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South Bend Youth Concert Orchestra

Emilie Grondin, conductor

South Bend Youth Symphony Orchestra

Robert Boardman, music director/conductor

4 pm Sunday, May 4, 2014

Campus Auditorium

Canzon Septimi Toni No. 2 Giovanni Gabrieli
(1554-1612)

Combined brass of the Concert and Symphony Orchestras

Song of Jupiter, from *Semele* George Frederic Handel
(1685-1759)
trans. Leroy Anderson

Symphony No. 41 in C Major, "Jupiter" Wolfgang Amadeus Mozart
(1756-1791)
arr. Merle Isaac
I. Allegro vivace (abridged)

The Planets, suite for orchestra, Op. 32 Gustav Holst
(1874-1934)
arr. Vernon Leidig
IV. Jupiter: the Bringer of Jollity

South Bend Youth Concert Orchestra

INTERMISSION

Piano Concerto in a minor, Op. 54 Robert Schumann
(1810-1856)
I. Allegro affettuoso
John Griffith, piano

"Mother of God, here I stand" Sir John Tavener
(1944-2013)
from *The Veil of the Temple* (2003)

Violin Concerto No. 9, Op. 104 Charles Auguste de Bériot
(1802-1870)
I. Allegro Maestoso
Ylana Padgett, violin

Danzón No. 2 (1994)

Arturo Márquez
(b. 1950)

The Pines of Rome

Ottorino Respighi

- I. Pines of the Villa Borghese, Allegretto vivace (1879-1936)
- II. Pines Near a Catacomb, Lento
- III. Pines of the Janiculum, Lento
- IV. Pines of the Appian Way, Tempo di marcia!
South Bend Youth Symphony Orchestra

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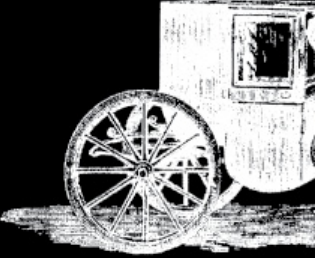


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Program Notes

Song of Jupiter

George Frederic Handel

Song of Jupiter is the aria “Where’er You Walk” sung by Jupiter in the oratorio *Semele* written in 1743, the year following Handel’s *Messiah*. The oratorio is the mythological story of a mortal woman who Jupiter rescues from a marriage she did not want and takes her for himself. In this aria, Jupiter is reassuring Semele of his love for her. “Where’er you walk, cool gales shall fan the glade; Trees, where you sit, shall crowd into a shade. Where’er you tread, the blushing flow’rs shall rise, And all things flourish where’er you turn your eyes.” Semele’s desire to become immortal is her undoing, ultimately leading to her fiery death at the hands of Jupiter. Leroy Anderson’s transcription gives the flowing tenor melody to the trumpet and on the repeat, to unison strings.

Symphony No. 41, “Jupiter”

Wolfgang Amadeus Mozart

During the summer of 1788, Mozart produced a flurry of compositions: sonatas for piano and violin, a piano trio, and three full symphonies. The last of these, finished on August 10, is the “Jupiter” symphony, so named by Johann Peter Saloman, London impresario, early in the 19th century, possibly for the opening character of the piece. The symphony begins with a rousing fanfare motive followed by a soft, lyrical response. The movement is full of character and light heartedness, including a quote of Mozart’s own comic aria “Un bacio di mano” (A kiss on the hand) in which a Frenchman thinks about courting young beautiful women and its dangers.

***The Planets*, suite for orchestra, Op. 32**

Gustav Holst

Gustav Holt’s popular seven movement orchestral suite, *The Planets*, was written between 1914 and 1916. Holst was introduced to astrology by his friend, Clifford Bax, and the titles of the movements are patterned after Alan Leo’s book *What is a Horoscope?* Holst called his suite “a series of mood pictures,” showing how the planets influence the psyche with ideas and emotions. “Jupiter: the Bringer of Jollity” is a light-hearted, happy work, possibly representing the prime of life. Holst adapted the central melody in 1921 to fit the poem, “I Vow to Thee, My Country,” by Sir Cecil Spring-Rice as a response to the cost of human lives in World War I. It quickly became a patriotic anthem.

