

Persichetti composed his musical evocation of the poem in 1946 and wrote: "The work parallels the mood of the poem. The music springs from the disillusioned subtleties of a poem that intensifies the sense of emptiness and hopelessness of mankind. This is quiet music, with an underlying tension that finds its only release in a crescendo that climaxes on a single note played by the double bass."

Persichetti's musical style, still developing at this time, shows the influence of Hindemith and Copland, but mostly Bartók, whose *Concerto for Orchestra* was just a few years old. Just two years after the premiere of *The Hollow Men*, Persichetti had made a name for himself and was offered a position at the Juilliard School, where he taught for forty years, serving as chair of the composition department until he died in 1987.

Salut d'Amour (Love's Greeting) Edward Elgar (1857-1934)

**Andy Masters, Theresa Goh, Karen Van Acker,
Matthew Sheppard, Daryl Silberman, violins
Cathy Kuna, cello
Anthony Krempa, bass
Garrett Matlock, clarinet
Jason Flaks, cornet
Randal Swiggum, harmonium**

What matters more—fame and fortune or finding your own true love? (This is precisely the kind of "essential" question *The Little Prince* poses.) This heartfelt little piece was originally written just as an engagement gift, from Elgar to his betrothed Caroline Alice. Because she was fluent in German, he playfully titled it *Liebesgruss* (Love's Greeting). Elgar was a hopeful young composer and sent it to the publisher Schott and Co. which sent Elgar two guineas in payment. Few copies were sold until Schott changed its title to the French "Salut d'Amour" and the composer's name to Ed. Elgar, hoping that if it looked more French (and less English) it would sell better. And it did. Sadly, Elgar only ever received his two guineas. But the piece, his first published work, is still one of his most beloved—an intimate valentine to his wife, which made him famous (even if not rich).

Performing Today

Zachary Bowers, Percussion Ensemble Coach
Jason Flaks, Sinfonia & Brass Choir Conductor
Theresa Goh, CMI Director
Anthony Krempa, Philharmonia Conductor
Cathy Kuna, CMI coach
Andy Masters, Sinfonia & Prelude Orchestra Conductor
Garrett Matlock, CMI coach
Matthew Sheppard, Youth Symphony Conductor
Daryl Silberman, Primo Conductor
Randal Swiggum, Artistic Director
Raychel Taylor, Operations Manager
With special thanks to guests Sandra Carey
and Karen Van Acker, EYSO alum



The EYSO faculty has enjoyed preparing today's program, as a gift to the EYSO community, and to celebrate the joy of music-making. Please consider a free-will donation as you leave today. All proceeds will support EYSO student scholarships. Thanks for your support of the EYSO.

EYSO is an In-Residence Ensemble at the Elgin
Community College Arts Center



Arts Center

EYSO

ELGIN YOUTH SYMPHONY ORCHESTRA

presents its
Eighth Annual

FACULTY RECITAL

**Sunday, January 6, 2019
2:00 pm**

**Spartan Auditorium
Elgin Community College**

PROGRAM

Concerto for 4 Violins No. 2 Georg Telemann (1681-1767)

I. Adagio II. Allegro

**Andy Masters, Anthony Krempa,
Matthew Sheppard, Daryl Silberman, violins
Cathy Kuna, Raychel Taylor, percussion**

Baroque style often means three features: rhythmic energy, drama in contrasts, and imitative counterpoint. This piece does all that, and our version today does even more: adds percussion (Daryl Silberman's idea) which not only serves as a foil for the sound of the violins (contrast) but revs up the rhythmic drive. Listen for Telemann's witty interplay, as the violins imitate each other in counterpoint, and then join in rousing homophony, all suddenly playing the same rhythm.

Michi Keiko Abe (b. 1937)

Zachary Bowers, marimba

Keiko Abe has devoted her career to developing the marimba as a concert instrument. Composing her own works for marimba has been a large part of her success, and perhaps *Michi* reflects on her journey. *Michi*, which means "path" or "road," was originally completely improvised. The score still suggests improvising the introduction and the coda, which Mr. Bowers will do in order to make the journey more personal.

