



2014-2015 Season Schedule

October 28th, 2014
JCSO with the Symphony Choir

February 10th, 2015
Children's Concert

May 5th, 2015
Piano Competition Winner

All Concerts Begin at 7pm
Mitchell Auditorium on the Lincoln University campus



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CONCERT
ASSOCIATION
theJCCA.org

presents



Spring Concert

Franz Liszt - Totentanz

Featuring

Richard Jeric

Conductor ~ Patrick Clark

May 13 2014 7:00 pm

Lincoln University ~ Mitchell Auditorium

*If you wish to participate in The Jefferson City Symphony Orchestra
please contact either Patrick Clark or Bonnie Verdot.*

Upcoming JCCA Events

May 16th, 2014

Hal Holbrook in Mark Twain Tonight!



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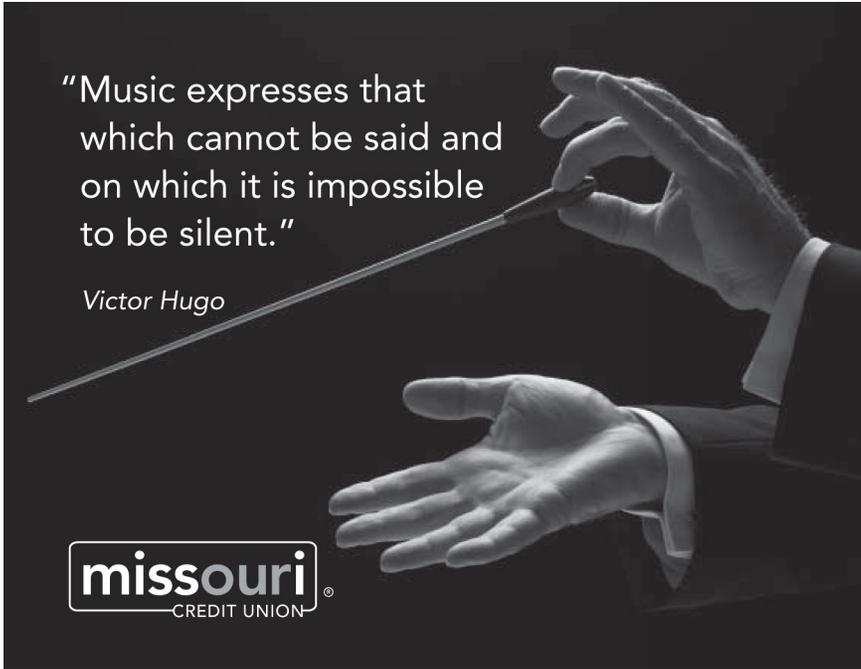
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Please move Hal Holbrook to center.

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Julia Cegleski
Xiaxiao Du
Elizabeth Komaromi
Natalie Reeves
Crystal Rimmel
Shana Smith
Greg Treiman
Janna Volmert
Hannah Westin
Graham Woodland

VIOLIN II

Susan Wallace*
Leslie Andersen
Marty Gardner
Tayla Hughes
Tony Morales
Hannah Tabor
Rebecca Talbert
Deseraya Thomas
Madjid Vasseghi
Evan Wilde
Evonne Wilson

VIOLA

Eddie Crouse*
E. F. Braun
Laura Eggeman
Morgan Owen
Kirsten Schwandtner
Warren Solomon
Allie Talbert

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Rowan Bond
Andrea Cheung
Shannon Hapgood
Savannah Hoff
Patricia Koonce
Scott Major
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Program

A GREAT JEFFERSON CITY MUSICAL TRADITION

The roots of the Jefferson City Symphony Orchestra and the Jefferson City Community Concert series extend to 1923 and a performance by a small ensemble of local musicians at the First Baptist Church. The group gradually grew to become the "Little Symphony" of Jefferson City. It disbanded when many of its members joined the military for World War II. But it was not forgotten.

In 1948, three people—Lucile Turner, Bob Mansur, and Lawrence Woodman—reorganized the group as the Jefferson City Civic Orchestra. Carl Burkel conducted its first concert in November 1950 at what is now the Central United Church of Christ.

