

BLAIR  
CON  
CERT  
SERIES  
FALL 2019

*Blair School of Music*

PRESENTS

**Vanderbilt University Orchestra**

**Robin Fountain, *conductor***

**THURSDAY, SEPTEMBER 19**

**8:00 p.m., Ingram Hall**



**VANDERBILT**  
BLAIR SCHOOL OF MUSIC



**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

Charles Tucker  
Lucas Legan  
Julia Reparip  
Madeline Mehra  
Grace Lim  
Anna Eberwein

## **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

## **Bassoon**

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

*With the presentation of the 2019-2020 Concert Series, the Blair School of Music gratefully acknowledges the following individuals and organizations for their generous support.*

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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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[blair.vanderbilt.edu](http://blair.vanderbilt.edu)

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