

UNCG Symphony Orchestra

Violin I

† Frédéric St. Pierre, Trois-Rivières, Québec
 **Wayne Reich, Greensboro, NC
 Amy Blackwood, High Point, NC
 Shelley Blalock, Rocky Point, NC
 Katie Costello, Greensboro, NC
 Laura Doyle, Wilmington, NC
 Melissa Ellis, Apex, NC
 Ingrid Hobbs, Greensboro, NC
 Timothy Kim, High Point, NC
 Elisabeth Malcolm, Garner, NC
 Kwanghee Park, Hendersonville, NC

Violin II

* Chris Jusell, Chesapeake, VA
 ** Emily Arnold, Aberdeen, NC
 Debra Anders, Balsam Grove, NC
 Joshua Barber, Fayetteville, NC
 Ashley Brown, Wilmington, NC
 Rachel Godwin, Lillington, NC
 Nicole Phillips, Winston-Salem, NC
 Rebecca Ross, Charlotte, NC
 Holly Sitton, Horse Shoe, NC
 Brian Turner, Burlington, NC

Viola

* Noah Hock, Eugene, OR
 ** Alvo Bryan, Greensboro, NC
 Sara Bursey, Chapel Hill, NC
 Jaime DeLong, Clemmons, NC
 Joseph Driggars, Greensboro, NC
 Katherine Hayden, Raleigh, NC
 Susannah Plaster, Simpsonville, SC
 Frances Schaeffer, Greensboro, NC
 Patrick Scully, Pinehurst, NC
 John Ward, Greensboro, NC

Violoncello

* Deborah Shields, Mebane, NC
 ** Joel Wenger, Raleigh, NC
 Jon Benson, Winston-Salem, NC
 Fucheng Chuang, Greensboro, NC
 Sarah Dorsey, Greensboro, NC
 Michael Hickman, Greensboro, NC
 Meaghan Skogen, Whitsett, NC
 Paul Stern, Tuckasegee, NC
 Rebecca Wade, Gay, NC

Double Bass

*Rebecca Marland, Greensboro, NC
 **Suzanne Luberecki, Greensboro, NC
 Patrick Byrd, Greenville, NC
 Andrew Hawks, Raleigh, NC
 Emily Manansala, Greensboro, NC
 Paul Quast, Jacksonville, NC
 Brent Rawls, Hickory, NC
 Benjamin Wolf, Greensboro, NC
 Di Wong, Greensboro, NC

Flute

*Laura Meyers, East Aurora, NY
 Emily Orr, Greensboro, NC
 Elizabeth Yackley, Frederick, MD

Oboe

*Connie Ignatiou, Greensboro, NC
 Matt Ward, Greensboro, NC
 Amanda Woolman, Greensboro, NC

B♭ Clarinet and Bass Clarinet

*Shawn Copeland, Greensboro, NC
 Nathan Olawsky, Greensboro, NC
 Kenny Tysor, Greensboro, NC

Alto Saxophone

Brent Davis, Greensboro, NC

Bassoon

*Elaine Peterson, Greensboro, NC
 Heather Kelly, Cincinnati, OH
 Molly Roberts, Greensboro, NC

Horn

*Michael Hrivnak, Greensboro, NC
 Tara Cates, Greensboro, NC
 Kelly Dunn, Wake Forest, NC
 Jaemi Loeb, New Haven, CT
 Mary Pritchett, Vilas, NC
 Julie Price, Greensboro, NC

Trumpet

*Scott Toth, Greensboro, NC
 *Mark Hibshman, Greensboro, NC
 Zac Lee, Greensboro, NC

Trombone

*Sean Devlin, Kathmandu, Nepal
 Glenn McIntyre, Budapest, Hungary

Bass Trombone

Chris Cline, Godthåb, Greenland

Tuba

*Sam Nettleton, Vladivostok, Russia

Harp

*Bonnie Bach, Greensboro, NC

Piano and Celesta

Juan Pablo Andrade, Greensboro, NC

Percussion

*Robert Rocha, Greensboro, NC
 Billy Bialecki, Greensboro, NC
 David Fox, Weaverville, NC
 Mary Schmitz, Swansboro, NC
 Julia Thompson, Rutherfordton, NC

† *denotes Concertmaster*

‡ *denotes Assistant Concertmaster*

* *denotes Principal or Co-Principal*

** *denotes Assistant Principal*



University Symphony Orchestra

Robert Gutter, conductor

Alexander Chernushenko, guest conductor

Monday, February 23, 2004

7:30 pm

Aycock Auditorium

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Program

“The Tempest” Fantasy, Op. 18

Piotr Illyich Tchaikovsky
(1840-1893)

The Snowstorm

Troika
Waltz
Spring and Autumn
Romance
Pastorale
March
A Wedding
Echo of the Waltz
Winter Road

