VCU SYMPHONY
Daniel Myssyk, conductor

TROMBONE
Gabriel Luciano-Carson, principal
Adam Davy
Michael Dickinson

TUBA (rotating)
Jami Hagood
Ian Jeffrey

HARP
Laura Seabourne
Erin Roukous

PIANO
Jiabao Ge

PERCUSSION
Gilson Fearnow, principal
Andrew Diehr
Sam Bradshaw
Jaleel Jackson

VIOLIN 1
Marissa Resmini, rotating
Kayla Tilghman, rotating
Alanna North
Patrick Keese
Jae Deok Kim

VIOLIN 2
Max Lincoln
Nadine Delano
Sean Arzaga
Nicole Michals
Terralyynn Mikell
Grace Kim

VIOLA
Caleb Paxton
William Hederer
Scott Waterland
Jasmine Harris
Quinton Folks

CELLO
Madison Erskine
Dylan Cloyd
Kevin Dickson
Nicole Rhodes

BASS
Andrew Brunson
Katelyn Nielsen
Kevin Eichenberger
Ben Kelly
Henry Ledford

TRUMPET
Stephen Moser, principal
Cameron Bessicks
Aaron Bottoms

STEPHEN MOSER, principal
Cameron Bessicks
Aaron Bottoms

WOMEN'S CHOIR
Rebecca Tyree, conductor
Margaret Taylor, keyboard

Marie Brittain*
Hailey Broyles
Carrie Bullard*
Katherine Cappuccio
Valeria De Leon
Alex Farnsworth
Robyn Freidin
Alexandra Goia*
Lexie Gruber*

Cassidy Hamilton
Sarah Keller
Marie Kreck*
Emily Nesbit
Lindsey Page
Simone Plater
Taylor Ramirez
Charlotte Roth
Kimberly Strother

Da'Shae Thomas
Cassie Tilmann
Alyson Turkewitz
Anna Webster
Jarleka Whitehurst
Hayleigh Wilson*
Deneesha Winston

Wardrobe: Anna Webster, Hayleigh Wilson
Choir Manager: Kimberly Strother

VCU SYMPHONY
DANIEL MYSSYK, CONDUCTOR

AND

VCU WOMEN'S CHOIR
REBECCA TYREE, CONDUCTOR

Tuesday, October 13, 2015 | 8 p.m.
Sonia Vlahcevic Concert Hall
W. E. Singleton Center for the Performing Arts
922 Park Avenue | Richmond, Virginia

arts.vcu.edu/music

VIRGINIA COMMONWEALTH UNIVERSITY
Gloria RV589 in D major
Arrangement for SSAA Choir, Edited by Malcolm Bruno

I. Gloria in excelsis (Coro)
II. Et in terra pax (Coro)
III. Laudamus te (Duetto)
Carrie Bullard and Alexis Gruber, sopranos
IV. Gratias agimus tibi (Coro)
Propter magnam gloriam tuam (Coro)
V. Domine Deus, Rex Coelestis (Aria)
Carrie Bullard, soprano; Samantha Hoster, oboe; Madison Erskine, cello
VI. Domine Deus, Agnus Dei (Alto e Coro)
Alexis Gruber, contralto
VII. Domine Deus, Agnus Dei (Alto e Coro)
Alexis Gruber, contralto
VIII. Qui tollis peccata mundi (Coro)
IX. Qui sedes ad dexteram Patris (Aria)
Alexandra Goia, alto; Madison Erskine, cello; Andrew Brunson, bass
X. Quoniam tu solus sanctus (Coro)
XI. Cum Sancto Spiritu (Coro)

Symphonies of Wind Instruments (1920) .....Igor Stravinsky (1882-1971)

illlapa .............................................Gabriela Lena Frank (b. 1972)
Tone Poem for Flute & Orchestra (2004)
Introduccion: Soliloquio Serrano
Harawi
with TABATHA EASLEY, flute

Nocturnes (1899) ..................................Claude Debussy (1862-1918)
Nuages
Fêtes
Sirenes

Please silence all electronic devices.
The title *Nocturnes* is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests. 'Nuages' renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading away in grey tones lightly tinged with white. 'Fêtes' gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision), which passes through the festive scene and becomes merged in it. But the background remains resistantly the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm. 'Sirènes' depicts the sea and its countless rhythms and presently, amongst the waves silvered by the moonlight, is heard the mysterious song of the Sirens as they laugh and pass on.

