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South Bend Youth Symphony Orchestra

Robert Boardman, music director/conductor

Thom Limbert, laptop and electronica

Natasha Stojanovska, piano

South Bend Youth Concert Orchestra

Emilie Grondin, conductor

4 pm Sunday, February 23, 2014

Campus Auditorium, Northside Hall

Overture from *Nabucco* Giuseppe Verdi (1813-1901)
arr. Sandra Dackow

Variations on a Shaker Melody Aaron Copland (1900-90)
(arr. from *Appalachian Spring*)

Symphony No. 1, Op. 21 Ludwig van Beethoven (1770-1827)
I. Adagio molto – Allegro con brio (abridged) arr. Merle Isaac
South Bend Youth Concert Orchestra

INTERMISSION

Prelude Richard Wagner (1813-83)
from *Die Meistersinger von Nürnberg*

Rewind (2005) Anna Clyne (b. 1980)

Solitude Duke Ellington (1899-1974)
arr. Morton Gould

Mothership (2011) Mason Bates (b. 1977)

Rhapsody in Blue George Gershwin (1898-1937)
South Bend Youth Symphony Orchestra

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This activity made possible, in part, with support from the Community Foundation of St. Joseph County's Arts Everywhere initiative.

The SBYSO is also made possible, in part, through the support of the Florence V. Carroll Charitable Trust Foundation; Stanley A. and Flora P. Clark Memorial Foundation; John, Anna & Martha Jane Fields Foundation; and Muessel-Ellison Memorial Trust Foundation of Wells Fargo. Thank you also to the Hartmann Stickley Non-Collegiate Scholarship Fund for their support of our Chamber Music Program.

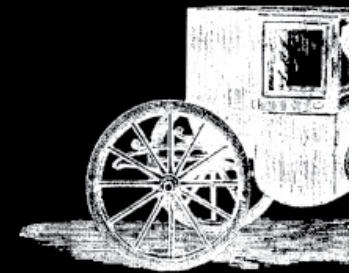
The South Bend Youth Symphony Orchestras would also like to offer our most sincere gratitude and appreciation to the Ernestine M. Raclin School of the Arts and IU South Bend for our long-standing partnership, and in particular, the support of Marvin Curtis, Ilene Sheffer, Lee Streby, Moira Dyczko, Alex Blatt, and Kris Robinson.



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Nabucco

Verdi
Nabucco is the story of Nebuchadnezzar, Old Testament Emperor of Babylon, and the Babylonian Captivity of Jerusalem. When Giuseppe Verdi wrote the opera in 1841 in Milan, northern Italy was under Austrian rule. The Italian people were eager for an autonomous republic of their own and embraced the opera as a dramatization of their own political situation. *Nabucco*, Verdi's third opera, was an enormous success and launched the composer's career.

-Notes by Sandra Dackow

Variations on a Shaker Melody

Copland

"Variations on a Shaker Melody" is an excerpt from *Appalachian Spring*, a ballet composed by Aaron Copland in 1943-44 for Miss Martha Graham and first performed October 30, 1944. Originally scored for an ensemble of 13 instruments, this arrangement for symphony orchestra was made by Copland especially for performance by school and community orchestras. The melody "The Gift to Be Simple" is the theme that Copland uses for the variations. It was a favorite song of the Shakers in the mid-19th century. The words to the song:

'Tis the gift to be simple, 'tis the gift to be free,
'Tis the gift to come down where we ought to be,
And when we find ourselves in the place just right,
'Twill be in the valley of love and delight.
When true simplicity is gained,
To bow and to bend we shan't be ashamed,
To turn, turn will be our delight
'Till by turning, turning we come round right.

Symphony No. 1, Op. 21

Beethoven

Early sketches of Ludwig van Beethoven's "Symphony No. 1" date to 1795 although the symphony was not published until 1801. Dedicated to his patron Baron Gottfried van Swieten, it shows the influence of Joseph Haydn under whom Beethoven studied in Vienna beginning in 1792 for two years. The symphony is in the predominant form of the classical period, Sonata-Allegro form, yet it has characteristics that foreshadow Beethoven's transition to the Romantic period: the use of sforzandos (sudden accents), and wind instruments becoming more prominent and independent. It begins with a slow introduction of a sequence of dominant-tonic chords which leaves the listener in limbo until the home key (C major) is established at the beginning of the Allegro.

