

ILLINI STRINGS

Nathan Sawyer, *director*

Hannah Reitz, *guest conductor*

PHILHARMONIA ORCHESTRA

Stephen Fairbanks, *director*

Nathan Sawyer, *graduate student conductor*

Lewis McAdow, *baritone*

Foellinger Great Hall

Krannert Center for the Performing Arts

Wednesday, May 4, 2022

7:30 PM

ILLINI STRINGS

KARL JENKINS
(b. 1944)

Palladio
i. Allegretto

Nathan Sawyer, *conductor*

ALAN HOVHANESS
(1911–2000)

Psalm and Fugue for String Orchestra
i. Andante
ii. Fugue - Allegretto

Hannah Reitz, *conductor*

GEORG WICHTL
(1805–1877)

Trio in G Major Op. 79, No. 2
i. Allegro

BELA BARTOK
(1881–1945)

Dances of Transylvania
i. Allegretto
ii. Moderato
iii. Allegro Vivace

Hannah Reitz, *conductor*

EDWARD ELGAR
(1857–1934)

Serenade for Strings
i. Allegro Piacevole
ii. Larghetto
iii. Allegretto

Nathan Sawyer, *conductor*

Intermission

PHILHARMONIA ORCHESTRA

JEAN SIBELIUS
(1865–1957)

Finlandia

Nathan Sawyer, *conductor*

GEORGE BUTTERWORTH
(1885–1916)

Six Songs from A Shropshire Lad

- i. Loveliest of trees*
- ii. When I was one-and-twenty*
- iii. Look not in my eyes*
- iv. Think no more, lad*
- v. The lads in their hundreds*
- vi. Is my team ploughing?*

Stephen Fairbanks, *conductor*
Lewis McAdow, *baritone*

GEORGE GERSHWIN
(1898–1937)

An American in Paris

Stephen Fairbanks, *conductor*

Six Songs from A Shropshire Lad

(From A.E. Housman's collection of poems entitled A Shropshire Lad)

Loveliest of trees

Loveliest of trees, the cherry now
Is hung with bloom along the bough,
And stands about the woodland ride
Wearing white for Eastertide.

Now, of my threescore years and ten,
Twenty will not come again,
And take from seventy springs a score,
It only leaves me fifty more.

And since to look at things in bloom
Fifty springs are little room,
About the woodlands I will go
To see the cherry hung with snow.

When I was one-and-twenty

When I was one-and-twenty
I heard a wise man say,
"Give crowns and pounds and guineas
But not your heart away;
Give pearls away and rubies
But keep your fancy free."
But I was one-and-twenty,
No use to talk to me.

When I was one-and-twenty
I heard him say again,
"The heart out of the bosom
Was never given in vain;
'Tis paid with sighs a plenty
And sold for endless rue."
And I am two-and-twenty,
And oh, 'tis true, 'tis true.

Look not in my eyes

Look not in my eyes, for fear
They mirror true the sight I see,
And there you find your face too clear
And love it and be lost like me.
One the long nights through must lie
Spent in star-defeated sighs,
But why should you as well as I
Perish? Gaze not in my eyes.

A Grecian lad, as I hear tell,
One that many loved in vain,
Looked into a forest well
And never looked away again.
There, when the turf in springtime flowers,
With downward eye and gazes sad,
Stands amid the glancing showers
A jonquil, not a Grecian lad.

Think no more, lad

Think no more, lad; laugh, be jolly;
Why should men make haste to die?
Empty heads and tongues a-talking
Make the rough road easy walking,
And the feather pate of folly
Bears the falling sky.

Oh, 'tis jesting, dancing, drinking
Spins the heavy world around.
If young hearts were not so clever,
Oh, they would be young for ever;
Think no more; 'tis only thinking
Lays lads underground.

The lads in their hundreds

The lads in their hundreds to Ludlow come in for the fair,
There's men from the barn and the forge and the mill and the fold,
The lads for the girls and the lads for the liquor are there,
And there with the rest are the lads that will never be old.

There's chaps from the town and the field and the till and the cart,
And many to count are the stalwart, and many the brave,
And many the handsome of face and the handsome of heart,
And few that will carry their looks or their truth to the grave.

I wish one could know them, I wish there were tokens to tell
The fortunate fellows that now you can never discern;
And then one could talk with them friendly and wish them farewell
And watch them depart on the way that they will not return.

But now you may stare as you like and there's nothing to scan;
And brushing your elbow unguessed at and not to be told
They carry back bright to the coiner the mintage of man,
The lads that will die in their glory and never be old.

