

INSTRUMENTAL MODULE I CONCERT

Matthew Mailman, conductor
Jeffery Grogan, conductor
Dylan Madoux, graduate conductor
Jack Malm, graduate conductor
Carlos Pacheco, graduate conductor
Lucas Fabio D Silva, graduate conductor
Jacob Waymon, graduate conductor

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PROGRAM

Concert II

Kleine Dreigroschenmusik (1929) Kurt Weill
I. Overture (1900-1950)
II. The Moritat of Mack the Knife
VI. Cannon Song
Jeffrey Grogan, *conductor*

Octet in F major, D. 803 Franz Schubert
VI. Andante Molto-Allegro (1897-1928)

Come, Gentle Death, BWV 478 (1736) Johann Sebastian Bach
(1685-1750)
Arranged by Kim Benson
Transcribed by Alfred Reed

Farandole from L'Arlésienne Suite No. 2 (1872) Georges Bizet
(1838-1875)
Arranged by Hiroshi Kataoka
Lucas Fabio D Silva, *graduate conductor*

Symphony No. 5 in C Sharp minor Gustav Mahler
IV. Adagietto (1860-1911)

Serenade in D minor, Op. 44 for Antonín Dvořák
Winds, Cello & Double Bass (1878) (1841-1904)
I. Moderato, quasi marcia Edited by Otakar Sourek
II. Minuetto. Tempo di minuetto
III. Andante con moto
IV. Finale. Allegro molto

PROGRAM NOTES

CONCERT II

Kurt Weill

Kleine Dreigroschenmusik (1929)

Suite from Die Dreigroschenoper

arranged for wind orchestra by Kurt Weill

Born: March 2, 1900, Dessau, Germany

Died: April 3, 1950, New York, New York

3 movements, approximately 7:30 minutes

OCU Performances: 1999, 2020

Kurt Weill was the son of a synagogue cantor. He studied composition with Humperdink (of "Hansel and Gretel" fame) and Busoni, and by 22, the Berlin Philharmonic had premiered two of his compositions. He was a pupil of Humperdinck, Busoni and Jarnach in Berlin (1918-23); their teaching informed his early music, including the choral *Recordare* (1923) and the *Concerto for violin and wind* (1924), the latter also influenced by Stravinsky. But the deeper influence of Stravinsky, coupled with an increased consciousness of music as a social force, led Weill to a rediscovery in the mid-1920s of tonal and vernacular elements, notably from jazz, in his cantata *Der neue Orpheus* and one-act stage piece *Royal Palace*, written between two collaborations with the expressionist playwright Georg Kaiser: *Der Protagonist* and *Der Zar lässt sich photographieren*. In 1926 he married the singer Lotte Lenya, who was to be the finest interpreter of his music.

His next collaborator was Brecht, with whom he worked on *The Threepenny Opera* (1928), *The Rise and Fall of the City of Mahagonny* (1929) and *Happy End* (1929), all of which use the corrupted, enfeebled diatonicism of commercial music as a weapon of social criticism, though paradoxically they have become the epitome of the pre-war culture they sought to despise. Yet this is done within the context of a new harmonic consistency and focus. These works have also drawn attention from the theatre works in which Weill developed without Brecht during the early 1930s, *Die Bürgschaft* and *Der Silbersee* (with Kaiser again).

In 1933 he left Germany for Paris, where he worked with Brecht again on the sung ballet *The Seven Deadly Sins*. Then in 1935 he moved to the USA, where he cut loose from the European art-music tradition and devoted himself wholeheartedly to composing for the Broadway

stage, intentionally subordinating aesthetic criteria to pragmatic and populist ones. Yet these works are still informed by his cultivated sense of character and theatrical form.

The *Kleine Dreigroschenmusik* (Little Threepenny Music) was created by Weill from his Threepenny Opera for wind ensemble and first performed in Berlin in February of 1929. Among the several short movements, the second movement combines "The Ballad of Mack the Knife" and "The Uncertainty of Human Conditions"; the Finale includes "Call From the Grave", "Ballad in which Macheath Asks Everyone for Forgiveness", and the finale "Chorale".