Prelude from *Die Meistersinger von Nürnberg*

Wagner

Richard Wagner was a German composer of opera, as well as a prolific theatre director, librettist, and polemicist. He was strongly influenced by the German philosopher, Arthur Schopenhauer, in rejecting human will as folly, and embracing music as the highest form of human expression. Music was thought to be the most abstract of the arts, and hence, most capable of escaping human suffering. *Meistersinger* was Wagner's only comic opera and lasting four and a half hours, and stands out in contrast to his famous cycle of four operas. *Der Ring des Nibelungen*, often referred to as "The Ring Cycle." The prelude/overture of *Meistersinger* was premiered in 1862 in Leipzig; it would take Wagner another five years to complete the opera. Wagner employed his signature compositional device of "leitmotif" whereby each character(s) in his operas were represented by particular themes - American film composer John Williams notably adopted this same technique. The *Meistersinger* prelude features four main themes, the Mastersingers, the song-judging Guild, Walther's prize song, and the comic Beckmesser. Wagner brilliantly culminates all of these themes, heralded by the ringing of the triangle.

Rewind (2005)

Clyne

"Rewind" is inspired by the image of analog video tape rapidly scrolling backwards with fleeting moments of skipping, freezing, and warping. The original version, for orchestra and tape, was composed in 2005 for choreographer and Artistic Director of Hysterica Dance Company Kitty McNamee. A distinct characteristic of McNamee's work is its striking and innovative use of physical gestures and movements that recur throughout the course of a piece to build and bind its narrative structure. This use of repetitive gestures is utilized in the musical language and structure.

"Rewind" was premiered at J.C. Borden Auditorium, New York, 2005, by the Manhattan School of Music Composers Orchestra with New York Philharmonic Music Director David Gilbert.

Solitude

Ellington

Duke Ellington was an African American composer, arranger, pianist, and jazz bandmaster. Over his 50 year career, he is widely considered the most pivotal figure in the history of jazz, and among the most prolific American composers, ever. The hushed, lush harmonies of Duke Ellington's "Solitude" (1934) suggest that the composer sought refuge in music, much like Wagner, as a way of escaping the suffering of life. Ellington's compositional output during this time happened during the famous Harlem Renaissance, a cultural movement that flowered between 1919 and the mid-1930s. The expressive, slow moving harmonies resemble



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some of the slow movements in Gustav Mahler's symphonies. This jazz standard is featured in *Saving Private Ryan* and the HBO mini-series *Angels in America*.

Mothership (2011)

Bates

This energetic piece imagines the orchestra as a mothership that is 'docked' by several visiting soloists, who offer brief but virtuosic riffs on the work's thematic material over action-packed electro-acoustic orchestral figuration.

The piece follows the form of a scherzo with double trio (as found in, for example, the Schumann Symphony No. 2). Symphonic scherzos historically play with dance rhythms in a high-energy and appealing manner, with the 'trio' sections temporarily exploring new rhythmic areas. Mothership shares a formal connection with the symphonic scherzo but is brought to life by thrilling sounds of the 21st Century — the rhythms of modern-day techno in place of waltz rhythms, for example.

Recorded by the London Symphony Orchestra under Michael Tilson Thomas, Mothership received its world premiere at the Sydney Opera House and the YouTube Symphony on March 20, 2011, and it was viewed by almost two million people live on YouTube.

Rhapsody in Blue

Gershwin

In 1931, George Gershwin wrote:

"...It was on the train, with its steely rhythms, its rattle-ty bang, that is so often so stimulating to a composer – I frequently hear music in the very heart of the noise.... And there I suddenly heard, and even saw on paper – the complete construction of the *Rhapsody*, from beginning to end. No new themes came to me, but I worked on the thematic material already in my mind and tried to conceive the composition as a whole. I heard it as a sort of musical kaleidoscope of America, of our vast melting pot, of our unduplicated national pep, of our metropolitan madness. By the time I reached Boston I had a definite plot of the piece, as distinguished from its actual substance."

"Rhapsody in Blue" was introduced at a concert given at Aeolian Hall by Paul Whiteman and his orchestra under the rubric "An Experiment in Modern Music." The date, as noted on the handbills and posters announcing the concert, was Lincoln's Birthday.

