

University Symphony Orchestra

Robert Gutter, conductor
Richard Earl Cook, guest conductor

featuring

Brooks Whitehouse, violoncello

Monday, December 9, 2002
7:30 pm
Aycok Auditorium

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Program

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UNCG Symphony Orchestra

Symphony No. 5 in E minor, Op. 64

Piotr I. Tchaikovsky

Andante — Allegro con anima

(1840-1893)

Andante cantabile, con alcuna licenza

Valse: Allegro moderato

Finale: Andante maestoso — Allegro vivace

Richard Earl Cook, guest conductor

intermission

**Concerto in A minor for Violoncello and Orchestra, Op. 129
Schumann**

Robert

Nicht zu schnell

(1810-1856)

Langsam

Lebhaft

(Played without pause)

Brooks Whitehouse, violoncello

Sinfonietta (1926)

Leoš Janáček

Allegretto

(1854-1928)

Andante

Moderato

Allegretto

Allegro

Mr. Cook's appearance is in partial fulfillment of the degree requirements for the
Doctor of Musical Arts in Conducting

The hall is equipped with a listening assistance system.
Patrons needing such assistance should please see one of the ushers in the lobby.

Patrons are encouraged to take note of the exits located on all levels of
the auditorium. In an emergency, please use the nearest exit, which may

Violin I

Dan Skidmore,
Co-Concertmaster
Fabrice Dharamraj,
Co-Concertmaster
Emily Arnold
Julia Barefoot
C. Christopher
Katie Costello
Kimberly Farlow
Tim Kim
Kwanghee Park
Wayne Reich

Violin II

Colleen Chenail, *Principal*
Melissa Ellis,
Assistant Principal
Becky Averill
Emily Blacklin
William Caballero
Jason Caldwell
Will Freeman
Rachel Godwin
Holly Sitton

Viola

Alvoy Bryan, *Co-Principal*
Sally Barton, *Co-Principal*
Chip Barnes
Sara Bursey
Morgan Caffey
Jamie DeLong
Katie Hayden
Jamaal Jones
Susannah Plaster
Frances Schaeffer
Patrick Scully
Morgan Smith

Violoncello

Meaghan Skogen,
Co-Principal
Gina Pezzoli, *Co-Principal*
Margie Baker
Liane Choe
Sarah Dorsey
Mike Hickman
Erin Klimstra

Double Bass

Suzanne Luberecki,
Principal
Andy Hawks,
Assistant Principal
Patrick Byrd
Emily Manansala
Brent Rawls
Ben Wolf

Flute & Piccolo

Amy Cerna, *Co-Principal*
Katie Verinder, *Co Principal*
Natalie Frith

Oboe & English Horn

Cathy Meyer, *Co-Principal*
Melanie Hoffner, *Co-Principal*
Amanda English, *Co-Principal*
Matt Ward

Clarinet & Bass Clarinet

Luc Jackman, *Co-Principal*
Leslie Miller, *Co-Principal*
Lindsey Clark
Erika Lamb

Horn

Michael Hrivnak, *Co-Principal*
Mary Pritchett, *Co-Principal*
Tara Cates, *Co-Principal*
Helen Peastrel
Richard King

Trumpet

Scott Toth, *Co-Principal*
Mark Hibshman, *Co-Principal*
Josh Davies
Justin Stamps

Trombone

Micah Everett, *Principal*
Amanda Peterson

Bass Trombone

Sean Devlin, *Principal*
Chris Cline

Tuba

Sam Nettleton, *Principal*

Timpani

A.J. Chenail, *Principal*

Percussion

Billy Bialecki
Caleb Gaston
Emily Harrison
Julia Thompson

Celesta

Richard Cook

Harp

Bonnie Bach

Extra Brass, Janáček

Trumpet

Wayne Bennett
Luke Boudreault
Mark Hibshman
Steven Peters
B.J. Scofield
Trent Walton

