinecke
%principal on Korngold
&principal on Carmichael

PERFORMER BIOGRAPHIES

CAMERON CHANDLER '20, trumpet soloist and composer/arranger, is from Charlotte, North Carolina, and has been playing his instrument for thirteen years. While in high school, Cameron studied with Richard Harris and developed a brassy, orchestral sound. During his time at Amherst, Cameron began studying jazz trumpet with Geoff Cunningham. After graduating Amherst with a degree in Mathematics and Music, Cameron went on to be the Graduate Associate in Music at Amherst College during the 2020-2021 school year, and is currently pursuing a Master's degree in Jazz Composition and Arranging from UMass Amherst.

HANNAH GOLDBERG '22, clarinet, is from Rochester, New York, and is a biology major. She has been studying clarinet with Tony Brackett for 2 years and has also studied with Michael and Lynn Sussman. She has loved her experience with ASO and is looking forward to the rest of her time with ASO. After graduation, she is planning on conducting research in the field of oceanography. She would like to thank Mark, Tony, ASO, and her family and friends for all of their support!

SEOHYUN (CECE) HONG '22 is from Westport, Connecticut. When taken to the local music store in her town, her interest was piqued at a sparkling, shiny, silver instrument sitting under a glass case that she later learned was the flute. She cultivated her love for music with Maryly Culpepper from 2009 to 2014, then found her inspiration with Adrienne Greenbaum from 2014 to 2018. At Amherst, Cece has studied with Alison Hale and Jackie DeVoe. Cece is majoring in chemistry and music, completing (nearly) two honors theses. After graduation, Cece will be working at the Ragon Institute for Infectious Diseases in Cambridge, Massachusetts, and plans to pursue a career in medicine.

SHUZO KATAYAMA '22, trumpet, is a senior from Fort Lee, New Jersey, and is a Film and Media Studies and Computer Science double major. Shuzo has been playing trumpet for 11 years, and has studied under Matt Gasiorowski and Brad Siroky.

ANNIEROSE KLINGBEIL, conductor, enjoys a multifaceted career as a teacher, administrator, and performer. She teaches Suzuki violin and chamber music at the Northampton Community Music Center and is a graduate assistant at Amherst College, teaching aural skills, theory, and helping with the orchestra. She is the coordinator of the UMass Suzuki Teacher Training program and String Pedagogy Workshops as well as the general manager of Long River Concerts, a non-profit concert series in Connecticut. Annierose received a B.M. in violin performance under Elizabeth Chang and an M.M. in music theory from UMass Amherst in 2019 and 2021. She currently studies viola with Ronald Gorevic and will be studying with Timothy Deighton and Caroline Coade this summer at the Green Mountain Chamber Music Festival, where she will also serve as a Resident Assistant.

MAJD ROUHANA '22, clarinet, is a senior statistics major also from Rochester, New York. He studies clarinet with Mr. Anthony Brackett here at Amherst. After graduation, he's considering either entering the field of data analytics or teaching English in Japan through the JET Program. He would like to thank his family, friends, professors and teachers for all their support throughout the years.