Gershwin, at that time 25 years old, had already established himself as a major figure on Broadway. A dozen revues for which he had provided some or all of the music, had been introduced by then, some in New York, one or two in London. It was the announcement of a concert work by him

that created the interest in Whiteman's concert, especially in the classical community. Among those present were such figures as Sergei Rachmaninoff, Fritz Kreisler, Leopold Stokowski, Walter Damrosch, Jascha Heifetz, Leopold Damrosch, Alma Gluck, Mary Garden, Amelita Galli-Curci, Moritz Rosenthal, and Efrem Zimbalist. The influence of the “Rhapsody in Blue” on Rachmaninoff, who had done little composing since leaving his native Russia six years earlier, was to be heard in his Fourth Piano Concerto, whose premiere he gave with Stokowski in 1926. The work's impact on Walter Damrosch was made known to Gershwin the day after the Whiteman concert, when Damrosch contacted him with a commission for a full-scale piano concerto.

What few, if any, in the Lincoln's birthday audience could have known was that Gershwin had had only three weeks to compose the rhapsody, and all he really completed--or in any event took far enough to enable himself to play it--was the solo part. The orchestration was left to Whiteman's chief arranger Ferde Grofé (the future composer of the “Grand Canyon Suite”). While Gershwin at that point needed Grofé's help, he knew exactly what he wanted to do and which particular instrumental effects would accomplish his ends. He also accepted certain interpolations from various members of Whiteman's 24-piece ensemble, such as the inspired embellishment by the clarinetist Ross Gorman for the opening phrase, which had been conceived as a straight scale passage. Grofé subsequently prepared a second orchestration for full symphony orchestra; Whiteman used the romantic “Andante” section of the “Rhapsody” as the signature music for his popular radio series till the end of his life; Ravel, Martinu, and countless other composers everywhere responded to the work's creative stimulus; it became the internationally recognized portrait of America in music.

Biographies

Robert Boardman's passion for orchestral performance emerges from the transformative power of experiencing the most profound works of music in all of human creativity. A visionary and passionate conductor, Boardman seeks to maintain and discover ways in which the orchestra can be a vital social force in our ever-changing modern world.

His recent artistic engagements include the Cabrillo Festival of Contemporary Music where he has served as assistant conductor for two seasons. As assistant to Music Director Maestra Marin Alsop, he worked alongside composers John Adams, Philip Glass, Jennifer Higdon, and Mark Anthony Turnage, to name a few. Robert has relished a lifelong interest in



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contemporary orchestral music. In addition to having composed over a dozen original works, he is drawn to the music's freshness, sense of event, and artistic relevance to our time.

Since 2006, Boardman has served as assistant conductor for Howard Shore's film score *The Lord of the Rings Symphony* with CAMI Music for which he has assisted in over 30 performances, including a tour of Germany. In this position, he has worked with the orchestras and choruses of the Colorado Symphony Orchestra, Vancouver Symphony, Calgary Philharmonic, and Minnesota Orchestra, among others. Robert has conducted 11 world premieres and over 30 orchestras worldwide, including the Houston Symphony, Spokane Symphony Orchestra, and Cabrillo Festival Orchestra.

Other collaborations have taken Mr. Boardman to the Phoenix Symphony where he assisted Michael Christie in a semi-staged production of John Adams' epic opera *Nixon in China*. Mr. Boardman also had the honor of performing and recording the world premiere performances of Lembit Beecher's multi-media oratorio, *And Then I Remember* – a musical documentary about the life of Beecher's grandmother and her escape from Estonia during WWII.

Boardman studied conducting with Marin Alsop, Kurt Masur, Gustav Meier, and Kenneth Kiesler. He has also participated in numerous masterclasses, workshops, and seminars with major orchestras and conductors throughout the United States. In May 2010, Robert achieved the distinction Doctor of Musical Arts (DMA) in orchestral conducting from the University of Michigan School of Music, Theatre & Dance - the No. 1 ranked conducting program in the nation by *U.S. NEWS & World Report*.

Emilie Grondin is in her eighth season as conductor of the South Bend Youth Concert Orchestra. She teaches the string ensembles at Stanley Clark School, a program she began over 19 years ago, as well as the pre-school and kindergarten music classes and a summer Chamber Music Camp. A Suzuki cello teacher for over 30 years, first in Eugene, Ore. and since 1990 in the South Bend area, Mrs. Grondin teaches cello and chamber music through her private studio and co-coordinates the SBYSO Chamber Music Program. She also adjudicates at ISSMA District Solo and Ensemble events. Recently she has been involved with the development of the

Musicalmichiana.org website, an initiative by the Community Foundation of St. Joseph County to provide resources to students, parents, and educators.