Bass Trumpet

Brian French
Glenn Wilkinson

Tenor Tuba

Ashley Sample
Michael McMillan

where he spent a year as Assistant Professor of Cello and Chamber Music. From 1996-2001 he and his wife, violinist Janet Orenstein, were artists in residence at the University of Virginia in Charlottesville as members of The Guild Trio. In his thirteen years as cellist of the Guild Trio Mr. Whitehouse has performed and taught chamber music throughout the US and abroad, holding Artists-in-Residence positions at SUNY Stony Brook, the Guild Hall in East Hampton, NY, and The Tanglewood Music Center. This ensemble was a winner of both the "USIA Artistic Ambassador" and "Chamber Music Yellow Springs" competitions, and with the group Mr. Whitehouse has performed throughout the United States and Canada, as well as in Norway, Turkey, the former Yugoslavia, Belgium, Luxembourg, Germany, Portugal, France and Australia.

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The UNCG School of Music has been recognized for years as one of the elite music institutions in the United States. Fully accredited by the National Association of Schools of Music since 1938, the School offers the only comprehensive music program from undergraduate through doctoral study in both performance and music education in North Carolina. From a total population of approximately 12,700 university students, the UNCG School of Music serves over 575 music majors with a full-time faculty and staff of sixty. As such, the UNCG School of Music ranks among the largest Schools of Music in the South.

The UNCG School of Music now occupies a new 26 million dollar music building which is among the finest music facilities in the nation. In fact, the new music building is the largest academic building on the UNCG Campus. A large music library with state-of-the-art playback, study and research facilities houses all music reference materials. Greatly expanded classroom, studio, practice room, and rehearsal hall spaces are key components of the new structure. Two new recital halls, a large computer lab, a psychoacoustics lab, electronic music labs, and recording studio space are additional features of the new facility. In addition, an enclosed multi-level parking deck adjoins the new music building to serve students, faculty and concert patrons.

Living in the artistically thriving Greensboro—Winston-Salem—High Point "Triad" area, students enjoy regular opportunities to attend and perform in concerts sponsored by such organizations as the Greensboro Symphony Orchestra, the Greensboro Opera Company, and the Eastern Music Festival. In addition, UNCG students interact first-hand with some of the world's major artists who frequently schedule informal discussions, open rehearsals, and master classes at UNCG.

Costs of attending public universities in North Carolina, both for in-state and out-of-state students, represent a truly exceptional value in higher education.

For information regarding music as a major or minor field of study, please write:

Dr. John J. Deal, Dean
UNCG School of Music
P.O. Box 26167
Greensboro, North Carolina 27402-6167
(336) 334-5789
On the Web: www.uncg.edu/mus/

Piotr Ilyich Tchaikovsky:
Symphony No. 5 in E Minor, Opus 64

Brooks Whitehouse (BA, Harvard College, MMA and DMA, SUNY Stony Brook) is UNCG's new Cello Professor. He comes to Greensboro from the University of Florida

Some listeners may be surprised to learn that nearly eleven years separated Tchaikovsky's fourth and fifth symphonies. In the decade between their premieres, the composer produced many of his greatest works, including *Francesca da Rimini*, *Eugene Onegin*, the violin concerto, the second piano concerto, the serenade for strings, the 1812 overture, the *Manfred Symphony*, and *The Sleeping Beauty* ballet. In the face of such productivity, it seems strange for Tchaikovsky to view his fifth symphony as an attempt to prove to the world that he still had something to say. The sixth (*Pathétique*) symphony, two more operas, the third piano concerto, and the *Nutcracker* ballet were still to come; Tchaikovsky was far from finished as a composer.

Tchaikovsky's restless preoccupation with fate, as seen in the fourth symphony, continued to plague him. His own writing prior to beginning work on the symphony outlined a program built around a sort of life-and-death struggle against fate. Some have attempted to connect this idea with writings from Tchaikovsky's diary, but his use of cryptic abbreviations in his personal notes makes any direct association impossible. Whatever the motivation, the fifth was built around a "fate theme", which served to tie the work together through its appearance in each of the four movements.