About that same time, the Civic Music Club proposed a concert series that would include the Civic Orchestra's performances. When Civic Music could not agree to a merger proposed by the Civic Orchestra, the orchestra turned to a New York management group that promoted Community Concert Associations throughout the nation.

Columbia Artists Management, Inc. accepted the plan to have orchestra concerts as part of the Jefferson City Community Concert Series. After a trial period beginning in 1953, the now Jefferson City Symphony Orchestra became a permanent part of the Community Concerts schedule.

The relationship of the JCCA and the JCSO was unique within the Columbia Artists Management operation. Except for Jefferson City, Columbia Artists Management dealt only with professional orchestras and professional arts organizations.

Burkel formed the Jefferson City Symphony Chorus in 1983 to perform with the Orchestra in its November concert. After Burkel's death, Dr. John Taylor was the conductor of the JCSO from the spring of 1996 through 1997. J. Patrick Healey conducted the orchestra from 1998 through the November 1999 concert. Dr. Steven Houser took over in February 2000 and has led the orchestra since.

When Columbia Artist Management dissolved its Community Concert Associations, the Jefferson City organization quickly assumed responsibility for booking its own performers by dealing directly with artists or their agents.

The Jefferson City Concert Association maintains its original goal of providing audiences with quality entertainment at reasonable prices and of being the primary support organization for the Jefferson City Symphony Orchestra. Our membership dues continue to be among the lowest in the country, thanks to the generous support of our sponsors and patrons who believe that the quality of life in our community is greater because all of us do our parts to continue the tradition of live performances begun by that small ensemble in 1923.

Thank you for joining us in this great Jefferson City musical tradition.

Gold & Silver Waltzes, Op. 79 (1909).....Franz Lehar
(1870-1948)

The Tragedy of the Hero (2011).....Edward Crouse
(b. 1996)

First Essay for Orchestra, Op. 12 (1938).....Samuel Barber
(1910-1981)

Rienzi—Symphonic Synthesis (1838-1840).....Richard Wagner
Arr. Earl Braun
(1813-1883)

Intermission

Totentanz, "Dance of Death" (1849).....Franz Liszt
(1811-1886)

Brief Pause

Four Norwegian Moods (1942).....Igor Stravinsky
(1882-1971)

Fe700°C (2012).....Patrick David Clark
(b. 1967)

2014 Piano Competition Winner



Richard Jeric is pursuing an Artist's Certificate in Piano Performance under the tutelage of Robert Weirich at University of Missouri-Kansas City Conservatory of Music and Dance, where he also received his Master of Music degree in Piano Performance. He previously studied under Jerry Wong at Kent State University, receiving his Bachelor of Music degree in Piano Performance. Richard has worked with prominent pianists Jean-Efflam Bavouzet, Jonathan Biss, Arnaldo Cohen, Spencer Myer, Elisabeth and Eugene Pridonoff, Menahem Pressler, and André-Michel Schub, among others. He has received coachings from noted American composer John Corigliano and renowned contemporary ensemble Eighth Blackbird. Additionally, he studied privately with Joela Jones, Principal Keyboard of The Cleveland Orchestra.

This summer, Richard and other students of the UMKC Conservatory will travel to China to perform on a concert as part of the 2014 Beijing Modern Music Festival. He will also attend Beethoven Boot Camp in Dublin, Ireland to study the Beethoven Sonatas and Concerti with John O'Connor. Richard previously studied with John O'Connor at the 2013 Aspen Music Festival and School. He has participated in other summer festivals including the 2011 CCM Prague International Piano Institute, the 2009 ARIA International Summer Academy in Massachusetts (where he studied with Marian Hahn of the Peabody Conservatory), and the 2006 Piano Institute at Kent State.

