

THE UNIVERSITY OF WYOMING



Symphony Orchestra

An American in Paris

*Andrew Staupe,
guest piano soloist*

Thursday, May 5, 2022

7:30 p.m.

Buchanan Center Concert Hall

The University of Wyoming Symphony Orchestra

Dr. Michael Griffith, Music Director

May 5, 2022: 11th performance of the 2021-2022 season

Andrew Staupe, guest piano soloist

Pre-concert music performed by Brittany Kubiak, violin and Stephanie Flores Guerrero, cello, performing music from Reinhold Glière's Eight Pieces, Op. 39, for Violin and Cello (1909)

Audience members, our performers are working hard to perform for you, and are happy they can do so. Playing an instrument or singing requires a great deal of breath support. Even though many of us are masked, we are breathing deeply and exhaling with great energy. Respectfully, we request that all members of the audience please consider masking – for your safety, the safety of other audience members, and that of the performers. Thank you so much.

Do you have a 4th or 5th grade student in Laramie? They will be hearing much of this same music tomorrow morning! Our annual Young Persons' Concert is returning after a two-year hiatus. I'm so pleased we can do this important performance again.

Prayer for Ukraine (2014)

Valentin Silvestrov
(b. 1937, Kyiv, Ukraine)

Orchestrated by Eduard Resatsch (2022)

We respectfully suggest that audience members withhold applause for this work.

Valentin Silvestrov is considered the most important living Ukrainian composer, with works ranging from tonal to post-modern to nationalistic. During the period that Ukraine was a part of the Soviet Union, Silvestrov was expelled from the Ukrainian Union of Composers for protesting the Soviet invasion of Prague. A *NY Times* article from March 31 has further information, including links to more of his music. Mr. Silvestrov has taken shelter in Berlin.

His *Gebet für die Ukraine* was originally written for unaccompanied choir. In that form, it was performed at a recent NY Metropolitan Opera benefit concert for Ukrainian refugees. Just weeks ago, the Bamberg Symphony in Germany commissioned a member of that orchestra, cellist Eduard Resatsch, to transform the music into a work for small orchestra. It's that version we bring you this evening.

Shinkansen (1919, orchestrated 2021)

Jesse Ayers
(b. 1951, Knoxville, Tennessee)

The composers has graciously allowed us to quote his program notes. "The title suggests a speeding train racing through successive landscapes of differing musical styles, from a John Adams-ish minimalism, to a pop idiom melody/accompaniment, to jazz elements featuring a (written out) improvisation over a 'boogie' bass, to the syncopated triadic juxtapositions of symphonic band music, to contrapuntal canon. The compositional challenge was to maintain musical unity while flowing through these disparate styles. Dedicated to my sister, Linda Ayers Crumpton, who filled the home in which we were raised with the sounds of Chopin polonaises and Beethoven sonatas."

Concerto in D Minor (1934)

Florence Price
(b. 1887, Little Rock, Arkansas; d. 1953, Chicago)

Florence Price was the first female African-American composer to establish a significant reputation. Her Symphony No. 1 was premiered by the Chicago Symphony in 1933, and her songs have been performed by important American singers including Leontyne Price (no relation) and Marian Anderson. This concerto followed the symphony by a year, with the composer herself as soloist in Chicago. In addition to her orchestral works and some 100 songs, she composed chamber music, solo piano works, and more.

Price's influences are certainly far-flung. One hears echoes of Brahms in the concerto, yet Black Spirituals are heard as well, in style if not actually quoted. The concerto sounds quite traditional in its first two movements, but the finale is certainly a surprise. It's in the style of a Juba, a dance that was popular in southern plantations in the years leading up to the Civil War. It's highly syncopated, like the rags that followed from it, and was brought over the Atlantic by enslaved peoples from what is now Angola, the Congo, and Gabon.

Officially named *Concerto in One Movement*, the piece certainly falls into the three traditional sections we associate with a concerto. After a slow introduction and cadenza, the first "movement" is moderately fast and quite dramatic. A beautiful slow *adagio* follows. The orchestra then creates a bridge from this mood into the exuberant finale. Even the dance-like finale has historical antecedents: Mozart and others often ended concertos with a lively movement in 6/8 that comes from the *Gigue* of Baroque Suites and ultimately derives from the Irish jig. Substitute the Juba dance for the Jig dance and there you have it.