Franz Schubert

Octet in F major, D. 803: VI. Andante Molto-Allegro

Born: January 31, 1797, Himmelpfortgrund, Vienna, Austria

Died: November 19, 1828, Vienna, Austria

Franz Schubert was an Austrian composer of the later classical and romantic eras. Despite his short lifetime, he left behind 600 secular vocal works, seven completed symphonies, sacred music, operas, incidental music and a large body of piano and chamber music. His most notable works include *Trout quintet*, *Unfinished symphony*, and *Great symphony in C major*.

Composed in March 1824 it was commissioned by renowned clarinetist Ferdinand Troyer. Troyer requested to have similar work as Beethoven's Septet op. 20. Indeed, many have remarked on the similarities between the two works, composed 25 years apart. Both use similar forces, with Schubert merely adding a second violin to Beethoven's ensemble of violin, viola, cello, double bass, clarinet, bassoon, and horn; both have six movements connected by identical key relationships; and both feature a generally optimistic character.

Schubert unexpectedly opens the sixth movement with a disturbing introduction in F minor, full of volatile dynamic changes and tremolos in the cello. The "Allegro" arrives like a contained state of joy, played discretely at first in the strings alone, then joined by the winds in a second, more exuberant statement of the theme. The agility of the first violin and clarinet are subsequently highlighted in the capricious second theme, where the two instruments exchange a quick triplet motif. A nod to the introduction, in which ascending figures in the violin soften the tension created earlier, precedes a glorious and constantly accelerating finale.

Johann Sebastian Bach
Arranged by Kim Benson
Transcribed by Alfred Reed
Come, Gentle Death, BWV 478 (1736)

Born: Eisenach (in Thuringia), Germany, March 21, 1685
Died: Leipzig, Germany, July 28, 1750
One movement, approximately 3:30 minutes
OCU Performances: 2020

Bach composed *Komm, süßer Tod* in 1736 as part of a songbook edited by Georg Christian Schemelli, including 69 Sacred Songs and Arias. On top of the 69 sacred pieces, each one featuring a melody and a figured bass, the hymnal known as the *Schemelli Gesangbuch* also includes almost 900 other hymns. Bach's mournful music for solo voice and basso continuo, *Komm, süßer Tod, komm selige Ruh*, is one of the most performed hymns from the collection. Unlike many of the arrangements and newly harmonised chorales, this five-verse song is thought to have been written from scratch for the songbook. Bach used lyrics by an unknown poet, written around 1724, asking death to come quickly and peacefully to deliver the singer to heaven, where he can see the face of Jesus:

Komm, süßer Tod, komm selge Ruh!
Komm führe mich in Friede,
weil ich der Welt bin müde,
ach komm! ich wart auf dich,
komm bald und führe mich,
drück mir die Augen zu.
Komm, selge Ruh!

Come, sweet death, come, blessed rest!
Come lead me to peace
because I am weary of the world,
O come! I wait for you,
come soon and lead me,
close my eyes.
Come, blessed rest!

210 years after the publication of Bach's original music for basso continuo and solo voice, British conductor Leopold Stokowski transformed the work into a lush orchestral arrangement in 1946, and since then many arrangements for a variety of ensembles have been created.

Georges Bizet
Arranged by Hiroshi Kataoka
Farandole from L'Arlésienne Suite No. 2 (1872)

Born: October 25, 1838, Paris, France
Died: June 3, 1875, Bougival, France
One movement, approximately 3:30 minutes
OCU Performances: 2020

Alexandre César Léopold Bizet was a French composer of the Romantic era. Best known for his operas in a career cut short by his early death, Bizet achieved few successes before his final work, *Carmen*, which has become one of the most popular and frequently performed works in the entire opera repertoire. During a brilliant student career at the Conservatoire de Paris, Bizet won many prizes, including the prestigious Prix de Rome in 1857. He was recognized as an outstanding pianist, though he chose not to capitalize on this skill and rarely performed in public. Returning to Paris after almost three years in Italy, he found that the main Parisian opera theatres preferred the established classical repertoire to the works of newcomers. His keyboard and orchestral compositions were likewise largely ignored; as a result, his career stalled, and he earned his living mainly by arranging and transcribing the music of others. Restless for success, he began many theatrical projects during the 1860s, most of which were abandoned. Neither of his two operas that reached the stage in this time—*Les pêcheurs de perles* and *La jolie fille de Perth*—were immediately successful. After the Franco-Prussian War of 1870–1871, during which Bizet served in the National Guard, he had little success with his one-act opera *Djamileh*, though an orchestral suite derived from his incidental music to Alphonse Daudet's play *L'Arlésienne* was instantly popular. The production of Bizet's final opera, *Carmen*, was delayed because of fears that its themes of betrayal and murder would offend audiences. After its premiere on March 3, 1875, Bizet was convinced that the work was a failure; he died of a heart attack three months later, unaware that it would prove a spectacular and enduring success. After his death, his work, apart from *Carmen*, was generally neglected. Manuscripts were given away or lost, and published versions of his works were frequently revised and adapted by other hands. He founded no school and had no obvious disciples or successors. After years of neglect, his works began to be performed more frequently in the 20th century. Later commentators have acclaimed him as a composer of brilliance and originality whose premature death was a significant loss to French musical theatre.