During the 2013-2014 season, Richard will perform Beethoven "Emperor" Concerto with the Midwest Chamber Ensemble, Stravinsky *Capriccio* with the UMKC Orchestra, and Liszt *Totentanz* with the Jefferson City Symphony Orchestra and the UMKC Orchestra. He previously performed Rachmaninoff Piano Concerto No. 1 (UMKC Orchestra) and Ravel Piano Concerto (Kent State University Orchestra). Richard has won numerous awards and recognition in competitions, including the 2014 Jefferson City Symphony Orchestra Piano Competition, 2014 and 2012 UMKC Concerto/Aria Competition, 2013 Naftzger Piano Award, 2012 Artist Presentation Society Auditions, and the 2010 KSU Concerto Competition. Other recognitions include First Place at the 2011 Young Artist Solo Division in the Ohio Music Teachers' Association Graves Piano Solo and Ensemble Competition, and top awards in the 2010 and 2008 Tuesday Musical Scholarship Competitions held at University of Akron in Akron, Ohio. Richard has performed in such prestigious venues as Severance Hall's Reinberger Chamber Hall in Cleveland, Ohio, Helzberg Hall and Folly Theater both in Kansas City, Missouri, and Harris Hall in Aspen, Colorado.



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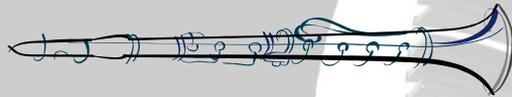
Patrick David Clark (b. 1967, St. Louis, MO) is a composer and conductor, recently having completed a Masters degree in orchestral conducting at the University of Missouri where he studied with Edward Dolbashian. Most recently Patrick has been commissioned to write an orchestral work for the Illinois Symphony Orchestra in celebration of their 20th anniversary.

Patrick holds his Bachelors degree in composition, also from MU where he studied with Thomas McKenney and John Cheetham. Patrick earned his Master's degree from the University of Arizona, studying with Dan Asia, and his DMA in composition from the Shepherd School of Music, Rice University studying with Arthur Gottschalk, Paul Cooper and Ellsworth Milburn. Patrick is a Tanglewood Fellow (1997), participated as a composer at June in Buffalo (1996) and studied with Louis Andriessen at the Royal Conservatory in the Hague in Holland on a Netherlands-America Foundation Grant (1999-2001).

Patrick has worked since as a composer, writer for Andante.com, and teacher in Holland, Los Angeles and Albuquerque, NM. Orchestral works by Patrick have been programmed by the Seattle Symphony, San Antonio Symphony, Nashville Symphony, and the Nederlands Ballet Orkst Various mixed ensemble works have been performed by the Tel-Aviv-based *Kaprizma* ensemble, New York-based *Dogs of Desire*, and Harvey Sollberger's ensemble *Sirius*. Saxophonist Leo Saguiguit programmed two of Patrick's, *Departure/Train* and *Attila*, at the International Saxophone Conference in Scotland in July 2012. Patrick's original composition for big band, *After Hours*, has been recently recorded by the MU Concert Jazz Band and released on their 2011 CD of new music, *Tunnel Vision*.

Patrick is the recipient of the 2011 Sinquefield Prize in music composition at the University of Missouri, and conducted his own commissioned work, *A Fantasy on Themes of Mussorgsky*, with the University Philharmonic Orchestra at the March 14, 2011 Chancellor's Concert, Jesse Auditorium. Patrick was one of eight composers selected to write a work for Alarm Will Sound, performed in July of 2011. The resulting composition, *Ptolemy's Carousel*, and many other works by the composer can be heard at <http://soundcloud.com/patrick-david-clark>.

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Music Notes

TOTENTANZ MORT OMNIBUS UNUM.

Liszt's mid-century inspiration, *Totentanz* (*Paraphrase on "Dies Irae" for pianoforte and orchestra*), would prove to be one of the most enduring, inspiring, and disturbing works of the 19th century. It was inspired partly by Francesco Traini's fresco, "Triumph of Death," but also from wider medieval tradition depicting Death as a sort of wild Peter Pan, leading the folk to their demise in dances of ecstatic frenzy. It has often been noted how these medieval depictions were psychological aids to those surrounded by inexplicable deaths (that we now know were from plague and pestilence), but they also probably served as strict warnings against excess.

A notable achievement in this genre is Hans Holbein's series of wood-cuttings also entitled *Totentanz*, depicting everyone from the Pope to a peddler being approached by Death, who carries an expired hourglass and tugs them away by their garments. One particularly gruesome cutting envisions Death liberally imbibing drunkards with ale, inducing what is surely the most graphic vomiting ever depicted in 16th century art.