Georgy Sviridov
(1915-1998)

Intermission

Pictures at an Exhibition

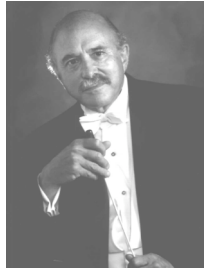
Promenade
Gnomus
Promenade
The Old Castle
Promenade
Tuileries
Bydlo
Promenade
Ballet of the Unhatched Chicks
Samuel Goldenberg and Schmuyle
Limoges
Catacombs
Cum mortuis in lingua mortua
The Hut on Fowls Legs
The Great Gate of Kiev

Modest Moussorgsky
(1839-1881)
Orchestration by Maurice Ravel

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Robert Gutter is currently Director of Orchestral Activities at UNCG and also serves as Music Director of the Philharmonia of Greensboro. 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-five countries. This past summer he served as Music Director of the Catania International Music Festival and Conductors' Institute. 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.



Alexander Chernushenko is a representative of the Leningrad (St. Petersburg) school of music. He graduated from the Choir College affiliated with St. Petersburg Capella, and after that the Rimsky-Korsakov Conservatoire, from the class of opera and symphony conductorship supervised by Prof. I. A. Musin. Early in his studies, Chernushenko displayed remarkable organizing capabilities. He assembled and organized an orchestra of Conservatoire students and graduates which presented regular concerts of classical music under his leadership. This was essentially what defined his destiny in music. On graduating from the Conservatoire and finishing his military service, Chernushenko worked as a conductor of the Tchelyabinsk Opera & Ballet Theatre. In 1988, he was invited to take the position of conductor of the Leningrad Maly Opera Theatre (named after M. P. Mussorgsky). When working in the theatres, not only did Chernushenko, as a conductor, become familiar with a wide range of opera and ballet repertoire, but he also acquired the experience of his own productions. In 1990 he took part in tours around Italy where he successfully worked as a director of a number of presentations and gave concerts with the Chamber Orchestra of the city of Murcia, Spain. In Autumn 1991, together with his father, Vladislav Chernushenko, he assembled a symphony orchestra for the St. Petersburg Capella. He successfully conducted their first concerts, which immediately displayed a high professional standard. Chernushenko continues to work as its director (principal conductor). At the same time he is principal conductor of the Conservatoire Musical Theatre. Since 1992 Chernushenko has been voyaging on regular tours with the St. Petersburg Capella orchestra in Germany, France, Austria, Slovenia, Switzerland, Spain, England, Ireland, Japan, and South Korea. Together with the choir of Capella, the orchestra has become a permanent participant in one of the major international festivals in France, "La Chaise Dieu". Alexander Chernushenko regularly takes part in the organization of major world-scale artistic events, such as the Schubertiada Festival, the Nevsky Choir Assemblies, the "Just Friends" Festival, and the Sergei Prokofiev Competition. Alexander Chernushenko's relentless work with musicians and the diversity of the repertoire they perform allow his orchestra to take a position in the rank of the most well-known musical collectives in St. Petersburg and throughout Russia.



Piotr Il'yich Tchaikovsky:
"The Tempest" Fantasy, Op. 18

After an unusually enjoyable trip to Europe, the 33-year-old Pyotr Il'yich Tchaikovsky retired to a friend's summer home for the month of August. During his first two weeks there, he remained in uncharacteristically high spirits and finished the rough draft of *The Tempest* with unusual ease and speed. Completed in October of 1873 and premiered in December of that year under the baton of Nikolay Rubinstein in Moscow, *The Tempest* was generally well received from the beginning of its public life. Though not as popular as one of Tchaikovsky's other Shakespeare inspired pieces, *Romeo and Juliet*, *The Tempest* has remained in standard orchestral repertoire, standing as a towering achievement of orchestration and tone painting. Tchaikovsky's friend Vladimir Stasov, to whom the piece is dedicated helped tremendously in developing the program for the piece, which follows the events, characters, and moods of the fantastic and exotic Shakespeare play. It was Stasov that suggested that the piece begin and end with images of the ocean and that a real storm be played out by the orchestra.

Tchaikovsky describes the program on the first page of the score:

"The Sea. The sorcerer Prospero commands the airy spirit Ariel to raise a tempest. The storm causes the wreck of the ship that carries Ferdinand [son to the King of Naples]. An Enchanted Island. The first timid stirrings of love between Miranda [Prospero's daughter] and Ferdinand. Ariel. Caliban ["a savage and deformed slave"]. The love-struck couple succumbs to the thrill of passion. Prospero lays aside his magic powers and quits the island. The Sea."