Bizet composed *L'Arlésienne* as incidental music to Alphonse Daudet's play of the same name, usually translated as *The Girl from Arles*. It was first performed on October 1, 1872 at the Théâtre du Vaudeville in Paris. Bizet's music consists of 27 numbers (some only a few bars) for voice, chorus, and small orchestra, ranging from short solos to longer entr'actes. Bizet's music contains several folk-like themes for the music but also incorporated three existing tunes from a folk-music collection published by Vidal of Aix in 1864: *La Marcho di Rei* (*The March of the Kings*), the *Danse dei Chivau-Frus*, and *Er dou Guet*. It received poor reviews in the wake of the premiere and is not much performed nowadays in its original form, but the incidental music has survived and flourished. It is most often heard in the form of two suites for orchestra. Farandole is the fourth movement of Suite No. 2. The farandole is an open-chain community dance popular in Provence, France. The farandole bears similarities to the gavotte, jig, and tarantella.

Gustav Mahler

Symphony No. 5 in C Sharp minor: IV. Adagietto

Born: July 7, 1860, Kalist, Czech Republic

Died: May 18, 1911, Vienna, Austria

Mahler composed his Symphony No. 5 1901-02 and led the first performance with the Gurzenich Orchestra in Cologne on October 18, 1904, having conducted a read-through with the Vienna, Philharmonic earlier that year. He continued to revise details of the orchestration until at least 1907 (and possibly 1909). The fourth movement may be Mahler's most famous composition and is the most frequently performed of his works. You would expect this movement to involve a full orchestra, but Mahler makes an unusual choice only composing this movement for strings and harp.

By the time Mahler completed his symphony, he met Alma Schindler. Alma represented more than a casual dalliance – she was beautiful, intelligent, and articulate, and she was a composer. Mahler soon became thoroughly infatuated. This movement is said to represent Mahler's love song to his wife Alma. According to a letter she wrote to Willem Mengelberg, the composer left a small poem:

Original Text German

*Wie ich Dich liebe, Du meine Sonne,
ich kann mit Worten Dir's nicht sagen.
Nur meine Sehnsucht kann ich Dir
klagen
und meine Liebe, meine Wonne!*

English Translation

*In which way I love you, my sunbeam,
I cannot tell you with words.
Only my longing, my love and my
bliss
can I with anguish declare.*

With the melody beginning in the first violins, one is able to use the German poem text as lyrics.

Antonín Dvořák
Edited by Otakar Sourek
Serenade in D minor, Op. 44 for Winds, Cello and
Double Bass (1878)

Born: September 24, 1841, Nelahozevas, Bohemia

Died: May 1, 1904, Prague, Czech Republic

Four movements, approximately 22:00 minutes

OCU performances: 2000, 2004, 2011, 2020

In May 1879, Johannes Brahms wrote to his friend, the renowned violinist Joseph Joachim: "Take a look at Dvořák's *Serenade for Wind Instruments*; I hope you will enjoy it as much as I do....It would be difficult to discover a finer, more refreshing impression of really abundant and charming creative talent. Have it played to you; I feel sure the players will enjoy doing it!" Only one year earlier, Brahms had recommended the music of Dvořák to his publisher in Berlin, Simrock, who accepted Dvořák for publication and suggested that he compose a set of Slavonic Dances as Brahms had composed Hungarian Dances. Dvořák obliged, and the result, the *Slavonic Dances, Op. 46* brought the hitherto unknown composer immediate international success.

