



University of North Texas Symphony Orchestra

David Itkin, conductor

Wednesday, September 14, 2022
7:30 pm
Winspear Hall
Murchison Performing Arts Center

PROGRAM

- Symphony No. 39 in E-flat Major,
K. 543 (1788)..... Wolfgang Amadeus Mozart (1756–1791)
- I. Adagio - Allegro
 - II. Andante con moto
 - III. Menuetto - Trio
 - IV. Allegro

--Intermission--

- Symphony No. 4 in F minor,
Opus 36 (1878)..... Pyotr Il'yich Tchaikovsky (1840–1893)
- I. Andante sostenuto - Moderato con anima
 - II. Andantino in modo di canzona
 - III. Scherzo (Pizzicato ostinato - Allegro)
 - IV. Finale (Allegro con fuoco)

***Twenty-fourth program of the 2022–2023 season
Photography and videography are prohibited***

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Wolfgang Amadeus Mozart (1756–1791) Symphony No. 39 in E-flat Major, K. 543 (1788)

The genre of the symphony has been around for centuries, meaning it has had time to evolve as each generation has added, removed, or embellished the ideas of previous generations. With Mozart, however, we are going back to the genre's roots. All the inner workings of the symphony—the structural commonalities, the expectations of thematic material, and even the main type of instruments involved—were codified during Mozart's lifetime.

Wolfgang Amadeus Mozart (1756–1791) was born into an established artistic family in Salzburg, Austria. Already considered a musical genius as a child, he traveled with his father and sister performing concerts across Europe before finally settling in Vienna. There he, along with Joseph Haydn, Ludwig van Beethoven, and Franz Schubert, developed the musical stylings that would later be referred to as Viennese Classicism.

Mozart's 39th symphony exemplifies the symphonic ideals of the time. It has the typical four-movement format, presented in their typical order, and with their typically expected style: the first, a fast-paced *Allegro*, simultaneously archetypal and adaptable; the second movement, slow and serene; the third, a dance (in this case a menuetto, merry but minute); and finally, the fast finale, often fickle and furtive. Each movement gives the listener a different perspective on Mozart's creativity and playfulness with the symphonic genre.

After the slow introduction, the first movement takes off with its two major themes with three rising notes that begin in the violins and are echoed by the woodwinds. Listen for the alternation between the rolling string passages and the fanfaric brass and woodwinds. These are combined with emphatically repetitive chords that build with excitement before landing all together on a satisfying B-flat chord. This entire section is repeated before the movement takes us into the development section. Here, Mozart takes the original themes through a journey of modulations, at one point jovial, the next apprehensive. This journey is short-lived, however, as the development halts to a whisper of falling notes in the woodwinds before the rising three-note melody from the beginning returns the themes in their original state. The movement ends in a flurry of running strings building to three final punctuating chords played by the entire ensemble.

Two themes dominate the *Andante con moto*. The first is a slow and hopping theme in the violins, short and sweet. The second is introduced by the woodwinds and horns before the violins take over with an intense and erratic melody over repeated notes in the lower strings. Throughout the rest of the second movement, the two themes are woven together to provide us with an array of thematic combinations, all while the constant repeated notes move around the orchestra like an underlying heartbeat.

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The third movement, *Menuetto*, is a jaunty dance that breathes a little conviviality into the symphony before the intense finale. Like its cousin the waltz, the menuetto is in triple meter with the heavy downbeat driving the melodic movement, however with a decidedly more aloof nature. Dance movements rely on a lot of repetition and Mozart's is no different. The movement opens with A and B sections, both containing the melody in the strings while the winds and timpani propel the beat forward. These are each repeated before moving on to the *Trio*. As the middle section of the dance, the trio contains a soothing melody meant to contrast with the menuetto proper, alternating between the clarinet and violin. After the interlude, the menuetto is repeated.

The *Finale* is a fast and frantic movement in the same format as the first: an introduction of the themes followed by a section of thematic development and finally a full recap of the original material. However, Mozart chose to build this movement around one main melody instead of the traditional two. In this way he allows the single theme, introduced at the very beginning in the violins, to develop, twisting and turning the material as it progresses. Listen for its return where the second theme would normally appear and how it morphs into the minor key while offsetting the beat slightly. In the development Mozart further disrupts expectations, putting pauses in unexpected places, creating ceaseless repetitions, and adding sighing chords in the woodwinds. Finally, the main theme comes back in the recapitulation and the piece ends in a flurry of winding strings and pounding winds.

