



Orchestra Concert
November 12, 2017, 6:30pm, Baldwin Auditorium

Intermediate String Orchestra
Matt Stutzman, Conductor

Downton Abbey John Lunn
Arr. Larry Moore

Serendipity Suite Richard Meyer
I. Fit as a Fiddle
II. Sol-La Viola
III. Cello Pudding
IV. Oasis for Basses

Concert String Orchestra
Rob Rempher, Conductor

Symphony No. 1 in D major, Hob. I:1 Joseph Haydn
I. Presto

Pavane Gabriel Faure
Arr. John O'Neill

Uptown Funk Mark Ronson and Bruno Mars
Arr. Larry Moore

Youth Symphony
Shelley Livingston, Conductor

Symphony No. 5 "Reformation" Felix Mendelssohn-Bartholdy
Andante – Allegro con fuoco
Allegro vivace
Andante
Andante con moto – Allegro vivace – Allegro maestoso

Orange Blossom Special *50th Anniversary Celebration piece*
Ervin T. Rouse
Arr. Dorothy Kitchen

Erica Shirts, *Director*

Teachers: Carlos Bardales, Andy Bonner, Jasmine Campbell, Erica Leavell, Shelley Livingston,
Nonoko Okada, Rob Rempher, Cody Rex, Matt Stutzman, Maria Valencia.

Accompanist: J. Samuel Hammond

Staff Assistant: Katharine Whitmore, Parent Volunteer Coordinator: Angela Lopez

Founder & Director Emeritus: Dorothy Kitchen

Many thanks to Angela Lopez and all the members of our volunteer parent committee, Sam Hammond for accompaniment in rehearsals and performances, adult volunteer Youth Symphony performers, Macduff Henry, Jun Lee and Sissi Schulmeister-Antona as parent assistants to our orchestras, Rick Nelson and his stage crew, Elizabeth Thompson for help with marketing, Gretchen Hoag, Jonathan Bagg, Jane Hawkins Raimi, Eric Pritchard, Scott Laird and the Duke Music Department for its assistance and support, a special thanks to Dr. Phail Wynn, Vice President of Durham and Regional Affairs for his continued support of the program, and of course Mrs. Dorothy Kitchen for founding this amazing program!

Intermediate String Orchestra

Conducted by Matt Stutzman

Parent Assistant, Macduff Henry

listed alphabetically by section

Violin I

Julia Boltz
Santosh Gopalan
Madeline Gottfried
Tara Gugnani*
Olivia Henry*
Albert Huang
Joshua Kendall*
Yeyul Lee
Jaimie Legg-Bell
Kaya Li* (concertmistress)
Sofia Morales-Calderon
Viti Pathak
Ella Shapard**
Kate Song
Kathryne Woods*
Nathan Wang
Tyler Yang*

Violin II

Sam Bartlett
Elizabeth Boltz
Caelyn Bowers
Adriana Garcia
Hannah Kilian
Roshan Kuntamukkala
Sumin Lee
Clemens Liu
Ananya Mettu
Alvin Sirma
Katharine Soong
Luke Taylor
Benya Wilfret
Raina Zhou

Viola

Ben Anspach**
Lauren Burris**
Alexine Enad*
Joshua Forbes
James Kaufman
Matilda Ramont
Lucas Mock**

Cello

Joanna de Andrade
Amanda Harrell**
Jakob Maiwald
Jina Song
William Tayyeb
Ava Thorne*
Sydney Urmston**
Aidan Wyse*

Bass

Davis Brown
Ben Burch

** Assistant

* Leader

Concert String Orchestra

Conducted by Rob Rempher

Parent Assistant, Macduff Henry

listed alphabetically by section

Violin I

Karthik Annadurai*
Lauren Burris
Laura Cai*
Kate Cho
Matthew Erickson*
Zoe Guth
Victoria Henry
Avery Kasten
David Kim
Justin Lee*
Julia Lopez
Luca Makarushka-Napp*
Roberta Michaels*
Iris Newlin
Aileen Niu
Sophia Nolan
Lydia Pendergraft
Brianna Potts
Truman Qu
Krishna Rajagopal*
Surabi Ramamurthy
Summer Rook
Oskar Schulmeister-Antona
Jiana Tang
Keshav Varadarajan*

Violin II

Alex Bodkin
Aaren Capilitan
Euna Cho
Nina Cox
Matthew Delaney
Hayley Jang
Liana Lessard
Ken Mori

Violin II cont.

