



Hugh A. Glauser
School of Music

Kent State University Orchestra

Dr. Jacob Schnitzer, *conductor*



School of Music



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330-672-2172

Sunday, March 3, 2024
Hall
7:30 PM

Ludwig Recital
Center for the Performing Arts

PROGRAM

Concertino for Marimba and Orchestra	Paul Creston (1906-1985)
Arias from L'elisir' D'amore	Gaetano Donizetti (1797-1848)
<ul style="list-style-type: none">· <i>Quanto è bella</i>· <i>Una furtiva lagrima</i>	
Konzertstück for Snare Drum	Áskell Másson (b.1953)
Symphony no. 4 in E minor	Johannes Brahms (1833-1987)
<ul style="list-style-type: none">· <i>Allegro energico e passionato</i>	

KSU Orchestra Roster

Flute

Jake McQuaid
Theresa Bremenour
Anna Stevenson
Oboe
Emma Grace Homoky
Charlie Davis
Michael Berchert
Sarah Write

Bassoon

Julia Fedor
Serena Kaplan
Clarinet
Sally Kish
Aron Koojman
Brian Ruppel

Trumpet

Alex McPherson
Josh Comport
Jack Marcovsky

Horn

Sarah Basler
Maddi Long
Orion Lewis
Tayvis Mayfield

Trombone

Daniel Corrigan
Kelsey Morrison
Nick Matheos, Bass

Percussion

Gabriel MacWilliams
Xae Didion
Daniel Holm

Tuba

Emma Knauer

Timpani

Corey Hautmann

1st Violin

Alvaro Molina, concertmaster
Claire Laux
Faith Kaschube
Meghan Bortmes
Lily Metzger
Z Cooper

2nd Violin

Daniel Pedraza, principal
Aiden Nease
Mariel Juszli
Jordan Gallegos
Nathalie Nicol
Ari Alcorn

Viola

Ana Dominguez, principal
Kathryn Meyer
Mackenzie Donahue
Aimee Flores
Julia Broghammer

Cello

Victor Cediell, principal
Gaven Mitchell
Ashanti Mallit

Double Bass

John Alexander, principal
Theodore Lovinski
Emma Thompson

Please silence and refrain from using any electronic devices during the performance.

About the Music

Concertino for Marimba and Orchestra

Paul Creston (1906-1985)

Paul Creston's Concertino for Marimba and Orchestra, Op. 21, 1st Movement, marked "Vigorous" presents a compelling dialogue between the solo marimba and the orchestra. Opening with a lively theme, the marimba introduces syncopated rhythms that dance over the orchestral accompaniment, showcasing the instrument expressive range. Creston's orchestration allows the marimba to shine, with moments of virtuosic solo passages contrasting with more subdued, melodic sections. The movement's rhythmic drive and dynamic interplay between soloist and orchestra create a sense of energy and excitement that carries through to the thrilling conclusion.

Creston's Concertino exemplifies his ability to blend neoclassical elements with American rhythmic influences, creating a work that is both technically demanding and musically engaging. The first movement sets the stage for the rest of the piece, establishing a vibrant and captivating atmosphere that draws the listener in from the very beginning.

Arias from L'Elisir D'amore

Gaetano Donizetti (1797-1848)

Gaetano Donizetti's opera L'elisir d'amore (The Elixir of Love), first performed in 1832, is a delightful comedy that features two of the most beloved arias in the operatic repertoire: "Quanto è bella, quanto è cara" and "Una furtiva lagrima."

"Quanto è bella, quanto è cara" is sung by the young peasant Nemorino in Act 2. In this aria, Nemorino expresses his admiration and love for the wealthy and beautiful Adina. The aria is characterized by its lyrical melody and heartfelt expression, as Nemorino marvels at Adina's beauty and charm. The orchestration is light and playful, reflecting the joyful and hopeful nature of Nemorino's feelings.

"Una furtiva lagrima" is arguably one of the most famous arias in all of opera. It is sung by Nemorino in Act 2 after he believes that Adina is in love with another man. In this aria, Nemorino reflects on the single tear he saw in Adina's eye when she read the story of Tristan and Isolde. The aria is a beautiful showcase for the tenor voice, with a tender and poignant melody that captures the depth of Nemorino's emotions. The orchestration is simple yet effective, allowing the voice to take center stage in conveying the aria's heartfelt sentiment. Together, these arias from L'elisir d'amore highlight Donizetti's gift for melody and his ability to capture the full range of human emotion, from joy and admiration to sadness and longing. They are a testament to the enduring popularity of this charming opera and its timeless themes of love, hope, and the human heart.

Konzertstück for Snare Drum

Áskell Másson (b. 1953)

Áskell Másson's Konzertstück for Snare Drum is work that pushes the boundaries of traditional percussion music. The composition is characterized by its rhythmic complexity and energetic drive in the solo part, with varied patterns and dynamic contrasts. The two main organizational elements that form the basis of this work are a rhythmic motive which spans over the metres 2/4, 3/4, 3/4, 2/4, and 3/4, and a tone row that mirrors around its middle (A,C,D,Eb,F,Ab). Premiered in September 1982 by the Swede Roger Carlsson with the Icelandic Symphony Orchestra, this work has since then been performed widely.

The orchestration in Konzertstück is both supportive and complementary, providing a rich and colorful

backdrop for the soloist. Másson utilizes the orchestra to enhance the rhythmic and textural elements of the piece, creating dialogue and interaction between the solo snare drum and the ensemble. The work culminates in a cadenza that slowly grows in intensity and finishing supported by the orchestra, bringing the piece to a dramatic and very loud conclusion.