Mr. Staube is presenting a solo recital tomorrow evening at 7:30, on this stage. Please join us for this wonderful event.

intermission

In Memoriam, The Colored Soldiers Who Died for Democracy (1943)

William Grant Still
(b. Woodville, Mississippi, 1895; d. 1978, Los Angeles)

In 1943, the League of Composers commissioned 17 short orchestral works to commemorate the Second World War. They were premiered by the New York Philharmonic-Symphony (as it was then known), with *In Memoriam* first being heard in January of 1944. As Still's complete title so eloquently shows, he chose to make a more pointed statement with this composition. Musically it moves back and forth between distant military fanfares and music reminiscent of an African-American Spiritual. Among the recordings on YouTube, one is especially poignant. It's a historic recording from a 1965 Cleveland Orchestra tour of the Soviet Union, recorded in Kyiv.

When Gershwin was commissioned to write an orchestra piece for the New York Symphony Society in 1928, he was already far more than “just” a fabulously successful Broadway composer. *Rhapsody in Blue* was four years old and already world-famous, and the Piano Concerto had also been performed and was growing in popularity. In March of that year he visited Paris, bought the four Parisian taxi horns that he wanted to use in the new work, and set about composing. The première, in New York in December 1928, was conducted by Walter Damrosch. Before the first performance, Gershwin issued these thoughts about the piece.

“This new piece, really a rhapsodic ballet, is written very freely and is the most modern music I’ve yet attempted. The opening part will be developed in typical French style, in the manner of Debussy and the Six, though the themes are all original. My purpose here is to portray the impression of an American visitor in Paris, as he strolls about the city, and listens to various street noises and absorbs the French atmosphere.

“As in my other orchestral compositions, I’ve not endeavored to represent any definite scenes in this music. The rhapsody is programmatic only in a general impressionistic way, so that the individual listener can read into the music such as his imagination pictures for him.

“The opening gay section is followed by a rich blues with a strong rhythmic undercurrent. Our American friend, perhaps after strolling into a café and having a couple of drinks, has succumbed to a spasm of homesickness. The harmony here is both more intense and simple than in the preceding pages. This blues rises to a climax followed by a coda in which the spirit of the music returns to the vivacity and bubbling exuberance of the opening part with its impressions of Paris. Apparently the homesick American, having left the café and reached the open air, has disowned his spell of the blues and once again is an alert spectator of Parisian life. At the conclusion, the street noises and French atmosphere are triumphant.”

In 1951 MGM made a film called *An American in Paris*, starring Gene Kelly and Leslie Caron. It includes a dance version of the composition, an 18-minute ballet that alone cost a half million dollars to film. Also in the film are hit songs taken from various Gershwin Broadway show. It’s a wonderful movie, but it is important to remember that that the musical composition was just that: a concert work. The film and ballet came twenty-three years later, after the music was firmly established in the orchestral repertoire.

Wondering about the UWSO’s 2022-23 season? Our faculty soloists will be Theresa Bogard, piano, David Wharton, trumpet, and August Ramos, double bass. It’s a year with a Dorothy Jacoby Student Concerto Competition, and December will bring four performances of *The Nutcracker Ballet*. We will finish Schubert’s *Unfinished*, and bring music from the Broadway Musical *Miss Saigon*, transformed into a piano concerto. The UWSO is part of a consortium of orchestras that commissioned Jennifer Higdon to create an orchestral suite from her 2015 opera *Cold Mountain*. Canadian guest conductor Kira Omelchenko will be on the podium in October, with a program she’s not yet selected. We’re looking at works by Scott Joplin and Debussy to round out the season. Watch out for your brochure as classes start in the fall – call 766-6666 if you don’t receive one.



