

WINTER WINNERS!



A concert of the
Eastern Symphony Orchestra
David Commanday, Director



25
feb

Dvorak
Concert Hall
at 7:30 PM

\$13 \$11 \$5

Featuring
the Most Famous of All Time -
Beethoven's Fifth Symphony

plus Winners of the 22-23 EIU Concerto Aria
Competition: Alex Drews, David Martins, and
Ethan Steber in works by:

Ney Rosaura & André Messenger

and symphonic fun: *Danzon No. 2*,
by Arturo Márquez, and Don Gillis'
Short Overture to an Unwritten Opera



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EASTERN SYMPHONY ORCHESTRA
WINTER WINNERS

PROGRAM

Eastern Symphony Orchestra
David Commanday, Director
Cameron Craig, Graduate Conducting Assistant

Solo de Concours, for Clarinet & Orchestra.....André Messager
(1853–1929)

Ethan Steber, Soloist

Symphony No. 5.....Ludwig van Beethoven
(1770 – 1827)

Allegro con brio
Andante con moto
Allegro (Scherzo with Trio)
Allegro (Finale)

–Intermission–

Short Overture to an Unwritten Opera.....Don Gillis
(1912–1978)

Cameron Craig, Conductor

Double Concerto for Marimba and Timpani.....Ney Rosaura
(b. 1952)

I. Divertimento
IV. Joyful

Alex Drews & David Martins, Soloists

Danzón No. 2.....Arturo Márquez
(b. 1950)

β SHIP: Symphonic Honors Initiative Program

SHIP is an outreach program for exceptionally talented pre-college musicians in Coles and its surrounding counties. The program's purpose is to provide its members a near-professional orchestra experience, to help prepare them for future orchestral opportunities and the over-all college experience.

ORCHESTRA PERSONNEL

Violin I

Ji-Myung Kim,
Concertmaster
Marie Beyer
Gaeun Kim
Katie Douglas
Min Lee
Charlotte Erickson ß
Karen Swenson

Violin II

Hannah Reitz
Ava Nagel
Eun Namkung
Kaity E. Parker
Evangeline Miller
Terry Coulton
Trixie Brantley ß
Judy Barford

Viola

Diane Wuthrich
Nevaeh Smith
Ruth Riegel
YooBin Lee
Elaine Fine
Tanya Reed
Lincoln Erickson ß

Cello

Mikayla Todd
Barbara Hedlund
Emily Ross
Bill Schultz
Robert Hauser
Jeri Matteson-Hughes

Bass

Karina Warfel ß
John St. Cyr

Flute

Bailie Dill
Madeline McQueen
Haley Hsu

Oboe

Brielle Dukovac
Evan Tammen

Clarinet

Ethan Steber
Emily Dooley

Bass Clarinet

Joshua Doty

Bassoon

Jay Dawson
Annie K. Mason
Austin Vaughan

Horn

Oliver Killman
Francis Morales

Trumpet

Emily Thorpe *
Charles Koprowski *
Kehinde Omosor

Trombone

Justin Wheeler
Sam Sennett
Daniel Torres

Tuba

John Herder

Piano

Ethan Hayward

Timpani & Percussion

Alex Drews
David Martins
Cheyenne Brickner

ß SYMPHONIC HONORS INITIATIVE (SHIP)

PROGRAM NOTES

Solo de Concours

André Messager (1853-1929)

André Messager was a French pianist, conductor, and composer during the late Romantic era. He is most well-known for his eight ballets and thirty *opéras comiques*, as well as his prominent conducting posts in Paris and London. As an opera conductor, Messager became notable for conducting a wide range of styles, from Mozart to Strauss, with a particular interest in Wagner. Solo de Concours or "Contest Solo" was composed in 1899 as part of the Paris Conservatoire clarinet juries. This contest is meant to tax the performer's skills, to the limit with large dynamic sweeps, challenging technical passages, and overall showmanship.

Symphony No 5 in C minor, Op. 67

Ludwig von Beethoven (1770-1827)

Premiered in 1808 and celebrated during his lifetime, Beethoven's Fifth Symphony has become the most easily identifiable work of 'classical music' in the entire genre. This timeless piece has been endlessly analyzed and recognized by millions for over the past 200 years. The opening four-note motif coincidentally matched Morse Code for "V" during WWII and was played to symbolize "V for Victory" in BBC radio broadcasts.