Katrina Schlekat
Nate Stemmler
Julian Steinmeyer
Sarah Smith
Sadhana Srinivasan
Eliza Stewart*
Joshua Zhu

Viola

Ben Anspach
Nicole Dunkak* ***
Jessica Floyd
Andrew Lim
Scott Shamblin
Olivia White*

Cello

Ellen Berghausen
Roger Brooks*
Justin Lee
Raphael Lee
Edward Lim
Abel Lu
Jamilla Rahim
Will Shamblin
Isabella Santillo*
Tanya Qu
Nolan Zhong

Bass

Jerome Bermudez*
Ben Esther

Percussion

Oskar Schulmeister-Antona

** Assistant

* Leader

*** Recipient of *Stephanie Swisher
Ensemble Scholarship Award*

Youth Symphony

Conducted by Shelley Livingston

Parent Assistants, Jun Lee and Sissi Schulmeister-Antona

listed alphabetically by section

Violin I

Frederick Chang*
Raymond Dai
Sharayu Gugnani*
Matthew Henderson
Frederick Huang
Jasmine Lee
Michael Lee
Evan Mcdonald
Charlotte Maxwell
Kathryn O'Loughlin
Amelia Posner-Hess
Ameer Qaqish
Elena Schulmeister-Antona
Melanie Su
Neha Vangipurapu*
Nikhilganeesh Varadarajan
Demi Wang*
Ruby Wang
Nicholas Woodrum*
Jeffrey Zhu

Violin II

Charlotte Aspinwall
Joshua Bermudez
Caroline Branan*
Annie Brooks
Su-Ji Cho
Trisha Choudary
Lucie Ciccone
Nicole Dunkak
Christopher Kim*
Pranav Krishna Kumar
Gabe Mixon
Wallace Palethorpe
Surabi Ramamurty
Aum Senthatti
Annette Seo
Josh Sherwood
Ashwin Sridhar
Hannah Stocker
Adelene Thorne
Anthara Vivek
Belinda Wang*
Aaron Wei
Alex Welch
Gerui Zhang

Viola

Jessica Chen*
Shruthi Gopalan
Amanda Harrell
Lucas Mock
Catherine Aiden Rooney
Nathan Xiao*

Cello

Andrew Ahn
Jacob Anspach
Cailin Clarke
Dafne Delgado
Shelby Elder*
James Larkins
Matthew Lin
Matteo Santillo
Peter Sumner*
Alex Tayyeb
Sydney Urmston*
Camille Valentine

Bass

Rohan Deshpande
Nora Foureman*
Tim Rinehart*

Flute

Jane Harrington~*
Brinda Raghavendra

Oboe

Jim Davis~*
Susan Thananopavarn~

Clarinet

Alexander Kuropas
Shirley Violand-Jones~*

Bassoon

Chris Myers~*
Lewis Randall~
John Caldwell~

Contrabassoon

Lewis Randall~

Horn

Alexander Bendeck~
Andrew Pericak~*

Trumpet

Patrick Curran~
Dave Goodman~*

Trombone

Blair Chesnut~
Fred Larsen*

Bass Trombone

David Stemmler~

Ophicleide

Matt Wolffe*

Timpani

Adam Kuehn~*

~ Adult Musician

* Leader

Mendelssohn: Symphony No. 5 in D major, Op. 107, “Reformation”