Piano Concerto in a minor, Op. 54

Robert Schumann

Schumann composed the first movement of his only piano concerto in 1841, as a separate fantasia; only in the spring and summer of 1845 did he add two movements to create a complete concerto. His wife Clara gave its première at a Gewandhaus concert in Leipzig, on New Year's Day, 1846. Even as it bows to the forms of the Classical concerto, this work is imbued with a burning Romanticism. It opens with one of the boldest salvos in the concerto literature: the curtain does not rise, it is torn open; the piano veritably pounces on the listener. The first movement focuses with unusual insistence on one theme, the mournful melody heard right after the introduction; piano and orchestra together extend and vary it in an expansive, rhapsodic stream of melody, and later develop it with striking originality. All of the movement's themes, in fact, are in a state of perpetual metamorphosis, taking new shapes and sampling new instrumental sonorities. The solo cadenza is novel: it is mostly based on new ideas, and is conspicuously free of conventional virtuoso fireworks. The whole concerto is more poetic than bravura, and Schumann orchestrates with a light touch, giving special attention to the woodwinds— particularly the clarinet and oboe.

“Mother of God, here I stand”

Sir John Tavener

Tavener first came to public attention in 1968 when his avant-garde oratorio *The Whale* was premiered at the inaugural concert of the London Sinfonietta. As the years progressed his music became increasingly spiritual in conception, contemplative in its idiom, and popular with audiences worldwide. In 1977 he joined the Orthodox Church which was a major inspiration on his work for the following two decades. From the late 1990s he looked for inspiration from alternative sources by his interest in the universalist philosophy, which embraces all great religious traditions: Hinduism, Judaism, Christianity, Islam, and the spirituality of the American Indians. Most recently he was inspired by the work of Tolstoy. “Mother of God” by John Tavener was composed in 2003 for the Temple Church Choir under Stephen Layton. Brief, slow and pianissimo throughout, it creates an atmosphere of devotional stillness akin to the contemplative music of Messiaen.



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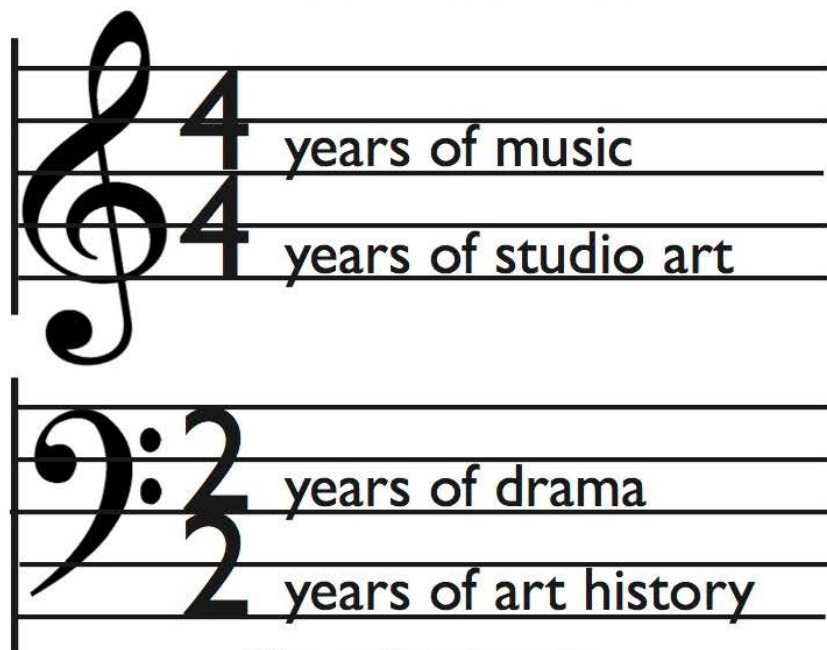




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Violin Concerto No. 9, Op. 104

Charles Auguste de Bériot

Bériot was a Belgian composer and violinist of the early Romantic era. As a youngster he studied in France, and shortly after, toured much of Europe as a noted violin soloist. His Concerto No. 9 is one of ten concertos for violin, which are considered gateway works to the well-known Romantic violin concertos of the 19th century. The first movement abounds with changes in mood; at once boldly dramatic, then mournfully lyric, later intimately charming, and capped off by a festive finale. Lasting only five minutes, to hear this rarely performed work is a special treat and insight into music history.

Danzón No. 2 (1994)

Arturo Márquez

Arturo Marquez writes of the Danzon No. 2:

“The idea of writing the Danzón No. 2 originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the danzón, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the danzón’s rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent lightness of the danzón is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the State of Veracruz and in the dance parlors of Mexico City. The Danzón No.2 is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music. Danzón No.2 was written on a commission by the Department of Musical Activities at Mexico’s National Autonomous University and is dedicated to my daughter Lily.”