Liszt was perfectly suited to take up this old tradition and make it his own: he had his own macabre obsessions that led him to visit, observe, and play for patients in asylums, hospitals, prisons, and hospices throughout Europe. He has a whole genre of macabre themed works, including four Mephisto Waltzes, a b-minor sonata, and the Dante sonata. He also had the perfect musical starting point, the ancient requiem sequence *Dies irae*, which he heard to great effect in Berlioz's *Symphonie Fantastique*.



Die - es ir - ae, di - es il - la, Sol - vet sae - clum in fa - vil - la

The vivid apocalyptic poetry was inspired by imagery mostly from the New Testament, but also this passage in Zephaniah 1:15-16: "That day is a day of wrath, a day of trouble and distress, a day of wasteness and desolation, a day of darkness and gloominess, a day of clouds and thick darkness, a day of the trumpet and alarm against the fenced cities, and against the high bulwarks."

The music matches effortlessly the picturesque poetry. Right from the unprecedented opening, with the piano in its lowest range, doubled by timpani, accompanying the theme in the low strings and winds -most notably trombones, traditionally symbolic of Hades- a powerful image is suggested: the chasm of Hell relentlessly cracking open in a mighty earthquake. The instrumentation, perhaps ugly by conservative standards, even seems to give off an offensive stench of sulfur. It is surely one of Liszt's most demonic strokes, and continues to intrigue composers almost a hundred years later.

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Music Notes

The piano follows with three wild cadenzas traversing the keyboard all the way to the top, then all the way to the bottom: a terrifying image of the minions of Satan bursting forth from the opened chasm and gaining ground on Earth. Following that, there comes a tableau of variations based on the theme proper. A contemporary biographer of Liszt's, Richard Pohl, astutely commented: "Every variation discloses some new character—the earnest man, the flighty youth, the scornful doubter, the prayerful monk, the daring soldier, the tender maiden, the playful child." Indeed, the Holbein series of wood-cuttings depicts all these characters and more visited by Death.

A second tableau of variations gives a nobler, less devilish version of the theme, harmonized in a modal atmosphere. In these variations, the texture becomes noticeably lighter and more brilliant, giving an effective contrast to the dark and foreboding music of the previous variations. The main theme does return, however, and in a devilish turn of events the piece closes with a chromatic scale cascading downwards, signaling the return of Satan and his minions to Gehenna, mortal souls in tow.

Throughout the whole piece, Liszt creates a practical catalog of *haute-virtuose*: rapidly alternating chords, tempestuous octaves, Liszt-octaves (fast octaves alternated between hands), brilliant and ornamented runs, *glissandi*, lightning-fast repeated notes and chords, treacherous leaps, contrapuntal playing, polyrhythmic passages, and massive scales. One of his ultimate trademarks, lyrical *bel canto* passages, are conspicuously missing, and that proved to be the biggest boon for composers of the future. In this unique, radically austere approach to piano technique, Liszt was the first to understand the inherently percussive nature of the piano. Everyone strove to make it sing like an opera star, or articulate like winds, or make *legato* like strings -including Liszt- but he was the first to take it a step further. Composers that were drawn to this piece included Busoni, Bartók, Prokofiev, and Rachmaninoff, innovators in the realm of piano, who definitely exploited the percussive nature of the piano as handed down by Liszt.

While certainly not a neglected work, *Totentanz* is not as familiar as the other Liszt concerti. Its aesthetic is perhaps slightly more foreign to us today, as threats of eternal damnation tend to hold little water with the regular concert-going public. Still, the sheer innovatory quality sustained through the whole concerto is enough to give us a thrill, even if unaccompanied by visions of wailing and gnashing of teeth.

- Nathan Carterette

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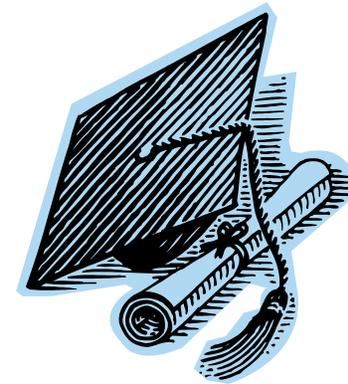
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Our Graduating Seniors

JCSO is proud to recognize the graduating seniors who have consistently participated in the Jefferson City Symphony Orchestra. JCSO extends to these seniors our sincere blessings. Should their academic or career paths ever find them in Jefferson City again, we hope they will always consider returning to perform with the JCSO.