Andrew Staupe

Pianist Andrew Staupe is emerging as one of the distinctive voices of a new generation of pianists. Andrew has appeared as soloist with many of the top orchestras throughout the United States and in Europe, including the Baltimore Symphony, San Diego Symphony, Houston Symphony, Minnesota Orchestra, Fort Worth Symphony, Indianapolis Symphony, the George Enescu Philharmonic in Romania, and many others. He has collaborated with distinguished conductors Osmo Vänskä, Cristian Macelaru, Jahja Ling, Gerard Schwarz, Andrew Litton, Lucas Richman, Josep-Caballe Domenech, and Philip Mann. Andrew has performed recitals across the United States and extensively in Europe, appearing in distinguished concert venues including the Concertgebouw in Amsterdam, Rachmaninov Hall in Moscow, the Schumann Haus in Leipzig, and the Salle Cortot in Paris.

An avid chamber musician, Andrew has jammed with legendary vocalist Bobby McFerrin, played Tangos with the Assad Brothers, and has collaborated with numerous other distinguished instrumentalists and singers. He recently recorded his debut CD with violinist Hasse Borup for the Naxos label in Copenhagen which will be released in 2020. Andrew has a keen interest in performing new music and has collaborated with composers Howard Shore, Augusta Read Thomas, Yehudi Wyner, Sarah Kirkland Snider, Pierre Jalbert, Richard Lavenda, and Christopher Walczak among others. Other notable performances include concerts at Carnegie Hall and Steinway Hall in New York, and the Kennedy Center and Library of Congress in Washington DC. He has been heard twice on American Public Media's "Performance Today," and on Garrison Keillor's "A Prairie Home Companion" in 2004.

Deeply committed to teaching, Andrew is an Assistant Professor of Piano at the University of Houston, and formerly taught at the University of Utah. He is Artistic Director of the Young Artist World Piano Festival in Minnesota, and gives frequent master classes and lectures around the United States. A native of Saint Paul, Minnesota, he earned his Doctorate at Rice University with Jon Kimura Parker, and also studied at the University of Minnesota with Lydia Artymiw.

The University of Wyoming Symphony Orchestra, May, 2022

Violin I

Saul Fuego *
*The Charles Moore MD/
Symphony Association
Concertmaster Fellowships*

Brittany Kubiak *
*The Charles Moore MD/
Symphony Association
Concertmaster Fellowships*

Sophia Helmkamp □
*The Maurice & Alma
McElhone Merit Awards*

Ryan Pitesky
Kyra Wulff
Loree Cox
Gregory Barr
Francesca King
Mary MacGuire

Violin II

Shosei Ando *
Theodore Rittle
Julian Bustos
Anh Vo
*The Cameron Wright and
Becky Garcia Symphony
Association Merit Awards*

Miles Hays
Alan Moore
Ilker Topcuoglu

Viola

Lindy Stewart *
Stephanie Benedict □
Clara Cox *
Mimi Tan
Sawyer Winn
Jacob Wells
Lydia Gilbert
Rebekah Wise
Taylor LaForce
Alice Wood
Gracelyn Troxell
Tera Swaby
Hollis Marriott
Ema Lujan

Cello

Stephanie Flores Guerrero *
Kate Hayes-Siltzer *
Vy Le □

Jaxon Cox
Aiden Boldra
Kira Leland
JonaLee Franklin
Taryn McJunkin
Drake Fisgus
Ivy Jay

Contrabass

Mary Ward *
Molly Walters □
Carol Martinson

Flute and piccolo

Rachael Lawson *
*The Christine Recht
Memorial Chair
Symphony Association
Merit Awards*

Lucas Regnell □
Ashlie Gold

Oboe and English horn

Terrin Bond *
*The Maurice & Alma
McElhone Merit Awards*

Emily Shertzer *
Scarlett Bainbridge

Clarinet and bass clarinet

Lauren Regnell *
Whitney Zigweid □
Maren Glasser

Bassoon and contrabassoon

Daniela Garzón * +
*Symphony Association
Merit Awards*

Sasha Bentley □
Kayley Galbraith

Saxophone

Sara Ravens, alto *
Colby Turpen, tenor
Jackson Chitwood, baritone

French horn

Alicia Stevens *
Nathan Wade *
Kristien Bravo
Paulina Gurevich

Trumpet and cornet

Micah Miller *
*The Neil Theobald & Sheona
MacKenzie Symphony
Association Merit Awards*
Gerrit Worthington *
Liam Jones
*The Maurice & Alma
McElhone Merit Awards*