Symphony no. 4 in E minor

Johannes Brahms (1833-1897)

Although only four symphonies are listed in his catalog, Brahms wrote several other works that come close to that genre: his First Piano Concerto was indeed planned as a symphony, and the Second (which is in four movements) has been called a symphony with piano obbligato. Although the Second and Third Symphonies were introduced in Vienna, Brahms decided to give his Fourth Symphony a trial run outside the city. He himself conducted the premiere (in October 1885) with the Meiningen Court Orchestra, where the audience was enthusiastic. Vienna was not so receptive when the work was performed there a few months later. As it turned out, just ten years after the premiere of his first symphony, Brahms had written his last symphony. Two years later came the Double Concerto, whose two solo parts (violin and cello) remind us of the old form of the symphonie concertante, but there were to be no more symphonies.

Brahms, a diligent student of music history, was always ready to draw inspiration from styles and forms of earlier periods. The final movement of the Fourth Symphony is the best known example of this type, and is often characterized as a passacaglia, in reference to Bach. Although the recurring theme is taken from Bach's Cantata No. 150, conductor and Baroque specialist Nikolaus Harnoncourt firmly believes that the form itself is more typical of the final movements of French Baroque operas (especially Rameau). What is undeniable is the sense of cumulative power that Brahms creates with his "old-fashioned" methods. The theme is repeated some 30 times, but the musical material is organized (texture, dynamism and, above all, emotion) in a sonata-like structure: the extended opening section is followed by more relaxed (but still haunting) passages of a lyrical and yearning character (with a solo flute). Renewed energy marks the beginning of a development of sorts, culminating in three variations reminiscent of the opening ones. The Symphony's final pages are relentlessly charged with defiance and bristling with cutting intensity.

About the Conductors

Recipient of The Solti Foundation U.S. 2023 Career Assistance Award, **Jacob Schnitzer** currently serves as Artistic Director of the chamber orchestra and new music collective Density512 in Austin, Texas, and Assistant Conductor of The Missouri Symphony and recently appointed Interim Director of Orchestra at Kent State University. He previously served as Assistant Conductor to the late Bramwell Tovey and the Boston University Sympho-ny and Chamber Orchestras, Assistant Conductor of the UMKC Conservatory Or-chestra and Opera, Artistic Advisor of Silent Films Out Loud, and Music Director of the Engineering Chamber Orchestra.

Jacob has collaborated on performances at the SXSW Music Festival, Blanton Museum of Art, Liminal Sound Series, Boston University Messiaen Project, Fast Forward Austin, Here Be Monsters, for Ragnar Kjartanson's S.S. *Hangover* at The Contemporary Austin and Fusebox Festival, and with National Geographic Explorer Stuart Hyatt at the Cave Without a Name. A passionate educator, he has served on the teaching faculty of the Missouri Symphony Conservatory, University of Texas String Project, and joined Booker T. Washington High School for the Visual and Performing Arts as a visiting conductor and composer on two tours to Carnegie Hall. A champion of new music, Jacob has led world premieres of more than 45 works by living composers and co-founded DensitySOUND, a new music media and record label housed by Densi-ty512.

Jacob recently participated in masterclasses with Yannick Nézet-Séguin at Domaine Forget de Charlevoix. His principal mentors include conductors Kevin Noe, Bramwell Tovey, Joshua Gersen, and Peter Bay as well as composers Zhou Long, Yevgeniy Sharlat, Richard Cornell, and Donald Grantham. He holds degrees from the UMKC Conservatory, Boston University, and The University of Texas at Austin.

Darren Moskowitz is a Music Education major at Kent State University with an instrumental focus. Originally from Cleveland, Darren graduated from Shaker Heights High School where he performed with various ensembles including the Wind Ensemble, Jazz Band, Marching Band, and Percussion Ensemble. Currently at Kent State, Darren performs with the Kent State Wind Ensemble and Percussion Ensemble. Additionally, Darren has earned various awards throughout his high school and college career. Darren has also competed locally and nationally through the percussive arts. Accompanying his performance experience, Darren has taught music locally and globally in his time as a music educator thus far. Currently, Darren Moskowitz is employed as a beginner band percussion instructor at Lee Eaton Intermediate in the Nordonia Hills City School District.

Lucas Spencer is a tenor vocalist completing his studies here at Kent State University under the tutelage of Dr. Lara Troyer. Lucas has developed a passion for classical singing and serves as president of Student Advocates Supporting Singing at Kent State. Lucas has been seen on stage at Akron Civic Theater and Severance Hall. At the university, Lucas has performed in Kent State Opera Theatre's shows including various scenes-programs, and Gilbert and Sullivan's Trial by Jury. Lucas has also received the Ohio Federation of Music Clubs Agnes Fowler Collegiate Scholarship for 2023 and in 2020, Lucas placed first in his category at Ohio's National Association of Teachers in Singing (NATS).

Gabriel MacWilliams has a degree from Kent State in Music Education and is currently the Percussion Graduate Assistant at Kent State pursuing his Master's Degree in Music Performance. At Kent State, Gabriel currently teaches the drumline and has composed music for the drumline. He also plays in the Percussion Ensemble, Wind En-semble, Orchestra, African Ensemble and Steel Band. Gabriel currently marches for the NFL Buffalo Bills Drumline where he has played snare and quads since 2015. He has also marched and composed for the Cleveland Browns Drumline on snare and quads for the 2018 and 2019 seasons. Gabriel is the winner of five World titles in Drum Corps Associates Individual and Ensemble Competition, including 2016 Snare, 2017 Snare, 2018 Snare, Quad, and Percussion Trio where he composed all the music. Lastly, Gabriel is currently the Quad instructor at Rogues Hollow Regiment Drum and Bugle Corps. Lastly, he was the Middle School Band Director/Assistant High school Band Director at Garfield Heights for the 2022-2023 as well as composing music for the bands and percussion ensembles.