The symphony was completed in August of 1888, and Tchaikovsky conducted its premiere on November 17th of the same year. After a performance in Hamburg a year later, Brahms said he did not like the finale. Tchaikovsky himself had a love/hate relationship with many of his works, and the fifth symphony was no exception. Yet, because of its intense passion combined with grace, it has remained one of his most popular works.

Robert Schumann:

Concerto for Violoncello and Orchestra in A minor, Opus 129

Schumann's last years were a time of increasing concern over his mental health. Even in his late teens he had endured periods of depression, and these sometimes recurred for months on end in later years, preventing him from composing with any degree of fluency. Then, as suddenly as it appeared, the depression might vanish and Schumann would turn out an assortment of masterpieces in an astonishingly short time. In 1850, after six stultifying years in Dresden, Robert accepted the conductorship of the Düsseldorf Music Society. No great shakes as a conductor, he nonetheless badly wanted an orchestra of his own.

The appointment began with a warm welcome offered by the local musicians, but Schumann's conducting was simply not up to the demands of the position, and his health suffered. In April 1852, an attack of sleeplessness and depression came on him and grew worse through the summer. In February 1854, he began to form fantastic visions and claimed that he heard angelic music in his head, sometimes replaced by tigers and hyenas threatening him with Hell. On February 26, he asked to be taken to a lunatic asylum, where he was put to bed. The next morning, slipping out during a moment when he was unwatched, he ran to the Rhine Bridge and threw himself into the water in an attempt at suicide. Rescued from the icy stream, he was committed into a mental hospital at Etenich, where he died two-and-a-half years later.

Yet this sad ending of the Düsseldorf experience came only after one of those periods of tremendous creative energy. He composed his Cello Concerto in just two weeks,

completing it on the very day of his first concert with the Düsseldorf orchestra. The concerto was never performed in Robert's lifetime. Clara played through it at the piano and wrote, in October 1851, "The romantic quality, the vivacity, the freshness and humor, also the highly interesting interweaving of violoncello and orchestra are indeed wholly ravishing, and what euphony and deep feeling one finds in all the melodic passages!"

For many years the Schumann Cello Concerto was rather neglected, yet it is a unique masterpiece. Perhaps this neglect can be explained in the first place because its basic character — internalized expressive moods — is far from the normal vacuous glitter of a traditional virtuoso concerto. Both technically and emotionally it requires a soloist of mature musical instincts. Moreover, the Cello Concerto is unusually concentrated; it needs several hearings for full appreciation of its compact form, its connections between movements — links of sonority and effect, including the wonderful opening sound of woodwind chords, pizzicato strings, and a lovely melody in the solo cello.

Schumann disliked having movements of a concerto interrupted by applause (as was customary in his day), so he made the coda of the first movement into a passage that slows down, grows less excited, so as to lead naturally to the quiet beginning of the second movement (rather than designing it to whip the audience into a frenzy of applause for the soloist).

Leoš Janáček:

Sinfonietta

The Czech composer Janáček was born in Hukvaldy in Moravia on 3rd July 1854. Hukvaldy now is more like a small town than the tiny village — Pod Hukvaldy — of his youth, but the school in which he was born and the adjacent church are still used. The nearby house which he purchased later in life is a museum. He was the ninth of the village schoolmaster's 14 children. At the age of eleven he was sent to the monastery school in Brno where he sang in the choir. After graduating he went back to the monastery as a teacher and deputy choirmaster. In 1879 he attended the Leipzig Music Conservatoire to study composition. The next Spring he attended the Vienna Conservatoire but left after three months because of an argument with his music supervisor.

Janáček married one of his piano students, Zdenka Schulzova on 13th July 1881 about two weeks before her 16th birthday. A son, Vladimir, was born in 1888, but he died of scarlet fever in November 1890. The death was a tragedy to both parents, as was their daughter's death in 1903, and did not help their difficult marriage.