The symphony seems less like four discrete movements and more like an organic whole, woven of melodic and rhythmic motifs established from the start. The opening theme, in forceful, tutti c minor, yields to fragmented statements of that theme in minor and major, powerful rhythmic assertions by the brass countered by gentle wind subthemes, with strings in both camps at different times.

Fragmentations and alternations meander their way through the first and second movements, as closely-related motifs play with instrumentation and dynamics to create dynamic contrasts. The third and fourth movements, which begin with an invocation of the first movement four-note opening, literally flow seamlessly into a long fugal, charismatic climb to the final, magnificent tutti 'victory' in C major.

Listen for the shifts or unexpected moments in the thematic material. As Maestro Comman-day says, "These are remarkable moments in Beethoven's music!"

PROGRAM NOTES

A Short Overture for an Unwritten Opera

Don Gilles (1912-1978)

Don Gillis was a prolific composer, arranger, and music educator. He began his career in radio in Dallas, Texas, in the 1930s and rose to become a well-travelled conductor and composer in the 1940s and a radio producer for NBC's Symphony of the Air during the Toscanini era. Gillis composed in virtually all contemporary styles and genres. His music is accessible, engaging, humorous, and often satirical with whimsical titles (such as his "Gone With the Woodwinds" and "Symphony No. 5 ½, A Symphony for Fun," and his book of anecdotes "The Unfinished Symphony Conductor"). He employed American musical idioms of jazz, bebop, and the blues, and his compositions often reflect a wonderful sense of regional flavor and Americana. Short Overture to an Unwritten Opera (1945) was the first number of Gillis' ever played by the NBC Symphony. The "unwritten opera" surely would have had to be a comedy; its overture is energetic, jazzy, sassy, and over almost before you know it.

Janet McCumber,
director
Rhys-Maxwell Barnes,
graduate conductor
Guest performers:
Charleston High School
Advanced Chorus,
Directed by
Juliane Sharp

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Concert Hall
at 4:00 PM

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feb.

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PROGRAM NOTES

Double Concerto for Marimba, Timpani and Orchestra

Ney Rosauero (b. 1952)

This concerto was commissioned by the Fondazione Haydn di Trento e Bolzano and written in Miami, USA from January to March 2017. It has four movements and runs about 25 mins. It is written with the intention of exploring the rich combination of the two solo instruments playing lyrical melodies and captivating rhythms. The lighter orchestration helps to give more clarity and exposure to the marimba and timpani parts. The marimba part requires a five-octave instrument and explores many modern four-mallet techniques. The timpani part is especially challenging because the timpanist plays many melodies (unusual for the instrument in the orchestral setting), requiring a very demanding use of the tuning pedals.

Mov. 1 – Divertimento: The adagio introduction presents the main theme of the concerto which returns throughout the entire piece. The theme from the allegro section explores the Lydian and the Mixolydian modes, scales which are characteristic of the music from Northeastern Brazil. The dialogue and counterpoint of the two soloists are the main features of this movement.

Mov. 4 – Joyful: After a bridge performed only by the marimba and timpani, the radiant theme of this movement is followed by several variations which explore the virtuosity of the soloists. After the main cadenza the movement's theme, and theme from the introduction, are repeated. The concerto closes in a lively mood full of energy.

Danzón No. 2

Arturo Márquez (b. 1950)

Program note from Márquez: "The idea of writing the Danzón 2 originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom [have] a special passion for the *danzón*, which they were able to transmit to me from the beginning. From these experiences onward, I started to learn the *danzón's* rhythms, its form, its melodic outline, and to listen to the old recordings. 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. "Danzón 2 ... endeavors to get as close as possible to the dance, to its nostalgic melodies, and to its wild rhythms, and it is a very personal way of paying my respects and expressing my emotions towards truly popular music."

BIOGRAPHIES



David Commanday – Director

David Commanday has achieved distinction conducting both professional and young musicians throughout his professional career. His commitment to teaching is reflected in multiple university appointments and youth orchestra director positions. Commanday is Director of Orchestral Activities and Applied Cello at Eastern Illinois University, Artistic Director/Conductor of the Heartland Festival Orchestra, and Music Director of Youth Music Illinois. Previous posts include Music Director of the Boston Youth Symphony Orchestras and Boston Ballet, Adjunct Music Instructor at Harvard University (orchestra and chamber music), Associate Conductor of the New Jersey Symphony, and Music Director of the Peoria Symphony Orchestra.