Is my team ploughing?

"Is my team ploughing,
That I was used to drive
And hear the harness jingle
When I was man alive?"

Ay, the horses trample,
The harness jingles now;
No change though you lie under
The land you used to plough.

"Is football playing
Along the river-shore,
With lads to chase the leather,
Now I stand up no more?"

Ay, the ball is flying,
The lads play heart and soul;
The goal stands up, the keeper
Stands up to keep the goal.

"Is my girl happy,
That I thought hard to leave,
And has she tired of weeping
As she lies down at eve?"

Ay, she lies down lightly,
She lies not down to weep:
Your girl is well contented.
Be still, my lad, and sleep.

“Is my friend hearty,
Now I am thin and pine,
And has he found to sleep in
A better bed than mine?”

Yes, lad, I lie easy,
I lie as lads would choose;
I cheer a dead man’s sweetheart,
Never ask me whose.

Program Notes

Palladio – Karl Jenkins

Jenkins’ inspiration for this string work was an Italian architect named Andrea Palladio. He derived the concept of beauty within constructed frameworks from the idea of architecture. The piece sets up the groundwork, the foundation, in the lowest strings using a low register. Simple quarter notes are played and then eighth notes are scaffolded on top by the violas. A motif is introduced by the violins; it begins with a couple of broken fragments and as the piece continues, becomes more vivacious. The dynamics are even scaffolded. The piece begins at a piano level and gradually comes to fortissimo. The piece itself is extremely structured in a da capo aria form or ternary form. However, Jenkins adds a coda to the piece, which in its entirety is a massive crescendo. Throughout the piece, you will be able to hear the different levels of music being structured on top of the previous content extremely clearly.

Psalm and Fugue for String Orchestra – Alan Hovhaness

Alan Hovhaness’s (1911-2000) Psalm and Fugue for String Orchestra, Op. 40a was written in 1941 but remained unpublished until 1958. This piece exemplifies the qualities of sound that made the American-Armenian composer so popular in and after his lifetime. Influenced by music from a number of different cultures and times, Hovhaness often is characterized by modal harmonies, wide open sonorities, and soaring melodies which he strove to highlight rather than complicate through development. This piece is one of a few that survived the purging of his early works, where allegedly over a thousand pieces were destroyed in reaction to criticism from Sessions, Copland, and Bernstein. Hovhaness’s simplicity of expression and the spiritual nature that pervades his music was often at odds with the reigning American composers of the day.

The Psalm opens with a hushed hymn, which alternates with a chromatically embellished melody presented in the violas throughout the movement. It works towards a homophonic, rejoicing statement of the opening to close. The Fugue pays homage to Baroque traditions and features a simple stepwise subject that floats through the string sections before a triumphant ending.

Dances of Transylvania – Bela Bartok

The Hungarian composer and pianist Béla Bartók (1881-1945) is considered one of the founders of ethnomusicology. He regularly journeyed into rural communities throughout Hungary, Transylvania, Romania, and other surrounding Slavic countries to record, collect and study folk melodies. He and his colleague Zoltán Kodály argued for preservation by direct transcription of these peasant tunes, and eventually collected songs numbering in the thousands. Some melodies made their way into his compositions directly, and his research heavily influenced the rhythmic, melodic, and harmonic structures that came to define his compositional output. Erdélyi Táncok (Dances of Transylvania) was written originally for piano in 1915, and later orchestrated by Bartók. This string adaptation was completed by Gábor Darvas, a student of Kodály. Like many of Bartók's piano pieces, the work is short but contains a wealth of detail. The first of three movements is titled Dudások (Bagpipers), and is characterized by droning strings, grating harmonies, and a trilling, ornamented melody evocative of the wind instruments. This is followed by the lumbering second movement Medvetánc (Bear-Dance), and a vibrant, frolicking Finale.

Serenade for Strings – Edward Elgar

Elgar struggled to revitalize English music. For centuries, the classical world had been dominated by Germany, France, Italy, and now Russia. Early in his career, 1892, Elgar composed this serenade for strings. Elgar began his career as a violinist but in the late 1880's focused his efforts on composition. His more famous pieces that gained him renown were his Enigma Variations and The Dream of Gerontius. Elgar's knowledge and experience with strings allowed him to write effectively for the string orchestra.