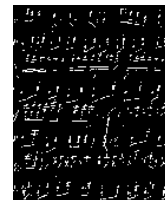
In the late 1890's Janáček became interested in the melodies of sounds including human speech, animals and other sounds of nature. This interested him for the rest of his life, and he carried a notebook on which to record the music of sounds he heard. Janáček aspired to independence from the influence of the Austro-Hungarian empire, and this too had a pervasive influence on his oeuvre. In 1917 Janáček was holidaying in the spa resort of Luhacovice, and there he met Kamila Stösslová (née Neumannová) who was 25 years old at the time. He became infatuated with her, and she was the inspiration of his late masterpieces. Over 700 letters record his affection

for Kamila, and his second string quartet called *Intimate Letters* first performed in 1928, after his death on 12th August, refers to their relationship. Perhaps the opera most directly inspired by Kamila is *Kát'a Kabanová* premiered in 1921. *The Cunning Little Vixen* (or *The Adventures of Sharp-ears*), a tale about the endless cycle of nature, could be thought of as the first opera of a trilogy about life and death. The other operas of the "trilogy", works of his final years and less approachable than earlier works, are *The Makropulos Case* and *From the House of the Dead*.

The *Sinfonietta* written at the end of Janáček's life is one of his major tone poems for orchestra. The orchestration is for large orchestra with the addition of 9 extra trumpets, and tenor tubas. The work was originally going to be a set of fanfares for a gymnastic festival in Brno, Janáček's home, but then the *Sinfonietta* became an orchestral piece celebrating the new independence of Czechoslovakia (as it was then). Then it became a salute to Brno — Janáček's abrupt changes of mind are mirrored in his music, which is full of energy and repeated figures but which also can dart off in unexpected directions. Janáček gave the five movements titles which don't appear today: 'Fanfare', 'The Castle', 'The Queen's Monastery', 'The Street' and 'The Town Hall' — all in Brno of course. They give a clue to the pictures the composer's careering music portrays, from the melancholy of the 'Queen's Monastery' to the grand concluding fanfare, where all the extra brass do their part.

Robert Gutter is currently Director of Orchestral Activities at UNCG and also serves as Music Director of the Philharmonia of Greensboro and the Fayetteville Symphony. In 1996 he received an appointment as Principal Guest Conductor of the National Symphony Orchestra of the Ukraine in Kiev. He is founder and artistic director for the International Institute for Conductors in Kiev. In his 30 years as a professional conductor, he has devoted himself to both professional and non-professional orchestras in over twenty countries. In addition to his symphonic engagements he has appeared with opera companies both in the United States and in Europe. Prior to accepting his orchestral posts in North Carolina in 1988, he served as Music Director and Conductor of the Springfield, Massachusetts, Symphony for sixteen years. In 1986 he was named "Conductor Emeritus" of that Orchestra. Prior to his professional conducting, Gutter was principal trombonist with the Washington National Symphony. He holds the Bachelor and Master of Music degrees from Yale University.

Richard Earl Cook is among the most active conductors in the area. He has been the assistant conductor for both Piedmont Opera Theater in Winston-Salem, and the Greensboro Opera Company. He has conducted the Saint Louis Symphony Chorus, the Winston-Salem/Piedmont Triad Symphony, the Winston-Salem Youth Symphony, the Greensboro Youth Symphony, and the Charlotte Youth Symphony. Mr. Cook has been on the faculty of Elon College and the North Carolina School of the Arts, where he conducted the NCSA Cantata Singers and worked with the Summer Session. In addition to directing the North State Chorale, he is Director of Choral Activities at High Point University, and Director of Church Music at Macedonia Lutheran Church in Burlington. He is currently enrolled in the DMA program in orchestral conducting at The University of North Carolina at Greensboro, where he is the assistant to maestro Robert Gutter.



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