Eddie Crouse
Patrick Ordway
Hannah Westin
Elizabeth Komaromi
Savannah Hoff
Kayla Smith
Kailey Campbell



Ruth Morse Wilson Senior Award 2014 Recipient



Patrick Ordway

About the Award

Ruth Morse Wilson was a very supportive community member of The Jefferson City Symphony Orchestra. The JCSO is very grateful for the financial gift that has created the continuing opportunity to honor a graduating senior, who intends to pursue music study. Ruth Morse Wilson moved to Jefferson City in 1953 and soon became involved in the music activities of the National Federation of Music Clubs, the First United Methodist Church and the Community Concert Association.

Her interest in music began in early childhood with studies in piano, which continued through her adult years. Mrs. Wilson served twice as chair of the Community Concert Association Membership Committee and was always a volunteer for the annual membership drive. She had a special interest in the JCSO, Symphony Chorus, the JCSO annual Piano Concerto Competition and the support and encouragement given by the JCSO to high school musicians. Mrs. Wilson was a Life Member of the National Federation of Music Clubs, a member of The Morning Music Club, Inspiration Point Fine Arts Colony, Advisory Board of the Missouri Arts Council, Capital City Council on the Arts and the Capital City Women's Club.

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Music Notes

Gold & Silver Waltzes

Franz Lehár, the celebrated operetta composer, was born in Hungary, was instructed in music by his father, a military bandmaster, entered the Prague Conservatory at age 12, his mentors being Zdenek Fibich (1850-1900) and Antonin Dvorak (1841-1904). In 1888 Lehar became a violinist in a theater orchestra and later became renowned as a conductor and composer. A celebrated master of Viennese operetta, Lehár is remembered for the successful “Merry Widow,” as well as “Gypsy Love,” “Land of Smiles,” and “The Count of Luxembourg” and several other operettas.

Lehár was the bandmaster of a regiment in Vienna when he was asked by Princess Metternich to compose “something especially fine” for her ‘Gold und Silber’ gala ball in the 1902 Carnival. Everyone was dressed in the theme colors, the ceiling was painted silver with golden stars, and arc lamps shone on golden palms with silver trunks. Although the *Gold and Silver Waltz* glitters, it is not all gold. A triangle gives off a silvery quality while strumming harps and birdcall-like notes in the woodwinds add their own vivid hues. Sensuous and romantic, swaying rather than swirling, the *Gold and Silver Waltz* quickly became a hit.

First Essay for Orchestra

Samuel Barber's *Essay for Orchestra* (Op. 12), completed in the first half of 1938, is an orchestral work in one movement. It was given its first performance by Arturo Toscanini with the NBC Symphony Orchestra on November 5, 1938 in New York in a radio broadcast concert in which the composer's *Adagio for Strings* saw its first performance. It lasts around 8 minutes and is dedicated "To C.E.". The essay is now known as the *First Essay for Orchestra* after Barber wrote his *Second Essay for Orchestra* in 1942. He wrote his *Third Essay for Orchestra* in 1978.

Barber visited Toscanini several times in 1933 and the world famous conductor told Barber that he would like to perform one of his works. This was a great honor for the young composer, particularly because Toscanini rarely performed works by contemporary or American composers. Barber presented his work to Toscanini in 1938. The *Essay* is abstract and non-programmatic. It resembles but is not equivalent to a first movement of a symphony.

Besides the world premiere in 1938, Toscanini also performed the music on January 24, 1942, in a special War Bonds performance that was preserved on transcription discs; Toscanini never made a commercial recording of the music. Eugene Ormandy and the Philadelphia Orchestra recorded the music in 1942 for RCA Victor in the Academy of Music. Leonard Slatkin and the Saint Louis Symphony Orchestra recorded all three of Barber's *Essays for Orchestra*.