—Claude Debussy
PROGRAM NOTES

VIVALDI: GLORIA
From 1703 until 1740, Antonio Vivaldi, the famed violin virtuoso referred to as “il Prete Rosso” (the red priest), had a continuous relationship, filling various posts composing and teaching, at the Ospedale della Pietà, one of four orphanages in Venice. It was here that Vivaldi developed his style and wrote many concerti grossi and solo concertos for the gifted instrumentalists brought up with the fine education and musical training at the Pietà. His output of sacred “church” music fulfilled requirements to write masses and motets for the services in addition to performance works. He had some of the finest musicians of the early 18th century at his disposal, all female, many who stayed permanently at the Ospedale becoming Maestra instructors themselves.

An exact date and place for the first performance of the Gloria are not extant. However the likelihood of this being one of the works that the upper class flocked to hear at the Chiesa della Pietà is highly probable. The orchestra was all women, the coro and solo parts were all women, and they performed behind a grill, shrouded from sight of the nobles who paid well for the pleasure of hearing the finest music of the day. Though published as an SATB work, the range of the bass part is limited and solos were written only for female voices, indicating that this may have been written for his foundlings. In fact, Vivaldi had female “basso” singers notated in his registers. Whether or not they sang the bass part as written or displaced octaves when necessary is a point of scholarly discussion.

In this recently published SSAA version, Malcolm Bruno took care to voice the parts for women and children’s choirs, transposing octaves only where necessary while taking into consideration articulation of fast-moving lines in low registers. The resultant frequent voice crossings still maintain the harmonic and textural integrity of Vivaldi’s original manuscript. The string and wind parts are exactly the same as the urtext, with the cello/bass parts doubling the vocal bass part.

STRAVINSKY: SYMPHONIES OF WIND INSTRUMENTS
The death of his admired colleague, mentor and friend Claude Debussy caused Stravinsky to write a memorial composition which stands among his most characteristic and influential masterpieces—the Symphonies of Wind Instruments, dedicated to the memory of the French composer.

The work is not a “symphony” in the accustomed sense; Stravinsky went back to the word’s ancient connotation of groups of instruments sounding together, and used the plural to indicate that the music is made up of several of these instrumental colloquies. He described it as ‘a grand chant, an objective cry’. It is a kind of mosaic, made out of discrete blocks of contrasting material, separate yet interlocking, in different but closely related tempi. These are shuffled, juxtaposed or intercut without modulation or transition, culminating in the ineffably severe calm of the concluding chorale.

GABRIELA LENA FRANK
ILLAPA: TONE POEM FOR FLUTE AND ORCHESTRA

In the first movement, Introduccion: Soiiloquio Serrano (“Introduction: Mountain Soliloquy”), Illapa sits at the edge of a highland valley, playing his bamboo flute while accompanied only by his own parpadeos or “blinking” (initially performed by orchestra claves). While not an actual Andean tune, Illapa's soliloquy evokes typical gestures and articulation effects of mountain flutes. At the end of the movement, momentum picks up as Illapa slowly leans over and then finally leaps to the floor of the valley, whirling his music on the flute and blinking his eyes ever more furiously.

At the entrance of the rest of the orchestra, Illapa is now standing squarely inside the valley as the second movement, Harawi, commences. The vastness and mystery of the Andes are conveyed by the low and high glissing strings, the oscillating marimbas, and the interplay between the conga drum and rainstick.

When the flute re-enters, the harawi music begins with the typical melancholy and elegiac mood encountered in this traditional song form. The melody is also played by the violas and violoncellos albeit slightly out of synchronization to convey the wet reverberating effect of Andean echoes (marked in the score as Un grito y un mil de ecos, or “a cry and a thousand echoes”). Illapa’s flute music is increasingly overwhelmed by the valley’s own naturaleza, its own inner life, until the moment when Illapa takes out his spinning top (the zumballyu) and spins it, calling up a storm. Thunder and lightning crack around the havoc that the zumballyu creates as it uproots trees and boulders in a violent yet brief fury.

After the climactic highpoint, we hear the sounds of the valley in the aftermath of the storm, and Illapa is curiously quiet (...stunned?...) — quiet, that is, until a final flute call that holds and then slowly fades as Illapa climbs out of the valley, looks back at the destruction left in his wake, and blinks...just once.

Illapa: Tone Poem for Flute and Orchestra (2004) also exists in a purely symphonic version as the middle movement of Three Latin American Dances for Orchestra (2004).

— Gabriela Lena Frank