It was in 1878 that Dvořák first incorporated the rhythms of Czech folk dances into his music. Along with the *Slavonic Dances*, he composed the *Slavonic Rhapsodies, Bagatelles, Furianty for Piano*, the *String Sextet* (performed by the SCS in its 1991-92 Season) which received its premiere performance by Joseph Joachim and friends in Berlin - the first of Dvořák's works to receive its premiere outside his native land, and the *Serenade Op. 44*. All of these works are amply endowed with the spirit of Czech folk music.

The opening march pays tongue-in-cheek homage to the serenades of Mozart and central European wind-band music, *Harmoniemusik*. The second movement is actually comprised of two Czech folk dances, the *sousedska* (neighbor's dance) and a *furiant* as the "Trio" section. In the third movement, Dvořák unfolds a typically lovely melody while the finale rolls along with high-spirited folk dances and a reminiscence of the opening march theme to end the work jubilantly in the key of D major.

Kleine Dreigroschenmusik
Kurt Weill

Flute

Jonathan Grasso

Piccolo

Katie Crim

Bassoon

Andrew Woodhouse

Emma Stoddard

Clarinet

Hollis Taylor

Madison Thomas

Saxophone

Hannah Fingerhut°, *alto*

De'Andre Shufford, *tenor*

Trumpet

Connor Tipton, *trumpet 1*

Mikayla Sweet, *trumpet 2*

Trombone

Trey Cole

Tuba

Andy Murray

Accordion

Nathan May

Banjo/Guitar

Devon McCrea

Percussion

Austin Smith

Anna Wheat

Zane Berglan

Octet in F major, D. 803
VI. Andante Molto-Allegro
Franz Schubert

Violin I

Andres Caveda

Violin II

Asher Lee

Viola

Sophia Schölch

Cello

Elmer Carter

Basses

Landon Honolka

Clarinet

Christopher Maxwell

Bassoon

Wesley Sloan

Horn

Andrew Crawford

Come, Sweet Death, BWV 478
Johann Sebastian Bach

Flute

Katie Crim
Michael Kowalchuk

Clarinet

Luis Sanchez
Hollis Taylor
Cassidy Johnson
Yao Quangan

Saxophone

Jacob Black, *alto*
Vivian Cooper, *alto*
Wilbur McBee, *alto*
De'Andre Shufford, *tenor*

Trumpet

Bruno Zuniga-Hernandez

Trombone

Diego Tezen

Euphonium

Zac Zubia
Caleb Jones
Benjamin Kelly
Logan Desmond

Tuba

Matthew Scott
Andy Murray
Andy Chan

Farandole from L'Arlésienne Suite No. 2

Georges Bizet

Flute

Mollie Flanagan

Clarinet

Julia Kahmann
Cassidy Johnson

Saxophone

Vivian Cooper, *soprano*
Jacob Black, *alto*
Hannah Fingerhut°, *alto*
Wilbur McBee, *alto*
De'Andre Shufford, *tenor*

Trumpet

Gage Koehn

Trombone

Emma Neasby

Euphonium

Zac Zubia
Caleb Jones
Benjamin Kelly
Logan Desmond

Tuba

Matthew Scott
Matthew Newsom

Percussion

Clayton Garner
Zane Berglan
Alex McDaniel
Cade Moore

Symphony No. 5 in C Sharp minor

IV. Adagietto

Gustav Mahler

Violin I

Andres Caveda*
Ciana Higgs
Lauren Rogers
Inga Well-Off-Man
Kaitlyn Heffernan
Sarah Stout
Asher Lee
McKenzie Lofgren
Amanda Kinnamon

Violin II

Giang Vo*
Natasha Duke
Luke Gilmore
Cecelia Mastripolito
Miguel Moreno
Arilynn Miller
Shaelen Utthe
Daisha Solis

Viola

Sophia Schölch*
Joseph Messick
Jacob McCoy
Jacquelyne Day
Alaina Farney
Emmalee Parr
Jayden Lee

Cello

Elmer Carter*
Benjamin Rosfeld
Lane Rogers
Christophe Delgado-Nicole
Douglas Perry
Luis Tovar
Kya Millirons
Keigan Ryan
Alicja Marzec
Layne Rogers

Bass

Landon Honolka*
Ben Askren
Darien Barton
Jackson Burnette
McKay Clark
Jessica Cubedo
Robert Gonzalez
Nichola Quinnie
Sophia Sagar
Ivan Salas