Pyotr Il'yich Tchaikovsky (1840–1893) **Symphony No. 4 in F minor, Opus 36 (1878)**

Pyotr Ilyich Tchaikovsky was born in the Vyatka Province of Russia, in the Ural Mountains. He composed works in an impressively wide range of genres—notably symphonies, concerti, operas, and ballets—masterfully combining the concepts of Western European symphonic ideals with his own personal and national stylings. As described by Roland John Wiley, Tchaikovsky's symphonies in particular “are opulent, technically demanding essays in the relationship of language to form. Rich in musical substance, they also respond to Western expectations of integrated structure and coherence.”

In the ninety years since Mozart's symphony, the genre had greatly evolved. More instruments were added (both in type and in numbers), the freedom to alter typical structural norms became more readily accepted, and composers added additional “meaning” to their works via programmatic elements. Such is the case of Tchaikovsky's dynamic fourth symphony, a work that, by his own description, takes the listener on a journey from despair and impending fate to happiness and positivity.

The opening fanfare, grandly stated first by the horns and bassoons, then echoed by the piercing trumpets and upper woodwinds, was described by Tchaikovsky as “that fateful force which prevents the impulse to happiness from attaining its goal.” Living up to its description, this fanfare leads the listener into a whirlwind movement of twisting melodies and unfulfilled climaxes, constantly returning as a reminder of the inescapability of fate. The opening theme starts in a whisper before building in agitation, never fully reaching a conclusion until it is

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finally interrupted by a lilting secondary theme in the clarinet and bassoon. What follows is a moment of bliss in the form of sweet woodwind melodies. The bliss is short-lived, however, as the frantic whirlwind of driving strings and pounding brass build the tension back up into a new hectic section culminating in another blast of fanfares. As before, these gradually give way to the belying whisper of the opening theme and the process begins again. The opening movement is by far the longest of the four, taking up half the running time of the entire symphony. As such, the feelings of impending fate and unfulfillment that must be overcome is aptly compounded.

The second movement's title "Andantino in modo di canzona" translates to "moderately paced, in the manner of a song." This song, however, is melancholic with a seemingly aimless melody. Tchaikovsky spoke of this movement as one that recalled the weariness after a long day. This can be interpreted in the winding melody, but there are also glimmers of brightness. After the solo oboe then the cellos present the melody in its entirety, a new optimistic melody is presented. This contrasting theme sits tentatively in the Major key and shifts the tone upwards, literally and figuratively, before the opening theme returns not in the oboe, but the bassoon. The two themes are then passed around the orchestra, first in the violins (with accompanied flutterings in the woodwinds), then briefly in the woodwinds, the cello, and the bassoon, eventually dying away to silence.

A *scherzo* is like a dance written by a trickster and Tchaikovsky clearly took this to heart. The piece requires the strings to perform the entire movement *pizzicato*, or plucked, despite the rapid speed and melodic acrobatics of the music. Like most dance movements, this piece is built into three major sections (ABA): identical opening and closing sections (A) bookending a contrasting middle section (B). In the A section the strings dominate, plucking away as rapidly and softly as possible, with interspersed moments of *forte*. This is suddenly interrupted by a long and loud high A from the oboe, signaling the beginning of the B section. Here, the woodwinds and brass take over, imitating wherever possible the *pizzicato* sound of the strings. The movement is light-hearted and jovial – a welcome contrast from the first two movements.

The *Finale* takes off with an explosion of the full orchestra and a flurry of running sixteenth notes, immediately throwing us into the intensity of this final movement. The opening section is done as fast as possible, throwing everything to the wind in a breathless race only to end just as abruptly as it began. The secondary theme then starts pleasantly enough in the woodwinds, but the racing sixteenth notes from before are not far behind, sneaking underneath in the strings. The two themes battle for dominance until suddenly the fanfares from the opening movement burst through the chaos – Tchaikovsky's reminder of the impending fate. The calm that follows is merely the calm before the storm. The opening passage returns with a vengeance, this time rushing to the true finish: an emphatic F Major chord. As Tchaikovsky said in reference to this final movement, "Hardly have you managed to forget yourself and to be carried away by the spectacle of the joys of others, than irrepressible fate appears again and reminds you of yourself. [...] Reproach yourself, and do not say that everything in this world is sad. Joy is a simple but powerful force."--*Emily Hicks under the direction of Peter Mondelli*

