Blair School of Music

PRESENTS

Vanderbilt University Orchestra
Robin Fountain, conductor

THURSDAY, SEPTEMBER 19
8:00 p.m., Ingram Hall
Vanderbilt University Orchestra
Robin Fountain, conductor

Thursday, September 19, 2019
8:00 p.m.
Ingram Hall

Symphony No. 1 in D Major “Classical”
Sergei Prokofiev
(1891 – 1953)

I. Allegro
II. Larghetto
III. Gavotte: Non Troppo Allegro
IV. Finale: Molto Vivace

Intermission

Symphony No. 5 in D minor, Op. 47
Dmitri Shostakovich
(1906 – 1975)

I. Moderato, Allegro Non Troppo
II. Allegretto
III. Largo
IV. Allegro Non Troppo
Robin Fountain was educated at Oxford University, The Royal College of Music in London, and Carnegie Mellon University. He won a conducting fellowship to Aspen, participated in master classes with Lorin Maazel and Gennadi Rodhestvensky, and studied at Tanglewood with Leonard Bernstein, Kurt Sanderling and Leonard Slatkin. In 2012 he was privileged to have the opportunity to train with members of the famed Berlin Philharmonic at The Conductors Lab in Aix-en-Provence, France.

Fountain joined the Vanderbilt faculty 1994, and was promoted to his current position as Professor of Conducting in 2003. He has been awarded both the Madison Sarratt Prize for Excellence in Undergraduate Teaching and the Blair School’s Faculty Excellence Award. Highlights of his work with Vanderbilt Orchestra have included two tours of China, with performances in such venues as the Shanghai Oriental Arts Center and the Great Hall of the People in Beijing. Under his leadership, the orchestra has consistently engaged the music of our time, participating in the Blair School’s BMI Composer in Residence program, and co-commissioning such works as Love Song to the Sun, a visual electric violin concerto written by and featuring Tracy Silverman, presented at OZ Arts Nashville. Prior to his service at Vanderbilt, he led the orchestra program at Duquesne University in Pittsburgh.

Fountain is now in his 14th season as Music Director of the Southwest Michigan Symphony. He previously served as Music Director of the Williamsport (PA) Symphony, where he was honored with the Director’s Chair Award from the Williamsport Community Arts Center, recognizing his impact on the region’s artistic life. Guest conducting engagements have taken him to Russia (National Philharmonics of Tomsk and Kemorova), France (‘Orchestre d’Aix Coservatoire and L’Orchestre de Chambre de la Gironde), Poland (Opole and Sudecka Philharmonics) and Spain. He led the Tomsk National Philharmonic on a tour of China in 2003. Recent engagements in the US have included concerts with The Louisiana Philharmonic and Traverse City Symphony. 2019/20 engagements include a concert with the Singapore Symphony and a return visit to L’Orchestre Philharmonique Sainte Trinité, Haiti.
Prokofiev “Classical” Symphony No.1 in D major (1918)
The “Classical” Symphony was premiered in Petrograd in a performance conducted by Prokofiev. The piece is written in a neoclassical style heavily influenced by the oeuvre of Josef Haydn. In the words of the composer, “I thought that if Haydn were alive today he would compose just as he did before, but at the same time would include something new in his manner of composition. I wanted to compose such a symphony: a symphony in the classical style.” The musical material mimics the timbre, rounded form, and rhythmic motives associated with the classical period, but features a distinct tonality even for Prokofiev’s own time. The work exhibits Prokofiev’s modern idiom through the use of chromatic displacement. This method features modulations by a half-step (i.e. notes next to one another on a keyboard), which had been used heavily in the romantic period. Rather than beginning a key change at a typical inflection point, Prokofiev creates tension by sounding notes of the new key before modulation has occurred. Listen for the occasional yet glaring effect of this tension between the cello/bass parts and the rest of the orchestra!