Trombone

Hays Bruce *
Eli Dugal
Quinton Royle-Grimes □
*The Maurice & Alma
McElhone Merit Awards*
Chris Robinson, bass trombone *

Tuba

Antonia Garner *

Harp

Clara Cox *

Piano and celesta

Henrique Peixoto Rabelo *

Percussion

Lucas Donato *
*Symphony Association
Merit Awards*
Anthony Trent □
Brent Church
Abigail Tharp
Ethan Walsh

*: Principal or Co-Principal

□: Assistant Principal

+ : Student representative
to the Symphony
Association Board

SYMPHONY ASSOCIATION FOR THE UNIVERSITY OF WYOMING

This list is current as of May 2, 2022. If your name should appear but doesn't, we deeply apologize. Occasionally there are short delays getting that information from the Foundation to the Symphony Association.

MAESTRO LEVEL

Leland & Diane Brendsel

SOLOIST LEVEL

Duane Toro Real Estate (Duane & Margy Toro)

PRINCIPAL LEVEL

Neil Theobald & Sheona MacKenzie

Mrs. Sidney R. & Dr. B. O. (Oliver) Walter

Cameron H.G. Wright & Rebecca Garcia

MUSICIAN LEVEL

M. F. Blackstone-Jack Dieterich Foundation

Arthur & Antoinette Denison

Linda Eason

Marilyn Engstrom

Mollie A. & Peter J. Jay

Charles & Sandra Ksir

Rich & Sylvia Moore

Keith & Kathleen Rittle

Terry & Beverly Roark

Karen Saunders, The Mortgage Source, Inc.

Margaret Stacy Page & Roger L. Sanders

Susan Strong

Mrs. Mary H. Winger

BENEFACTOR LEVEL

Billy Balthrop

David & Ann Bell

Shane & Loree Cox

David & Jean Earnshaw

Julia & Jonathan Fox

Denise & Martin Greller

Jackie J. & Morgan M. Grosdidier

Steven & Carol Hoff

Wayne & Bonnie Karberg

David & Deborah Miller

Paul E. & Christine E. Mottl

Nelson Family Living Trust: John & Judy Nelson

Jill R. Ottman

A.D. & Carol Porter

Gary W. & Marla G. Rosenlieb

Peter & Anna Ruble

Dr. Peter D. & Mrs. Michelle B. Stahl

Ronald & Linda Van Ekeren

Joseph & Sharon Yovich

PATRON LEVEL

Margaret A. Arth

Perry & Liza Hennessey Botkin

Shelly L. Dennis

Drs. Robert P. and Christine D. Inkster

Dan Turnquist

Alan & Roberta Schimek

Michael & Glory Taylor

Jennifer & Mark Lyford

Klaus & Janet Hanson

Jennifer L. & Jarson Robb

Joan E. Trotter

George & Jackie Murphy

Randy & Betsy Anderson

Mrs. Mary M. Burman

George & Yoshiko Cardon

Michael Griffith & Frances Clem

Mrs. Ann R. Horan

Patrick & Nora Ivers

Mrs. Kathryn LaGrange

Mike & Jackie Lance

Mrs. Esther M. McGann, Anthony F. McGann

Judith K. Olson

David & Suzanne Perry

Raymond & Bonnie Robertson

Kathleen McKeage

Robert Shine

Esther Mellizo

Diana L. Roising

Tiger A. Robison

Eileen & Biff Hawkey

Ken A. & Meegan Urbanek

Priscilla L. Baker

William & Jill Grimes

Maria & Charles Jenks

Shawn Leland

John & Gwendolyn Varineau

DONOR LEVEL

Dr. John Deloyd Anderson & Marilyn Anderson

John & Pamela Galbreath

Jeanine Niemoller, Robert Niemoller

Diana Shelton & Catherine O'Brien

Kermit & Margaret Brown

Sam & Bonnie Chavez

Pennie & Gary Espeland

Donald Gleaves & Deanna Johnson

James & Jean Jewell

Bonnie L. Heidel

Kristin A. Morrison

Debra Ockers & Fred Ockers, Jr.