Woodman-Mansur Senior Student Service Award 2014 Recipient



Edward Crouse

About the Award

This award is a collaborative financial award from Lawrence Woodman and Robert Mansur. Lawrence Woodman was a lifelong participant and supporter of JCSO, including many years prior to World War II. He was Robert Mansur's teacher and mentor, until Mr. Woodman's passing in 1969. Robert Mansur was, for 46 years, the JCSO's Principal Flautist. Mr. Mansur, along with Mr. Carl Burkel and other musicians, were the significant musicians that rejuvenated the JCSO after WWII.

Mr. Mansur was the first post-war JCSO President. This award selection is based on dedication, commitment, years of service, musical excellence and other factors. It consists of \$500 and a plaque of recognition which is funded by Robert Mansur and memorial contributions on behalf of Lawrence and Grace Woodman, both longtime members of the symphony.

Music Notes

The Tragedy of the Hero

A programmatic work inspired by characters such as Julius Caesar and Macbeth —their striving toward victory and success ultimately ending in failure. The slow and foreboding beginning sets this harrowing foundation, and its reappearance at the end mourns the hero's fall.

The piece isn't completely mired in tragedy as sustained crescendos and grandiose, dramatic passages juxtapose adventurous episodes. In the middle of the piece, the tensions calm into a quasi-pastoral section which both grants the character (and the audience) a respite and manages to transform back into more drama. A sudden and contrastingly rhythmic section catapults the piece to its conclusion.

The Tragedy of the Hero was composed in 2011 and selected as the high school winner of the 2012 Missouri Composers Orchestra Project where it was premiered by the Columbia Civic Orchestra. It has since been revised with an expanded orchestration for tonight's performance.

-Edward Crouse

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Music Notes

Four Norwegian Moods (1942)

Igor Stravinsky's *Four Norwegian Moods* have been the victim of misunderstanding and controversy. Even the title is a mistake. Stravinsky explains, "Although based on Norwegian folk tunes, the title 'moods' must not be interpreted as 'impression' or 'frame of mind.' It is purely a mode, a form or manner of style without any assumption of ethnological authenticity." In fact, the word "moods" is a typo; Stravinsky actually meant "modes." The French title of this piece, "*Quatre pieces à la norvégienne*" (Four Pieces in Norwegian style), is more accurate.

Controversy ensued when the work was first performed in Paris, just after the city was liberated from the Nazis, in March 1945. A young firebrand named Pierre Boulez led a clique of hissing and booing conservatory students, one of whom brought a hammer and made so much noise that the orchestra was forced to stop playing twice. Unlike the riots sparked by *The Rite of Spring* 30 years earlier, as biographer Stephen Walsh explains, "it was not Stravinsky's novelty that had enraged these students...but on the contrary the banal and outworn insipidities, as they saw them, of his neoclassical works...they vented their entire fury on the humble *Four Norwegian Moods*...for most of its eight minutes."

Stravinsky, reading about the protests in the Paris newspapers a few weeks later, found the incident amusing, if somewhat incomprehensible. He wrote, "Unless I am mistaken, it seems that once the violent is accepted [referring to *The Rite of Spring*], the amiable in turn is no longer tolerable."

The music that so incensed Boulez and his fellow students is based on a book of Norwegian folk melodies Stravinsky's wife discovered in a second-hand bookstore in Hollywood, CA. Stravinsky chose several of them, some of which had previously been arranged by Edvard Grieg, for the four movements *Intrada*, *Song*, *Wedding Dance* and *Cortège*. Typically, Stravinsky denied any direct borrowing from Grieg, although he does acknowledge using folk material for the first time in several decades.

Stravinsky originally intended the music for a score to the film *The Commandos Strike at Dawn*, which was about the Nazi invasion of Norway and the resistance of the Norwegian people. However, Stravinsky refused to allow Hollywood's musical staff to "arrange" or alter his music in any way. Not surprisingly, Stravinsky and the film's producers soon parted ways.

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Music Notes

Rienzi—Symphonic Synthesis (1838-1840)

excerpts arranged by E.F. Braun, 2007-11

- I. a) Act I: Rienzi's Aria: *Doch horet ihr Trompete ruf*, "But when you hear the trumpet's call"
- b) Act I: Chorus: *Rienzi, hoch!* "Long live Rienzi!"
- c) Act I: Chorus: *Die Freiheit Roms* "The freedom of Rome shall be the Law"
- II. Act II: Final Chorus: *Rienzi, dir sei Preis* "Rienzi, We praise you"
- III. Act III: Introduction, Scene and Chorus: *Ihr Romer, auf!* "Romans Arise Take up your weapons!"