Mrs. Grondin is the cellist with the Gaska String Quartet, a professional string quartet that plays throughout the Michiana area. She previously played with the Eugene Symphony Orchestra, Eugene Opera, and South Bend Symphony Orchestra. Mrs. Grondin believes in the importance of chamber music in developing one's playing and listening skills, so in addition to performing and coaching several chamber groups, she volunteers with the Fischhoff National Chamber Music Association every year at the Fischhoff Competition. Her chamber groups won the Geoffroy Award for the highest ranked local ensemble entered in the Fischhoff Competition in 2010, 2011, and 2012 and the Michigan City Chamber Music Competition in 2012 and 2013.

Mrs. Grondin grew up in Spokane, Wash. where she participated in the youth symphony program. She attended the University of Oregon receiving a Bachelor of Music degree in cello performance. She and her husband Jim enjoy playing chamber music with their two daughters, Elizabeth, a violinist, and Michelle, an SBYSO alumna who plays flute and piccolo, when they come home to visit.

Natasha Stojanovska was born in Prilep, Macedonia. She earned her bachelor of music in piano performance at Lynn University, Conservatory of Music in Boca Raton, Fla. with Roberta Rust and her masters of music at Indiana University South Bend in the studio of Martin Endowed Professor in Piano Alexander Toradze with a full scholarship. She is currently in the artist diploma program as a member of the Toradze Piano Studio and assistant to Ketevan Badridze.

Ms. Stojanovska was just selected for the final round of the Astral Artists Auditions in Philadelphia, Pa. She was also just selected to participate at the Seoul International Music Competition in South Korea this March 2014. In March 2013 she was a prize winner of the 37th Piano Concerto Competition of the Kankakee Valley Symphony Orchestra. In February 2012 Ms. Stojanovska was the first prize winner of the 2012 Indianapolis Matinee Musicale Collegiate Scholarship Competition. She was also the winner of the 2009 Lynn Concerto Competition, and appeared with the Lynn Philharmonia, performing Prokofiev's Second Piano Concerto in January 2010 under the baton of Maestro Albert-George Schram. In December 2009, she earned the Special Recognition prize (Van Grigsby Johnston Memorial Award) at the 59th Wideman Piano Competition, held in



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Shreveport, La. In September 2009, Ms. Stojanovska was featured in Tchaikovsky's Piano Trio in the Walenstein Musical Organization's chamber concert series at the Broward Center in Fort Lauderdale and Gusman Concert Hall in Miami, Fla. and Indiana Landmarks Center. Ms. Stojanovska has performed solo and chamber music recitals in France, Spain, Portugal, Macedonia, Bosnia and Herzegovina, Romania, Haiti, and the United States. She has also been recognized as an adept accompanist and chamber musician. She has received the FSMTA 2009 Gray Perry Young Collegiate Piano Award and in 2008 she was winner of the concerto competition at the Brevard Summer Music Festival in North Carolina and performed Tchaikovsky's Piano Concerto No. 1 at the festival, and was a prize winner at the FSMTA Byrd Piano Ensemble Competition (2009) in her duo, THE SISTERS STOJANOVSKA.

In masterclasses, Ms. Stojanovska has worked with many prominent pianists, notably Robert McDonald, Arie Vardi, Garry Grafmann, Norman Krieger, Yosip Yermine, Roswita Gediga, and Jeffery Biegel. In the summer of 2010, she took part at the IKIF in New York City and worked with some great names as Olga Kern, Alexander Kobrin, Jerome Rose, Victor Rosenbaum, and Eduard Zilberkant. In addition to her piano achievements, she is a very accomplished composer, as well. Her works have been premiered at festivals such as Music Across the Atlantic; IU South Bend New Music Ensemble Festival; New Music Festival-Lynn University; The Days of Macedonian Music-Macedonia. She currently serves as an adjunct professor in fundamentals of music theory at IU South Bend.

Composer, Percussionist and Technologist **Thomas Limbert** graduated from the University of North Carolina at Chapel Hill (B.A., music & philosophy, 1997), receiving the Thelma Thompson award for composition. He subsequently served on the percussion faculty of UNC-CH and worked as an audio engineer before starting graduate work in composition at Duke University on fellowship from which he received an M.A. (2006) and Ph.D. (2010) in composition. He is active as a composer and performer having composed both acoustic and electronic music for Burning Coal Theater Company, Duke Theater Studies, and IU South Bend Theatre & Dance Company productions and has performed with Duke's Encounters New Music series, Duke/UNC Milestones Festival, Peace College Chamber Singers and Mallarmé Chamber Players. Thom is also a member of pulsoptional, a composer's collective and new music ensemble based in Durham, N.C. In addition to playing percussion and composing for the group, Thom engineered their self-titled debut CD as well as the title track of composer Christopher Adler's CD, *Ecstatic Volutions in a Neon Haze*, performed by pulsoptional. He is currently working with renowned