The Pines of Rome

Ottorino Respighi

The Pines of Rome (Italian: *Pini di Roma*) is a symphonic poem written by the Italian composer Ottorino Respighi in 1924. It is the second orchestral work in his “Roman Trilogy,” preceded by *Fountains of Rome*

(1917) and followed by *Roman Festivals* (1926). Each of the four movements depicts pine trees in different locations in Rome at different times of the day. The premiere took place at the Augusteo, Rome under the direction of Bernardino Molinari on December 14, 1924.

Pines of the Villa Borghese (*I pini di Villa Borghese: Allegretto vivace*). The first movement portrays children playing by the pine trees in the Villa Borghese gardens. The great Villa Borghese is a monument to the patronage of the Borghese family, who dominated the city in the early 17th century. It is a sunny morning and the children sing nursery rhymes and play as pretend soldiers.

Pines Near a Catacomb (*Pini presso una catacomba: Lento*)

The second movement is a majestic dirge, conjuring up the picture of a solitary chapel in the deserted Campagna; open land, with a few pine trees silhouetted against the sky. A hymn is heard, the sound rising and sinking again into some sort of catacomb, the subterranean cavern in which the dead are immured. Lower orchestral instruments, plus the organ pedal at 16' and 32' pitch, suggest the subterranean nature of the catacombs, while the trombones represent priests chanting.

Pines of the Janiculum (*I pini del Gianicolo: Lento*)

The third is a nocturne set on the Janiculum hill. The full moon shines on the pines that grow on the hill of the temple of Janus, the double-faced god of doors and gates and of the new year. Respighi took the opportunity to have the sound of a nightingale recorded onto a phonograph and played at the movement's ending. This was something that had never been done before, and created discussion.

Pines of the Appian Way (*I pini della Via Appia: Tempo di marcia*)

Respighi recalls the past glories of the Roman republic in a representation of dawn on the great military road leading into Rome. The final movement portrays pine trees along the Appian Way in the misty dawn as a triumphant legion advances along the Via Appia in the brilliance of the newly-rising sun. Respighi wanted the ground to tremble under the footsteps of his army and he instructs the organ to play bottom B flat on 8', 16' and 32' organ pedal. The score calls for buccine – ancient circular trumpets that are usually represented by modern flugelhorn. Trumpets peal and the consular army rises in triumph to the Capitoline Hill.



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Biographies

Beginning his piano studies at the age of five, **John Griffith** has always possessed a deep connection with music. Under the instruction of Kathleen Keasey from 2007 to 2013, John developed as a musician and participated in a number of local piano competitions, among them the Hartman Stickley Memorial Piano Competition. In the six years he has participated in Stickley, John has earned two honorable mentions and has won twice, most recently in March of this year. Since the spring of 2013, John has been studying with John Blacklow at the University of Notre Dame, and occasionally performs in the studio performance classes. During the last three summers, John has attended the Interlochen Arts Camp as a piano major, and this summer plans to attend the Brevard Music Camp in North Carolina.

Along with the piano, John also enjoys a wide variety of musical forms, taking music composition lessons with Jorge Muñiz at IU South Bend, and in the past has taken organ lessons with Andrew McShane at Notre Dame. Orchestra also serves as a great musical inspiration and enjoyment to John and he is proud to be a member of the SBYSO family.

Presently, John is a sophomore at Saint Joseph High School in South Bend.

Ylana Padgett is currently 16 years old, a sophomore in high school, and has had a strong passion for music and her violin since she was six. Her interest in music began by listening to classical music, listening to her family play music, and going to a variety of concerts. After she received her own violin, she never put it down. From the age of six until she started high school, she was part of the Suzuki Music School of Granger where she took part in weekly private lessons with Dolores Wilson, ensembles and theory classes, repertoire classes, and worked through the Suzuki books. Currently Ylana is taking private lessons from Zofia Glashouser and has been for three years. She has attended Blue Lake Fine Arts Camp and the Donald A. Dake Summer Music Academy. Her passion for music extends further and into a wider variety of styles other than classical. She enjoys playing in her band called the Minor Seconds with her brother, father, and three good friends. She also currently holds a gold medal from Solo and Ensemble. Ylana is in the Baker Street Quartet where she is second violin. Her repertoire over the years has included Miles Davis to Bach and Shostakovich to original compositions.