Marian Paxton

Pat Radosevich

Anita & Robert Trout

Joan & Mark Mader

Sandra Blair

Joan & Mark Mader

Rachael & Tyrel Hulet

Deborah C. Sala-Boggs

Susan Larson

Hollis J. Marriott, (in memory of Martha Christensen Estate)

Linda Valenti

Paulette Wagner

Lydia Winkler

CONTRIBUTOR LEVEL

John Nutter & Suzanne Lewis

Erin A. Stoesz

Jordan & Hannah McCort

Nancy Shaw & Francis Bessler

Charlotte S. Taylor

Law Offices of Frank Bellinghiere (Cecilia & Frank Bellinghiere, II)

Harley & Patricia Miller

ADVERTISING SPONSORS

D & L Music

Galand Thaxton State Farm Insurance

Galvan & Fritzen, An Association of Sole Practitioners

Import Auto Repair

Mad Carpenter Inn

Pence and MacMillan

Premiere Bone and Joint

Duane Toro Real Estate

IN-KIND CONTRIBUTIONS

Clure Brothers Furniture

Killian Florist

Pole Mountain Pharmacy

Music is an aural experience, and every sound in this concert hall becomes part of the performance. Some sounds are distracting to the performers as well as to other audience members. Cell phone use of any kind, including texting and recording, is prohibited other than the back two rows, (*Tweet Seats*) where silent connection to social media is encouraged. Families are welcome, but we ask parents whose children are noisy or uncomfortable to immediately take them outside the hall. Please enjoy the music you are about to hear.

The University of Wyoming Symphony Orchestra operates under the auspices of the Department of Music, Dr. Katrina Zook, Chair, and in the larger realm, within the College of Arts and Sciences, Dr. Camellia Okpodu, Dean. We thank them for their continued support. With the generous sponsorship of the Symphony Association, we are a member of the Collegiate Division of the League of American Orchestras. Dr. Griffith is a member of the International Conductors Guild, having served as President of that organization.

Acknowledgments:

Piano technician	Tim Wirth
Stage technicians	Caleb Hebbert, Manager
	Curtis Harnish, Cory Hill, Corey Mack, Matthew Meeks, John Wilhelm
Intermission refreshments and ushers	Kappa Kappa Psi
Association Lobby Representative	Carol Hoff
Poster design	Jessica Perry
Newsletter design	Gracelyn Troxell and Ana Huerta Fernandez

Upcoming Music Department events of interest: Other musical events, such as student recitals, faculty performances, and guest appearances, as well as other programs in the Buchanan Center, can be found at www.uwyo.edu/music/upcoming_performances/index.html.

2021-2022 Symphony Association Board

Loree Cox	Sheona MacKenzie
Marilyn Engstrom, Secretary	Judy Nelson, Treasurer
Daniela Garzon, Student Representative [<i>ex officio</i>]	Jill Ottman
Denise Greller, President	David J. Perry, Immediate Past President
Michael Griffith, Conductor [<i>ex officio</i>]	Erin Stoesz
Carol Hoff	Susan Strong
Wayne Karberg, Vice President	Judy Powell, Emeritus
Jennifer Lyford	Pete Simpson, Emeritus
Mark Lyford	Mary Winger, Emeritus
Esther McGann	

Symphony Association Membership (2021-2022 academic year)

Please send donations to the Symphony Association, Dept. 3037, 1000 E. University Ave. Laramie, WY 82071

OR go to www.uwyo.edu/SA and make your donation on-line.

_____ Contributor	\$5 – 49.99	_____ Donor	\$50 – \$99.99
_____ Patron	\$100 – \$249.99	_____ Benefactor	\$250 – 499.99
_____ Musician	\$500 – \$1499.99	_____ Principal	\$1,500 – \$2,499.99
_____ Soloist	\$2,500 – \$3,999.99	_____ Maestro	\$4,000 and above

Name _____

Please print name(s) as you wish it listed in future programs.

Address _____ Email _____ @ _____

City, State, Zip _____