Shostakovich Symphony No. 5 in D minor (1937)
This Symphony was premiered by the Leningrad Philharmonic under the direction of Yevgeny Mravinsky. It was subject to much public acclamation, and reports on the concert detailed applause lasting an hour and a half. This work was the first piece written by Shostakovich following the denouncement of his work by the state-run publication Pravda. The paper claimed his work exhibited a convoluted and muddled form of romantic idealism. The final movement contains a quote from a setting of a Pushkin poem titled “Rebirth,” which was one of the Shostakovich works previously criticized by Pravda. The poem refers to the staying power of art despite the interference of “barbarians.” Thus, many scholars have posited that the work was intended to represent the rebirth of art for Shostakovich despite harsh criticisms from journalists backed by the Russian government.

— Program notes by Ben Ellenbogen
Vanderbilt University Orchestra

**First Violin**
Hesoo Cha*
Emily Monroe
Gabija Zilinskaite
Kingston Ho
Marie Lane
Melody Sim
Shawn Kim
Juliet Kim
John Horzen
Luciano Marsalli
Maya Kang
Samuel Zhu

**Second Violin**
Claire Thaler*
Isabel Tannenbaum
Sarah McGuire
Da Woon Kwon
Ian Jenson
Iris Lin
Deborah Kim
Anna Horzen
Benjamin Ellenbogen
Whit FitzGerald
Sarah Zang
Ariell Sabina
Andrew Nam

**Viola**
Somerset Peede*
Damon Zavala
Shinwho Kwun
Samuel Bender
Rachel Haber
Annabelle Spoto
Ryan Cho

**Cello**
Edward Oh*
Olivia Hunt
Meghan Leong
Karl Eckert
Vincent Lin
Griffin Seuter
Joanna Kim
Will Lyon
Cass Jackson
Alex Smith
Javin Bose

**Bass**
Chris Glenn*
Ben Sposet
JJ Butler
Areen Kim
Neo Scott
John Park
Alyssa Burkhalter
David Cohen
Rose Olson

**Flute**
Emilia Lew*
Hazel Wang**
Holly Venkitaswaran
Sara Kang
Courtney Conkling

**Oboe**
Daniel Meza*
Caroline Donovan**
Adair Kelley
Ashley Roh

**Clarinet**
Patrick Mills*
Zach Gassenheimer**
Bianca Herlory

**Clarinet**
Hanna Friedland* **
Yuki Hu
Emma Kirby

**Trumpet**
Michael Remish*
Ethan Adams**
Allie Bridger
Krishna Palanivel

**Horn**
Isaac Ferrell*
John Degnan**
Sam Lee
Megan Walters
Katharine Davelos
Baines

**Trombone**
Hiram Rodriguez**
Billy Pickus
Matt Tuggle

**Tuba**
Logen Owens**
**Percussion**
James Hyun*
Josh Weinfeld**
Julia Reda
Julian Springer
Matt Leo
Maddy Dethloff

**Harp**
Kaila Geisinger
Emily Reader

Leeann Watson

**Piano**
Cass Jackson

**Administrative Support:**
Ben Ellenbogen
Emily Monroe

**Librarians:**
Dawoon Kwon
Madeline Mehra
Melody Sim

* Denotes principal player
** Denotes principal wind player in Shostakovich
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UPCOMING EVENTS

Vanderbilt Wind Symphony
Thomas Verrier, conductor
with The Boston Brass
FRIDAY, SEPTEMBER 20
8:00 p.m., Ingram Hall
MADE IN AMERICA
The wind symphony performs an all-American musical program including works by Walter Piston, John Barnes Chance and Vincent Persichetti, before being joined by The Boston Brass for a collection of works spotlighting the ensemble.

Presented with gratitude to the Sartain Lanier Family Foundation for its generous support of the Blair School

The Boston Brass
Jeff Conner and Jose Sibaja, trumpets, Chris Castellanos, horn, Domingo Pagliuca, trombone, William Russell, tuba
SATURDAY, SEPTEMBER 21
8:00 p.m., Ingram Hall
The Boston Brass, which features Blair’s own Jose Sibaja on trumpet, treats audiences to a unique brand of entertainment captivating all ages. The ensemble’s lively repartee, touched with humor and personality, attempts to bridge the ocean of classical formality to delight audiences in an evening of great music and boisterous fun. The program will include music by Alberto Ginastera, Manuel De Falla, J.S. Bach, Astor Piazzolla and classic jazz standards. Come be part of what promises to be an unforgettable evening!

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