The opening section in A minor creates an introspective mood. The rapid succession of 32nd-notes are contrasted with a melody that floats on top. Perhaps this path is one of self-discovery or reflection. Then follows an *Espressivo* section which seems to consider serious questions. These questions are definitively answered by a dramatic shift to the homophonic *Risoluta* section. Following this resolution, the music shifts into E minor and reflects more gracefully ("*con grazia*"), perhaps with a sense of peace. Finally, the journey concludes with a brief and subtle memory of the resolutions before fading away down the path. The form of the piece suggests a feeling of departure and arrival. However, questions remain for the listener: How far was travelled? What terrain was covered?

Dallam ködgomolyagban (Melody in the Mist) Béla Bartók (1881-1945)

Randal Swiggum, piano

The eerie slow movement of Bartók's monumental *Concerto for Orchestra* (which Youth Symphony is learning this season) is an example of his "night music" style—his own name for atmospheric music that suggests the sounds of nature at night. This very short piece is another example, but uses the blurry tone clusters of the piano to evoke the same unsettling mood.

Piano Trio in D Minor (1923) Gabriel Fauré (1845-1924) II. Andantino

**Daryl Silberman, violin
Cathy Kuna, cello
Sandra Carey, piano**

At age 75 and now completely deaf, Gabriel Fauré was gently forced out of his job as director of the Paris Conservatoire. He wrote to a friend, "I feel dreadfully the onset of

old age and I regret not finding my freedom sooner..." Later, he wrote to his wife, "I'm doing absolutely nothing and haven't thought of two notes worth writing down since I've been here. Have I come to the end of my resources?" In 1922, he was staying in Argèles, revisiting childhood haunts and reminiscing on his own youth, and finally was able to finish this now-beloved work.

The middle Andantino movement is the most extensive of the three, a poignant interplay between the three voices, with piquant harmonies and a nostalgic lyricism. One scholar, in trying to explain the rational versus the fantastical in music, said that, in this piece Fauré perfectly balances the two: "the achievement of an old man who has seen much and suffered much; a balance, moreover, that will subtly shift at every hearing."

Duo for Violin and Viola Heitor Villa-Lobos (1887-1959) I. Allegro

Amata Strings

Karen Van Acker, violin • Theresa Goh, viola

This duo was written in 1946, shortly after World War II and just three years after the publication of *The Little Prince* and composition of Bartók's *Concerto for Orchestra* (Youth Symphony's masterwork this season). Born in Rio de Janeiro, Villa-Lobos is often regarded as Latin America's most influential composer, though he traveled extensively and spent time in Paris, one of Europe's epicenters of classical music. In this piece, he paints rhythms and harmonies from his homeland, blending in other influences from his travels, like French composer Darius Milhaud.

Just as the *Little Prince* reminisces about his own Asteroid B-612 while he journeys to other planets, it is often when we are away from home, seeing other people's world, that we appreciate our own roots and learn about ourselves.

Triplets George Hamilton Green (1893-1970) Zachary Bowers, xylophone

Ragtime, named for its "ragged" or syncopated rhythms, was widely popular as dance music and "at home" piano entertainment at the turn of the 20th century. Artists like Scott Joplin and Jelly Roll Morton were well known for their piano ragtime, but George Hamilton Green was the king of xylophone ragtime. *Triplets*, one of Green's most popular rags, is a fun and lively foxtrot.

The Hollow Men Vincent Persichetti (1915-1987)

**Jason Flaks, trumpet
Andy Masters, Daryl Silberman, violins
Theresa Goh, viola
Cathy Kuna, cello
Anthony Krempa, bass
Matthew Sheppard, conductor**

The Hollow Men is Vincent Persichetti's most famous small work. Based on the T.S. Eliot poem of the same name, the piece is an evocative response to the poem, capturing both its mood of bleak hopelessness and longing for redemption, in the post-World War I Europe of 1925. The "hollow men" are those who do not concern themselves with other people or morality. Eliot compares them to the shades outside Inferno, wandering aimlessly and unworthy to enter either heaven or hell. They cry to those in paradise, pleading to be remembered by those who earned a better fate. (over)