The piece is in three movements. Allegro Piacevole, "pleasing" allegro, is the first movement that has a natural ebb and flow to it. Each section appears to have some moment of sunlight to glimmer through the rest of the orchestra, their moment of glory. There is a fairly rhythmic motive that begins in the violas that will travel throughout the piece. To counteract the pointed rhythm, there is a lush legato motif introduced by the violins that bring a yearning to the music. The second movement, Larghetto, has some of the most pensive and beautiful moments in the entire piece. Emotions pour out of this movement out of nowhere it seems. Almost as if all of these feelings were being harbored and restrained in the first movement only to be released now. The final movement, Allegretto, returns to the triple meter, similar to the first movement. It resembles a dance-like character and playfully closes the piece off with the rhythmic motif and lush chords.

Finlandia – Jean Sibelius

During the time Sibelius wrote *Finlandia*, there was a huge Russian presence in Finland. The Czars began to slowly control aspects of Finnish life in regards to politics, media, and even religion. The piece exhibits a sense of mourning and feeling of Russian persecution and suppression. The brass seem to exhibit the power of the Russian Czars with their loud and accentuated chords. The winds respond with this cry of help as if the tyranny is too much for them to handle. The strings come in with a labored version of the woodwind's cry.

The next section brings in a rhythmic motif that's introduced by the brass over a string tremolo. The violins and viola come in with a brewing triplet theme that sounds like the sparks of rebellion growing in the people of Finland. After that the victorious section comes in as a fanfare with every instrument shouting out for liberation.

The Hymn section appears which may sound familiar. This section of *Finlandia* has been used in many different contexts. Although Sibelius never intended this to be sung or put to lyrics, this section has become akin to an unofficial national anthem. It also has been used as different liturgical hymns, the most famous one being *Be Still My Soul*. Just like the African American Spirituals were a source of hope in their time of oppression and Psalters were a source of hope for the Jews during the Greco-Roman occupation, this Hymn brought hope to the people of Finland.

The piece finishes with a triumphant ending that resembles the fanfare again. The Hymn returns for the final measures over string syncopation that continues the fire of the fanfare underneath. The final chords of the piece are absolute. They express the idea that no matter how much control Russia exerts over them, the ideals of Finland will never die.

—Nathan Sawyer

Six Songs from a Shropshire Lad – George Butterworth

George Butterworth was one of the most promising young composers of his generation, an individual that the eminent composer Ralph Vaughan Williams took a particular interest in. Butterworth's style has been described as quintessentially English, and his work *Six Songs from a Shropshire Lad* represents one of the most important contributions to English art song.

Butterworth's original setting of this song cycle was for piano and voice. The version being performed this evening was orchestrated by Butterworth scholar and enthusiast Phillip Brookes in 2005; it is the first time this version has been performed at the University of Illinois.

—Stephen Fairbanks

An American in Paris – George Gershwin

The genesis for *An American in Paris* comes from a visit George Gershwin made to Paris when he was seeking out an opportunity to study with the eminent composer Maurice Ravel. While in Paris, Gershwin was so taken by the vibrant sounds of the city that he determined to represent his Parisian experience autobiographically through music. In speaking later on about the composition, he stated, “My purpose here is to portray the impressions of an American visitor in Paris as he strolls about the city, listens to the various street noises, and absorbs the French atmosphere.” Featuring prominently in the musical aesthetic of such a cityscape is the use of taxi horns. During his visit to Paris, Gershwin was apparently so enamored by the sounds of taxi horns that he determined that he could not return home without purchasing his own set. A visit to the automobile shops along the Avenue de la Grande Armee proved fruitful, and he acquired the desired horns, which notably were used in New York for the premiere performance of the work.

The work opens with a lively “walking” theme, which is recurrent throughout the composition. The first half of the composition seems to be characterized by curiosity and wonderment, as though the protagonist is overflowing with exuberance at seeing Paris for the first time. The second half has a notably different character, and is further distinctive because of the inclusion of saxophones. Some commentators have suggested that the second half could be representative of Paris at night, with intentional allusions to the burgeoning Parisian jazz clubs. The return of the “walking” theme signals the final section of the work. All the thematic material is briefly reprised, ultimately building to a celebratory fanfare ending.

—Stephen Fairbanks

Beyond the Score with Stephen Fairbanks

It was in January that I finalized Philharmonia’s repertoire for this evening’s concert. Because I had known that we would be featuring Lewis McAdow as he performed George Butterworth’s *Six Songs from a Shropshire Lad*, I determined that I would like to round out the program with other works which could present musical portrayals of beloved locations, and written in close proximity in time. And so it was that I selected the works appearing on this evening’s program: Jean Sibelius’s triumphant tribute to his homeland of Finland; Butterworth’s melancholy reflection on the English countryside; and Gershwin’s celebration of artistic life in Paris.