BIOGRAPHY

The 2022–2023 season marks Maestro **David Itkin**'s 15th year serving as Professor of Music and Director of Orchestral Studies at the University of North Texas College of Music, where his recent performances have included Mahler's *Symphony No. 4*, Verdi's *Requiem*, Beethoven's *Symphony No. 9*, Puccini's *Turandot* with the UNT Grand Chorus, and Janáček's *The Cunning Little Vixen* with UNT Opera. This is also his 18th season as Music Director and Conductor of the Abilene Philharmonic Orchestra. During the 2018–2019 season he joined the Abilene Opera Company for Handel's *Messiah* and a fully staged production of *West Side Story*. During the 2019–2020 season he led the Lubbock Symphony Orchestra in February and returned to the Abilene Opera for *Messiah*.



Following a distinguished 17-year tenure, Maestro Itkin was named Conductor Laureate of the Arkansas Symphony Orchestra in July 2010. Previously he served as Music Director and Conductor of the Las Vegas Philharmonic, Artistic Director and Conductor of the McCall Summerfest (McCall, Idaho), and as Music Director and Conductor of the Lake Forest Symphony (Chicago), Kingsport Symphony (TN), Birmingham Opera Theatre, and Lucius Woods Music Festival (WI). During past seasons Maestro Itkin's career has taken him to 45 U.S. states and 15 countries in Europe, the Middle East, and Asia, including concerts and recordings with the Winnipeg Symphony Orchestra, Slovenska Filharmonija, San Diego Symphony, and Seoul Philharmonic. Other guest conducting appearances include concerts with the Colorado Philharmonic, Annapolis Symphony, National Repertory Orchestra, Fort Worth Symphony, Illinois Symphony, Delaware Symphony, New Hampshire Symphony, Cheyenne Symphony, and the Indianapolis, Baltimore, and Reno chamber orchestras. During the Summer of 2006 Maestro Itkin appeared once again with the Slovenska Filharmonija in Ljubljana, Slovenia, conducting the opening concert of the 14th World Saxophone Congress.

His book *Conducting Concerti* was released in August 2014 to considerable critical acclaim. Leonard Slatkin called *Conducting Concerti* "a valuable textbook for the aspiring Maestro" and "highly recommended," and Samuel Adler wrote that it is "an invaluable addition to the world of conducting textbooks." Mr. Itkin's first film score, *Sugar Creek*, was recorded in 2006 by the Arkansas Symphony for the film's 2007 release. His most recent major work, *Exodus*, an oratorio, was premiered in April 2005 in Little Rock, with William Shatner narrating. *Exodus* was released worldwide on CD in 2007. In May 2009 Maestro Itkin was awarded both an Honorary Doctorate of Humane Letters by Lyon College and the Above the Barre award by Ballet Arkansas. In addition to his professional schedule, Maestro Itkin regularly serves as a guest conductor/clinician, including concerts with the Arkansas All-State Orchestra, Southern California High School Honors Orchestra, Maine All-State Orchestra, Las Vegas Senior Honors Orchestra, and several Texas all-region Honors Orchestras. Also in demand as a speaker and lecturer, Mr. Itkin has been asked to lecture for a wide variety of organizations, including SilverSea cruise lines, two consecutive years as a featured lecturer for the Arkansas Governor's School, the Texas Association of Symphony Orchestras, and a keynote address at the National Federation of Music Clubs national conference.

SYMPHONY ORCHESTRA

Violin I

Fedor Malykhin,
concertmaster
Karim Ayala Pool
Tiffany Chang
André Daniel
Justin Daniels
Sardor Djumaev
Crissanti García-Tamez
Mevlan Mecid
Hoigum Park
Joseph Reding
Yirong Tang
Ae-lin Youn
Jiazhi Zhang
Jingwei Zhang

Violin II

Xiachu Song, principal
Annie Barnette
Kai Tze Chua
Olivia Dinardis
Christopher Djinov
Kevork Esmeryan
Keyu Fan
Kevin Fu
Diana Galimova
Oriana Gonzales
Michael Holtzapple
Helen Lundy
Lauren Nelson