Rienzi, der letzten der Tribunen ("Rienzi, the Last of the Tribunes") is a grand opera by Richard Wagner—grand opera is a type of stage drama with vocalists and orchestra, so popular in the first half of the 19th century, especially in France. Grand opera is usually in 4 or 5 acts, with elaborate scenery and costumes and includes processions, hymns, martial music and dramatic situations, exemplified in the works of Giacomo Meyerbeer, D.F. Auber, Gasparo Spontini and others.

The "hero" of *Rienzi*, Cola di Rienzi, was an actual historical figure living in 13th century Rome. Wagner's own political ideas against the nobility and for the middle classes inspired him to compose a grand opera that would surpass the theatrical achievements of Meyerbeer.

In 13th century Rome, many noble families are warring against each other and causing general mayhem among the common people. Act I opens with Rienzi coming upon the attempted abduction of his sister, Irene. Rienzi had also discovered that some of these noble had murdered his brother. Rienzi speaks to a large assembly of the Roman populace and pledges to rid Rome of the warring factions. He tells the people to take up arms when they hear a trumpet signal [selection: "But when you hear the trumpet..."]. Rienzi is praised by the populace [selection: "Rienzi, hoch!" ("Long live Rienzi")]; an organ passage represents the Papal Legate who reasserts Rienzi's position as "People's Tribune"—a type of people's representative, apparently with some dictatorial powers. Rienzi addresses the people: "Free Rome! Every Roman free" [selection: "Rienzi's aria"]. The act closes as Rienzi and his army leave to battle the nobility. In Act II, Rienzi returns triumphant and the people praise him [selection: *Rienzi, dir sei Preis*] ("Rienzi, we give you praise"). But some of the nobility have secretly returned to town and are plotting how to rid themselves of Rienzi, and the conspirators' attempts to stab him are to no avail. Rienzi again declares war against the assassins and the warring factions.

Music Notes

In Act II, Rienzi's army has defeated the nobles, but he has been merciful and has pardoned them. His friends are now plotting to depose him because of his merciful treatment of the enemy. In Act IV we learn that Rienzi has allied himself with certain German princes and the Holy Roman Emperor. Rienzi's friends believe that this is a traitorous act and that Rienzi is becoming too much a dictator and proceed to excommunicate him. In Act V so much public sentiment has been stirred up against Rienzi that now an angry mob of citizens is seeking him out. He and Irene escape the mob, who try to stone them, and rush to the Capitol building. The mob sets the Capitol afire and it collapses in flames upon Rienzi and his sister. (Wagner referred to Acts I and II as "Rienzi's Rise (to Fame)" and Acts III-V as "Rienzi's Fall.")

The symphonic synthesis is a little-known form which utilizes, instrumentally, some of the more important musical moments from a larger work—namely, opera without singing. The arranger was inspired by Leopold Stokowski's symphonic synthesis of portions of Wagner's final music drama *Parsifal*. The *Rienzi* Symphonic Synthesis is comprised of seven movements, three of which are being performed this evening. The first version of the piece was performed in November 1978 in Richardson Auditorium.

-Earl Braun

Fe700°C

Seven hundred degrees Celsius is the temperature at which the element iron becomes malleable, and therefore can be forged into that which the blacksmith intends. The musical material in *Fe700°C* is presented in the opening bars by percussion as "elemental and in the workshop." As the hearth is heated in what can be termed a development section, the colors of the material gradually transform from cool blues to rich reds until a flourishing brass fanfare denotes the entry of the blacksmith. The material is delivered at critical temperature to the anvil in the work's recapitulation, and hammered to completion in the coda.

The allusion to the old adage "strike while the iron is hot" is implied by the title. "While we're talking, envious time is fleeing; pluck the day, put no trust in the future." (Horace)

Fe700°C was commissioned by the Illinois Symphony in celebration of their 20th anniversary and debut of Alastair Willis as musical director.

-Patrick Clark