Little did I know the depth and meaning that those particular three works would take on as world events unfolded over the past several months. Each of the works seem to speak uniquely to the armed conflict which is currently taking place in Eastern Europe.

Nearly a hundred years ago, Finland was facing an invasion by its eastern neighbor, and Sibelius's *Finlandia* ended up featuring prominently during that Winter War. The tune aptly captured the nationalistic spirit of the Finnish people, and it became an anthem for them to announce their status as an independent nation. Butterworth's music speaks to the human cost of war. In a deeply tragic real-life realization of the song text, "The lads that will die in their glory and never be old," he himself went off to war, never to return. Gershwin's tune is set in Paris, a city which encountered the devastating effects of war in the decade preceding the autobiographical visit portrayed in his music. Listened to in this context, his music perhaps speaks of the resilience and rebirth that can happen when conflict ends and human flourishing returns.

So, as you engage with the music we are presenting to you this evening, I first invite you to reflect upon the lands highlighted by these particular composers. But more than that, I invite you to consider that this music offers a way for us to collectively engage with the incomprehensible and unspeakable aggression currently taking place in Ukraine.

—Stephen Fairbanks

Biographies

Stephen Fairbanks

Stephen Fairbanks joined the music education faculty at the University of Illinois at Urbana-Champaign in 2018 as a strings specialist. His research explores the phenomenon of cultural transmission in education, specifically focusing on the ethical dilemmas which can arise when classical music is promoted as a medium for social justice. As a teacher and conductor, Stephen prioritizes community-building and intercultural exchange. Stephen has been directing the University of Illinois Philharmonia Orchestra since October 2021. Previous music directorships include the University of Cambridge Philharmonic Orchestra in Cambridge, England and the Evanston Civic Orchestra in Evanston, Wyoming. Stephen holds bachelor's and master's degrees from Brigham Young University and a PhD from the University of Cambridge.

Nathan Sawyer

Nathan Sawyer joined the master's program in Orchestral Conducting in 2020. Since his arrival, he has served as the manager of the UI Symphony Orchestra and has frequently conducted the UI Philharmonia and Illini Strings. He began his studies in New York at Houghton College and finished at Roberts Wesleyan College with his Bachelors of Science in Music Education. He has attended several conducting workshops including the International Conducting Workshop and Festival in Sofia, Bulgaria. He plans to continue his conducting studies and earn a doctorate in orchestral conducting.

Hannah Reitz

Hannah Reitz is currently pursuing her Doctorate of Musical Arts in Violin Performance at the University of Illinois Urbana-Champaign where she studies with Meg Freivogel of the Jupiter Quartet. She enjoys a varied career as a performer, teacher, and conductor. Hannah graduated with distinction from St. Olaf College in 2010 (B.M. Violin Performance) where she served as concertmaster of the acclaimed St. Olaf Orchestra. In May of 2013, she graduated with honors from the University of Nebraska–Lincoln Master of Music program and acted as coordinator for the chamber music program. Additionally, she earned her M.A. degree in Orchestral Conducting while teaching at UNH in 2019. Hannah has been a two-year conductor and violinist at the Pierre Monteux School and cover conductor of Symphony New Hampshire. She has performed as a member of the American Institute of Musical Studies (AIMS) Festival Orchestra in Graz, Austria; National Repertory Orchestra; Lincoln Symphony Orchestra; Charleston Symphony; and Symphony New Hampshire.

Lewis McAdow

Lewis McAdow, baritone, is a native Houston, Texas and is currently working on his doctorate at the University of Illinois. Recently, he made his professional debut as Barone Douphol in Verdi's *La Traviata* at the Soo Theatre. He has also performed the role of Milcom Negley in *The Last American Hammer* and Harasta in *The Cunning Little Vixen* with the Lyric Theatre @ Illinois and as Barone Douphol in *La traviata* at the Bay View Music Festival. In 2021, Lewis won the University of Illinois Symphony Orchestra's Concerto Competition. He has also performed in Mascagni's *L'amico Fritz* and in Gounod's *Romeo et Juliette* at the Moores Opera Center in Houston. Lewis is also an avid recitalist, specializing in the works of Vaughan Williams, Ravel, Schubert, Mendelssohn, and Butterworth.