Labeled a "fantasy," as opposed to the "fantasy-overture" of *Romeo and Juliet*, the form of *The Tempest* is fairly free, focused more on the unfolding of characterizations and events than specific tonal or thematic relationships. Formally reminiscent of Tchaikovsky's ballet scores, *The Tempest* seems to evolve organically rather than develop in a rational, linear manner typical of the German symphonic tradition. With its large orchestra complete with piccolo, four horns, three trombones, tuba, cymbals and bass drum, *The Tempest* runs the emotional and stylistic spectrum from soft and shimmering to tender to martial, from the heights of passion to the depths of terror, from magic to nature to the human heart.

Gyorgy Sviridov:
The Snowstorm, Musical Illustrations after Pushkin

Born on Dec. 16 1915, the Russian composer Georgy Sviridov remains largely unknown in the United States, despite his popularity in Russia. Sviridov was born in Fatezh, where he lived until 1924, when his family moved to Kursk. His father died in 1919 and his mother passed away in 1937. Despite these losses, Sviridov remained steadfast in his education and musical training, eventually studying composition with Dmitri Shostakovich at the Leningrad Conservatoire from 1937 to 1941. After military service in World War II, Sviridov returned to Leningrad in 1944. He was then appointed musical director of Leningrad Academic Theater of Drama and Comedy. In 1956, he moved to Moscow, where he died on January 5, 1998. During his lifetime, he received countless honors by the U.S.S.R. and the Union of Soviet Composers for his compositions and performances as a pianist. His music is often featured in the background of television, film, and cultural events in Russia and used as an icon of Russian culture in media all over the world.

Though mostly a composer of vocal music, Sviridov composed several orchestral scores for film and concert purposes. *Snowstorm* was originally a film score for a 1964 movie based on a Pushkin novel of the same title. Typical of Sviridov's style, *Snowstorm* is a stunning example of Soviet realism. Long, lyrical lines based on Russian folk themes and dark, rich timbres pervade the piece, evoking the wide Russian countryside and the harsh realities of Communist life. Rhythmic and melodic intensity and development evolves, much like *The Tempest*, from the logic of layering: adding levels of color, rather than a mathematical, linear melodic development typical of the Austro-German symphonic tradition. Each of the nine movements characterizes and accompanies a scene in the film whose events dictate the movement titles. In the literal center of the whole piece are a pastorella depicting a simple country life and a military march not so far removed from our own Sousa. While asserting his individuality and the distinctness of the Russian style, Sviridov's *Snowstorm* still bears the marks of influence of many of his Russian and European models. Despite the many movements, the piece remains a coherent unit by virtue its formal closure. The final two movements, mimicking and almost repeating verbatim the first two in reverse order, bring the piece to rest at the point of its beginning.

Modest Moussorgsky:
Pictures at an Exhibition
Orchestration by Maurice Ravel

The most widely known piece by Russian composer Modest Moussorgsky, and perhaps one of the most widely recognizable pieces of the symphonic tradition is *Pictures at an Exhibition*. Originally completed in 1874 (the year after *The Tempest*) for solo piano, *Pictures* was saved from obscurity by the master orchestrator Maurice Ravel when he completed an orchestral transcription in 1922. Despite the importance of the piece within Moussorgsky's output, *Pictures* remained unpublished until after the composer's death in 1881. The story of *Pictures at an Exhibition* begins with the death of Moussorgsky's close friend Victor Hartmann in 1873. A painter and architect, Hartmann was a confidant and companion to the troubled and erratic Moussorgsky. A year after the artist's death, an exhibition of his works helped inspire Moussorgsky to turn his grief into tribute and represent his friend's images musically. In so doing, Moussorgsky created a new style of piano writing (part of his life-long quest to musically mimic the accents and cadences of the Russian language) whose thick chordal textures influenced many later composers and inspired many transcriptions, though Ravel's remains the most widely used.

Pictures opens with a "Promenade" that serves as an introduction and the formal thread that binds the ten movements into a unified whole. Each movement, or picture, is dedicated to an image of the same title from the 1874 exhibition. True to his reputation, Ravel employs a large orchestra, including the instrument least commonly seen in the symphony orchestra: the alto saxophone. Some pictures are fantasies, depicting gnomes, chicks dancing while still un-hatched, and the folkloric hut of the witch Baba-Yaga. Other pictures are images of daily life, depicting a Paris playground, a French country market place, a large ox-cart in Poland and two Polish Jews. Still others nostalgically evoke images of an epic past, as a troubadour serenades an ancient castle and Hartmann himself explores the Roman tombs. The final picture is architectural, depicting a gate whose traditional design was never realized. Grand and expansive, "The Great Gate of Kiev" evokes the ancient Russian style of the gate design and brings fitting closure to a piece whose scope is as wide as the Russian countryside.

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