Viola

Isaac Li, principal
Leanna Butler
Fang Chen
Jianhe Chen
Brittney Geurink
Amanda Hamilton
Jocelyn Kasperek
Haley Kruse
RJ McDowell
Grace Remmer
Alice Yoon

Cello

Jacob Guidi, principal
Tyler Aguiard
Manuela Barić
Garrett Hayes
Mengmeng Huang
Jasmine Lin
Qiaojiannan Ma
Emily Maher
Peter Morales
Jin Wang

Bass

Jacob Hoch, principal
Joshua Gebhard
Savannah Hilterbrandt
Kuan-Chieh Lo
Han Meng
Ricardo Puche
Roberto Ramon
Cole Rouse

Piccolo

Amanda Welch

Flute

Taylor Francis+
Kiana Kawahara*
Natalie Zeles

Oboe

Kit Hawkins
Hyungju Oh+

Clarinet

Julia Klein+
David Molina
Erick Morales
Hannah Weller*

Bassoon

Erica Haas+
Colin Hilliard
Molly Smit*

Horn

Nathan Howton
Elijah Kee
Zachary McKinon*+
Steven Phan
John Pickett

Trumpet

Aleyna Ashenfarb*
Lane Hensley
McKenna Hill+
Bradley Swanson

Trombone

Colin Ewing
Ben Hahn+
Tim Wight

Tuba

Parker Burkey

Timpani

Marcus Alvarado

Percussion

Jacob Fullinwider
Wyatt Reed
Adam Surak

*Principal on Mozart

+Principal on Tchaikovsky

FACULTY AND STAFF

Orchestral Studies

David Itkin, Anshel Brusilow Professor of Orchestral Studies
Clay Couturiaux, Assistant Director of Orchestral Studies
Charles Baldwin, Doctoral Conducting Associate/Librarian/Conducting Class
Gregory McDaniel, Doctoral Conducting Associate/Operations Manager
Jimin Seo, Doctoral Conducting Associate/Personnel Manager

Instrumental Studies & Keyboard Studies (*Adjunct)

Julia Bushkova, violin	John Holt, trumpet
*Eunice Keem, violin	Caleb Hudson, trumpet
Chloé Kiffer, violin	Raquel Samayoa, trumpet
Philip Lewis, violin	Stacie Mickens, horn
Felix Olschofka, violin	*Natalie Young, horn
Susan Dubois, viola	Tony Baker, trombone
Daphne Gerling, viola	Natalie Mannix, trombone
Horacio Contreras, cello	Steven Menard, trombone
Nikola Ružević, cello	David Childs, euphonium
Jeffrey Bradetich, double bass	*Matthew Good, tuba
Gudrun Raschen, double bass	Don Little, tuba
Jaymee Haefner, harp	*Stephen Barnes, drumset
Mary Karen Clardy, flute	Quincy Davis, drumset
Elizabeth McNutt, flute	Mark Ford, percussion
*James Scott, flute	David Hall, percussion
Terri Sundberg, flute	Paul Rennick, percussion
Jung Choi, oboe	*Sandi Rennick, percussion
Daryl Coad, clarinet	*Liudmila Georgievskaya, piano
Deb Fabian, clarinet	Steven Harlos, piano
Kimberly Cole Luevano, clarinet	Pamela Mia Paul, piano
Phillip Paglialonga, clarinet	Elvia Puccinelli, collaborative piano
*Gregory Raden, clarinet	Gustavo Romero, piano
Darrel Hale, bassoon	Vladimir Viardo, piano
Eric Nestler, saxophone	Adam Wodnicki, piano
	Jesse Eschbach, organ

College of Music Administration

John W. Richmond - Dean
Warren H. Henry - Senior Associate Dean, Academic Affairs
Felix Olschofka - Associate Dean, Operations
Emilita Marin - Assistant Dean, Business and Finance
Raymond Rowell - Assistant Dean, Scholarships and External Affairs
Jaymee Haefner - Director, Graduate Studies
Kirsten Soriano Broberg - Director, Undergraduate Studies
Joel D. Wiley - Director, Admissions
Matt Hardman - Director, Communications, Marketing and Public Relations

Upcoming Events

Symphony Orchestra - October 5, October 19, November 16
Concert Orchestra - September 28, October 26, November 30
Baroque Orchestra - October 7, November 19