ILLINI STRINGS

Nathan Sawyer, *director*

Hannah Reitz, *guest conductor*

Violin I

Link Lin
Lindsey Cheon
Emily Quid
Calvin Lin
Diana Morales
Kate Perloff
Salvatore Galluzzo
Han Sae Cho
Austin Gabis
Aadarsh Hegde
Noah Gersich
Eliana Eng
Jacqui Nguyen
Anay Koorapaty
Avyay Koorapaty
Sonali Kumar
Jan Uy
Caitlin Brennan
Ryan Yao
Daniel Brandys
Larysa Brandys
Ellin Wang

Violin II

Alli Salmon
Cecilia Lee
Julia Fasick
Amber Salmon
Kalika Rajе
Rebecca Riecki
Zoe Jacquat
Sonja Gurbani
Emily Kim
Tina Bojinov
Jayannah Herdrich
Alexandra Barishman
Maddie Rydell
Tomas Tricarico
Joanna Grafakos
Anna Stasik
Eve Rubovits
Becky Blake
Michelle Zorigt
Serena Daley
Jinzhi Shen
Ayush Khot
Angelika Rzepka
Morgan Kennebeck
Rui Shi

Viola

Katherine Moy
Amy Lang
Malika Raffensperger-Schill
Timothy Bernard
Haley Kim
Abby Lynch
Kaylee Tucker
Jaime Gleason
Emma Lynch
Sally Hakim
Vivek Thatte
Kyle Kenmotsu

Cello

Jennifer Pochyly
Andrea Gardner
Tiffany Yen
Isabel Hughes
Ken Ruffatto
Shawn Choi
Amy John

Double Bass

Ava Abbott
Adam Walsh
Tyler Gabis
Jonah Larsen
Matthew Leoschke

PHILHARMONIA ORCHESTRA

Stephen Fairbanks, *director*

Nathan Sawyer, *graduate student conductor*

Lewis McAdow, *guest soloist (baritone)*

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Jonathan Alday
Pri Balakumar
Amy Chen
Yeon Woo Cho
Zylle Constantino
Nicole Dillie
Steven Frankowski
Yulu Fu*
Jordan Gravel
I-Ting Hsiung
Lalitha Jaligama
Abigail Kauppila
Chanyoung Kim
Tim Lee**
Zoe Lu
Andrea Maldonado
Julie Matuszewski
Gwynne McGrady
Ryan O'Neill
Sophie Philbrick
Margot Pierce
Dylan Pokorny
Adam Quiballo
Sydney Sadler**
Shree Samavedhi
James Shin
Kevin Wang
Richard Xiao

Viola

Jacquelyn Butler
Kavishka Fernando
Caitlyn Galloway
Brayden Haas*
Derrick Kim
Samantha Michals
Tyler Schwarz
Jason Xia*

Cello

Ben Chen
Dustin Ha
Kaylynn Kattiyaman
Eric Liu
Max Marsh*
Gabriela Mastro
Emily Murray
William Schermer
Claire Stack*
Noah Watson

Double Bass

Londarius Hayes*

Harp

Sofia Dietrich

Flute

Annie Li*
Ellie Pierzina
Sydney Weiler*

Oboe

Morgan Bangert*
Joe DeMaria (English Horn)
Maddie Novy*
Logan Lenahan

Clarinet

Nicole Vanderlugt*
Rosemary Mascarenhas*
Karen Kopecki (Bass Clarinet)

Saxophone

Claire Baranyk
Jack Govern
Kyle Soliz

Bassoon

Michael Deresz*
Alexis Esher

French Horn

Dahlia Davis
Bri Krmpotich
Chris Martin
Rebecca Mills*
Justin Wytmar

Trumpet

Ela Eames
Nicholas Jenz*
Nick Szoblik

Trombone

Quinn Greven
Ethan Groharing*
Chris Vosburgh

Tuba

Tyler Lange*
Wilson ShROUT*

Timpani

Tim Nichin*

Percussion

Cameron Baba
Anja Chen*
Owen Meldon
Sebastián Nassar

* principal / co-principal

** concertmaster / co-concertmaster

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Bella Cruz

Alaina Stukel

Jade Huang

Claudia Madsen

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Hannah Cook

Anastasia Curtis

Olivia Bell

Ariel Williams

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Kshitij Sinha

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Casey Robards
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Rochelle Sennet
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Liz Freivogel
Megan Freivogel
Larry Gray
Rudolf Haken
Salley Koo
Nelson Lee
Daniel McDonough
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Ann Yeung

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