Serenade in D minor, Op. 44

Antonín Dvořák

Oboe

Ty Matthews, *oboe I*
Marcos Alvarez *oboe II*

Bassoon

Catherine Brown, *bassoon I*
Wesley Sloan, *bassoon II*

Contrabassoon

Reilley Hedrick

Clarinet

Elham Younesi, *clarinet I*
Christopher Maxwell, *clarinet II*

Horn

Raini Polk, *horn I*
Andrew Crawford, *horn II*
Amanda Boozer, *horn III*

Cello

Douglas Perry

MEET THE GRADUATE CONDUCTORS

Dylan Madoux is a first-year graduate student at Oklahoma City University studying with Professor Jeffrey Grogan. Dylan earned his Bachelor of Music in Education at the University of Oklahoma. In 2017, Dylan founded the early music ensemble, Les Petits Violons, at the University of Oklahoma. He is also the founder and Music Director of the Vitam Musica Foundation, which specializes in presenting underrepresented repertoire, and, in collaboration with OU Dance, premiered an original ballet *“Bloch to Bach—A Tour de Force”* at their debut performance in Spring 2019. Dylan has also studied conducting with Dr. Richard Zielinski at the University of Oklahoma and Dr. Matthew Mailman at Oklahoma City University. As of Fall 2020, Dylan serves as an Apprentice Conductor at the Oklahoma City Philharmonic and is an Assistant Conductor for the Oklahoma Youth Orchestra.

Jack Malm is a first-year graduate conducting student studying with Dr. Matthew Mailman. Before coming to OCU, he earned his Bachelor of Science with a Major in Music (Instrumental - Teacher Certification) from East Central University in 2017. While at ECU, Jack served as Drum Major for The Pride of Tigerland for four of his five years of membership. Jack served as the Director of Bands for Allen Public Schools in Allen, Oklahoma from 2017 to 2020, leading afiercely competitive and successful group of students. Some of Jack’s other conducting experience includes The Troopers Alumni Corps in July 2019 as well as Music Director and Conductor for The Chickasaw Nation’s touring musical revue *Try to Remember* in September 2019. Jack currently assists the OCU Winds and Percussion and the Oklahoma Youth Winds. Jack is serving as an Assistant Conductor for OCU’s Fall Mainstage production of Mozart’s *Così fan tutte*.

Carlos Pacheco is a second-year graduate conducting student studying with Professor Jeffrey Grogan. Originally from Hendersonville, Tennessee, he received his bachelor's in music business from Tennessee Technological University in Cookeville, Tennessee. Carlos was selected to play in the 2020 OkMEA Intercollegiate Band and served as the Assistant Conductor for OCU's Mainstage productions of Gaetano Donizetti's *Lucia di Lammermoor* and Monty Python’s *Spamalot: A Socially Distant Concert-ish Version*. He is an Assistant Conductor for the Oklahoma Youth Orchestra.

Lucas Fabio D Silva is a second-year graduate conducting student studying with Dr. Randi Von Ellefson. He earned his Bachelor of Music in Clarinet Performance from The University of Campinas, SP Brazil (UNICAMP), in 2000. While in Brazil, Lucas was the music director of the Campinas First Church of the Nazarene. He was awarded the Carlos Gomes Medal in 1999 by the City of Campinas. Lucas currently directs the New Covenant United Methodist Church choir in Edmond. He served as an Assistant Conductor for this fall's OCU's MainStage production of *Spamalot: A Socially Distant Concert-is Version* and will be an Assistant Conductor for OCU's MainStage production of *La Bohème* this spring.

Jacob Waymon is a second-year graduate conducting student studying with Dr. Matthew Mailman. He earned his Bachelor of Music in Education from The University of Central Arkansas in 2019. While at UCA, Jacob co-founded Peak Brass, a brass ensemble entirely comprised and organized by students, with which he conducted several works of high artistic merit. He was awarded Intern of the Semester (Spring, 2019) by the College of Education and was also awarded Department of Music Outstanding Student. Jacob currently assists the OCU Winds and Percussion and the Oklahoma Youth Winds. Jacob was selected to play in the 2020 OkMEA Intercollegiate Band and served as the Assistant Conductor for OCU's MainStage production of Johann Strauss' *Die Fledermaus*.



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