Recently guest-conducting the Orlando Philharmonic in Orlando Ballet's production of Cinderella (Prokofiev), Mr. Commanday has conducted on four continents, including the National Symphony, Israel Philharmonic, and the American Symphony; the Louisville, Belgian Radio, and Vienna Pro Arte Orchestras; and the Seattle, Atlanta, Flagstaff, Richmond, and Kansas City Symphonies, and the Singapore National Youth Orchestra.

Professor Commanday has taught at Harvard University, Boston University, MIT, the Longy School of Music, Tanglewood, Virginia Commonwealth University, Montclair State University, Webster University, and Eureka College. He was a regular consultant to the Singapore Ministry of Education on youth music education, with many visits to that nation to teach master classes and conduct over a period of five years. He is active in the United States adjudicating orchestra competitions and conducting All-State and District Festival Orchestras.

Alexander Drews - Marimba, Percussion

Alexander Drews is a first-year graduate student from Ashtabula, Ohio. He holds a bachelor's degree in percussion performance from the Baldwin Wallace Conservatory of Music.

Some highlights of Alex's career include performing at the Rock and Roll Hall of Fame, playing drums for the 2022 BWMT production of Lizzie: The Musical, and performing at Carnegie Hall with the Baldwin Wallace Symphonic Wind Ensemble.

BIOGRAPHIES

David Oliveira Martins – Timpani, Percussion

David Martins was born in São Salvador, Brazil, and holds a Bachelor's degree in percussion from the Federal University of Bahia (UFBA) in Brazil. He is currently enrolled at Eastern Illinois University to pursue a master's in music performance. He took part in the recording of three CDs by the UFBA percussion group, concerts with the OSUFBA (UFBA Symphony Orchestra) and OSBA (Bahia Symphony Orchestra), and various international music festivals.

David served as a percussionist and project teacher for NEOJIBA (the state organization for youth and children's orchestras in Bahia) from 2009 to 2021. Under the direction of conductor and pianist Ricardo Castro, he completed tours of the United States and Europe, performing at prestigious venues in England, Germany, Switzerland, Italy, Sweden, and Portugal, as well as the northeast and southeast of Brazil. He is a member of the MultiFaces group, which has given multiple scenic music concerts, as well as national and international debuts, with soloists.

Ethan Steber – Clarinet

Ethan Steber is a senior, music education instrumental concentration major from Olney, Illinois. During his time at Eastern, Ethan has had the opportunity to perform in the Concert Band, Wind Symphony, and Eastern Symphony Orchestra holding principal clarinet roles in the latter two ensembles. Upon completion of his student teaching in the fall, Ethan hopes to return to the Olney area to begin his teaching career. Ethan would also like to thank his previous directors, Mr. Eric Combs, Mr. Michael Pond-Jones, Mr. Chris Jones, Mr. Wade Baker, Dr. Andrew Pittman, and Dr. Magie Beck for helping prepare him for his future career.

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SPECIAL THANKS

Barbara Bonnekessen, Dean of the College of Liberal Arts & Sciences
Christopher Mitchell, Interim Associate Dean of the College of Liberal Arts & Sciences
Michael Cornebiese, Interim Associate Dean of the College of Liberal Arts & Sciences

Shellie Gregorich, Chair, Department of Music
Stacy Butler, Department of Music
Kappa Kappa Psi

And the outstanding EIU Music Faculty and Staff for their assistance
in preparation for and support of this concert

Tonight's performance would not be possible without the outstanding musical and educational contributions of the following studio faculty:

Rebecca Johnson, Flute
Natasha Keating, Oboe
Annie Mason, Bassoon
Magie Beck, Clarinet
Sam Fagaly, Saxophone
Jennifer Brown, Trumpet
Jessica Pearce, Horn
Ben Carrasquillo, Trombone
George Alberti, Euphonium/Tuba
Jamie V. Ryan, Percussion
Ji-Myung Kim, Violin/Viola
David Commanday, Cello
Andrey Junca Goncalves, Bass



JAZZ COMBOS Dvorak	21 feb.	JAZZ COMBOS Theatre	11 april
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*** FREE ***			
** 7:30 PM **			





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