Felix Mendelssohn was a child prodigy, as extraordinary as Mozart, born into an affluent Berlin family that was able to support the development of his gifts as a pianist, composer, and eventually a conductor. By the time he was 16 he had written many sophisticated works, including two that remain important in modern concert life—the Octet and the Overture to *A Midsummer Night’s Dream*. Encouraged by his teacher Carl Zelter, a choral conductor and expert in Baroque counterpoint, he produced and directed the first performance of the Bach St. Matthew Passion since Bach’s death, when he himself was only 19 years old. This achievement was certainly part of his being commissioned to write a work for the 300th anniversary of the Augsburg Confession, an early document of the Lutheran Reformation, which was planned for 1830. That event was cancelled, but not before Felix had completed a “Symphony to Celebrate the Church Revolution,” in spite of poor health and an intense travel schedule. A performance planned for Paris in 1832 was cancelled after one rehearsal because the musicians thought it “too learned,” and it finally received its premiere later that year in Berlin with the composer conducting. Mendelssohn, an obsessive and self-critical reviser, held himself to such high standards that he withdrew the work and it was not published until after his death, explaining why it is numbered as his fifth, even though it was his second full symphony. Two other mature symphonies, the ones known as the “Italian” and “Scottish,” are even better known than this one, known as the “Reformation,” but it is admired by scholars and loved by many players and listeners. Mendelssohn was too hard on himself.

The most obvious reference to “reforming” theologian Martin Luther in the symphony is his famous chorale “Ein’ feste Burg” (A Mighty Fortress), which is still sung in Protestant churches today. Luther was a music lover and is credited with both the text and tune of this hymn. Mendelssohn used it as the basis for the last movement, a large scale “chorale fantasia” (a church organ genre) that is simultaneously in symphonic “binary” form. He successfully combines the old worlds of Luther and Bach with more “classical” and even early “romantic” symphonic ideas of Beethoven, another of his idols, only recently deceased. The introduction to this finale is where the famous hymn is first heard played by the solo flute. This too is a reference to Luther, who is known to have played the flute. A drama that was well known in early 19th-century German culture depicts the monk Luther playing his flute while formulating his theological ideas; and even the poet Heine wrote about Luther, whom he saw as a Romantic hero, turning to his flute for solace. It is therefore possible to imagine this and several flute solos in earlier movements of the symphony as representing the “voice” of Luther.

The symphony opens with a slow introduction employing techniques of renaissance polyphony that Mendelssohn would have learned from Zelter. It can be heard as representing the old Catholic order of Rome. But near the end the, chords of the “Dresden Amen”, a response still sung in Protestant churches, are heard, and this of course represents the Lutheran Reformation. The following first movement is a serious sonata-allegro that recalls Beethoven. The following scherzo is light-hearted and almost in folk style. The trio section contains a charming tune that seems to quote a passage from Mozart’s opera *Così fan tutte*. But recent scholarship suggests that it might be referring to an oratorio by Bach’s son C.P.E. that celebrates the civic success of the city of Hamburg. The “reformation” was after all not only a religious event, but was understood to represent German lands breaking free from Roman domination. The slow, lyrical third movement of the work reminds us that Mendelssohn would also mature into an important composer of vocal music, particularly his great oratorios *Elijah* and *St. Paul*. The violins “sing” a beautiful tune, and the flute “voice” of Luther comments.

Many articles about Mendelssohn start by referring to the fact that his grandfather Moses was an important Jewish philosopher and intellectual, but that his father made the decision to convert the family to Christianity in order to give the children opportunities in an era when anti-Semitism was a major impediment in German lands. Indeed, it did open many doors for Felix. But we can never forget that over the next century things did not always improve for even “assimilated” Jews, and of course became a nightmare in the 20th century. Richard Wagner hated Mendelssohn and wrote extensively about his inability to write “real” German art music. But at least in the middle of the 19th century he was seen as a leader in German culture, conducting major orchestras and choirs, directing the conservatory in Leipzig, and composing some of the most admired works in the repertoire. And we can be grateful that he did not destroy this wonderful symphony that he came to regard as “juvenilia”. It is a beautiful mature work, even if he was only 20 when he wrote it.