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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 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*.



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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 four of the last five years and the Michigan City Chamber Music Competition the past two years.

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.



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Julie Beebe *	Grayling Hawkins +	Glenn Northern +
Mark Belsaas +	Linda Howard +	Lavon Oke +
Brook Bennett *	Jennet Ingle *	Nic Orbovich *
Cindy Berryman +	Debra Inglefield *	Kathy Oyer *
Jim Bolero *	Christine Iwaniec +	Cindy Osborn *
Martha Bradberry +*	Joy Karesh +	Pierpaolo Polzonetti *
Karen Braden +	Aleksandra Kemble *	Ed Randles *
William Browne +	Jim Keranen +*	Marjorie Ruffalo *
Kelly Bryan *	Gretchen Klanke *	Wee Ling Sim +*
Dorothy Carnall +*	Christina Knuth *	Gannet Smith *
Jeff Carnall +	Kathleen Kohn +	Scott Spradling +
William Clark *	Rachel Krieg *	Charles Steck +*
Pete Collins +*	Denise Kuehner +*	Tamara Stojavonic *
Joyce Davis *	Eric Kuehner *	Karen Stonehill *
David Detrick *	Gary Kurtis +*	Matthew Sutton +
Susan Ellington +	Jae Sung Lee *	Sara Thomas *
Dawn Forsythe +	Karmen Leeper +	Carla Trynchuk *
Lydia Franks *	Don Litherland *	Lara Tuner *
Pat Geoffroy *	Melissa Luan *	Susan Walker +*
Jason Glashauser *	Andrea Mather-Stow *	Anne Watts +
Zofia Glashauser *	Susan May *	Murray Weaver +
Erika Grodrian *	Chris McLean +	Dolores Wilson *
Emilie Grondin +*	Christine Milliken +	Clara Woolley *
Jim Grondin *	Bruce Morrow *	

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.

Dear SBYSO families and supporters,

This season has been unprecedented in so many ways, from the adventurous programming of the symphony orchestra, to the performance of Gershwin's *Rhapsody in Blue*, to the generous gift of June Edwards for our Chamber Music Program. And this performance today, featuring two SBYSO Concerto Competition winners (John Griffith and Ylana Padgett), and Respighi's epic *Pines of Rome* will be a fitting end to the season.

This last concert is always thrilling; it's so inspiring to hear how far the students come in the course of each season. There is so much potential in the SBYSO program, and each year, with the guidance and expertise of Mr. Boardman, Mrs. Grondin, and our sectional coaches, our students reach higher and higher. It is at this concert that we recognize the achievements of our students. Our Concerto Competition co-winners will perform, our Rocco Germano Summer Music Camp Scholarship recipients will be announced, as will the winner of the Robert Demaree College Scholarship. And we must recognize and thank our many graduating seniors this year for, in many cases, their many years of membership in the SBYSO, and wish them the very best the future has to offer for each of them.

This year's graduating class includes: Alexis Barton, Alexis Bashara, Taylor Becht, Sarah Borger, Martin Chang, Katherine Conway, Elly Ericson, Shania Faught, Anton Gillespie, Kirill Gillespie, Yerin Joh, Jack Julien, Kevin Kuo, John Linczer, Lauren Mackey, Liam Maher, Emily Merriman, Salvador Perez, Austin Ray, Mariah Taller, and Susan Zhu. Many of these students have been with us since they were in late elementary school, and it has truly been our honor and privilege to be part of your lives these last few years. You will be missed, and we wish you all the best in your very bright futures!

Many of you also know that this marks my last concert as executive director of the SBYSO. I have been fortunate to get to know many of you and your families over the past six years, and my time with the SBYSO will remain firmly planted in my mind as a time of friendship, inspiration, generosity, community strength, and incredible music making. I will carry each of you in my heart as I begin my new career in nursing; I'll see you at concerts in the future!

I thank each and every one of you for being part of the SBYSO family, and coming to our concerts. The students put in hours of hard work in rehearsals and practice, and the families sacrifice their time to transport and support their children in this endeavor. Extended family and friends spend Sunday afternoons with us three times a year, and we hope that the music performed renews you and inspires you. Thank you all for being part of the SBYSO family, and for allowing us to be part of yours.

Enjoy the concert and celebrate our students!

Carrie Cimildoro-Beem
Executive Director