February 23, 2014

ethnomusicologist, Paul Berliner to record, edit and mix the audio to be included in Berliner's comprehensive publication on the Mbira Dzavadzimu music of Zimbabwe to be published by University of Chicago Press in 2014. Thom's music has been performed across North America and abroad by, among others, the UNC Percussion Ensemble, the Duke & UNC Symphony Orchestras, Sarah Gaston and the Polish Radio Amadeus Chamber Orchestra, So Percussion, Alarm Will Sound, Rhymes With Opera, Women's Voices Chorus and pulsoptional. His music is published by Studio 4 Music, Keyboard Percussion Publications, and FuguFish publishing (ASCAP). His principal teachers have included Lynn Glassock, Allen Anderson, Anthony Kelley, Scott Lindroth, and Stephen Jaffe. Thom is currently visiting assistant professor of music in the Ernestine M. Raclin School of the Arts at IU South Bend.

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Dear SBYSO families and supporters,

We are so excited and grateful to be announcing the inaugural season of the June H. Edwards Chamber Music Program of the South Bend Youth Symphony Orchestras! She is an avid supporter of the arts, and of chamber music in particular, and we are thrilled that she will be a part of the SBYSO in this way. We have almost 30 students signed up to participate in this program this year, and, thanks to Mrs. Edwards' generosity, the students can join without an additional fee! Thank you, Mrs. Edwards!

This year, we are trying something new for our big fundraising event; a raffle! We are selling tickets for \$10 each, and only 500 will be sold. The winner will receive \$1000! These are great winning odds! More information to follow in the coming weeks!

The SBYSO continues to be grateful for our partnership with IU South Bend, and we are excited to be furthering that relationship through the pairing of Toradze Piano Studio student Natasha Stojanovska with our Symphony Orchestra for Gershwin's "Rhapsody in Blue." Here's to many more years of creating beautiful music together!

Now it's time to sit back and enjoy the concert; the accomplishments heard today are made even more amazing when we consider how many snow days we had this cycle! Enjoy the concert!

Carrie Cimildoro-Beem
Executive Director

UPCOMING EVENTS FOR THE SBYSO

Auditions March 2 and 9: The SBYSO will be hearing a limited number of auditions, if interested email southbendyso@gmail.com.

Concert May 4: The SBYSO will present their final concert of the 2013-14 season. The program will include the first movement of Schumann's Piano Concerto featuring concerto winner John Griffith; Sir John Tavener's Mother of God, here I stand; the first movement of Beriot's Concerto No. 9 featuring concerto winner Ylana Padgett; Arturo Marquez' Danzon No. 2; and Ottorino Respighi's The Pines of Rome.

South Bend Youth Concert Orchestra

The following individuals have been tireless in their dedication to the education of our young musicians. We would like to thank all of them very much for their time, energy, inspiration, and expertise.

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 Darbie Kwon
 Paul Hosle
 Anna Huber
 Mia Schwartz
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 Sarah Eash

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 Evan Brown

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 Chad Morris
 Maxwell Pickenpaugh

BASS

Taylor Becht
 Karigan Green
 Shania Faught
 Micah Weigel

FLUTE/PICCOLO

Martin Chang
 Danielle Woodcox
 Sarah Anne Zakowski

OBOE/

ENGLISH HORN

Abigail Pitts
 Mitchell Spangler

CLARINET

Emily Merriman
 Salvador Perez
 Emma Schultz

Eb/BASS CLARINET

Jason Gresl*

BASSOON

Camille Arnett
 Edward Atkinson
 Lauren Mackey

SAXOPHONE

Nathan Baum+
 Brooke Janowski+
 Drake Ziegelmaier+

FRENCH HORN

Anton Gillespie
 Matthew Steck
 John Griffith
 Jacqueline
 Kelley-Cogde
 Jonah Davey

TRUMPET

Austin Ray
 Jackson Kubaszyk
 Giovanni Stroik
 Tyler Styles

TROMBONE

Sara Eveler
 Isabella Griffin
 Alex Kokot

TUBA

Gary Kurtis*

TIMPANI

Mariah Taller

PIANO

John Griffith

HARP

Hannah Marker

PERCUSSION

Marc Churchill*
 Heather Kitchen*
 Ben Runkel*

Contributions

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**This list accurate as of February 10, 2014 for our 2013-2014 season.*