

**Western University Symphony Orchestra**  
**Simone Luti, conductor**

**WESTERN UNIVERSITY**  
**SYMPHONY ORCHESTRA**

**666 Sounds!**

**Simone Luti, conductor**

Friday, November 1, 2019, Paul Davenport Theatre

**First Violins**  
Frangel Lopez  
Cesena†  
Kirit Mascarenhas  
Jillian Yang  
Melisa Morgovejo  
Patricio Flores  
Esquivel  
Ziqi Chen  
Jeanny Jung  
David Chen  
Terry Song  
Clovis Pinsonnault  
Amy Kwon  
Kevin Ye  
Terrence Wu

Molly Burnett  
Sherry Kwong  
Parnian Aghaiani  
Abbigael Arseneau  
Colman Yang  
Adam Jahanghiri  
Cynthia Le  
Ashleigh Potter

**Clarinets**  
Liam Pistor\*  
Enoch Tsang  
Orko Oyan (Bass  
Clarinet)

**Bassoon**  
Stéphan Mallette\*  
Diane Mills

**Second Violins**  
Eun Jee Gloria Kim\*  
Paul Baek  
Lia Gronberg  
Minji Lee  
Sarah Botsford  
Michael Theriault  
Huimei Lin  
Liam Westman  
Chunju Tsai  
Angel Liang  
Samantha Luke  
Anna Grass  
Claire Cheng  
Brooklyn Harriman

**Cellos**  
Isaac Lee\*  
Heather White  
Matthew Kwan  
Sophie Tarnow  
Talia Hunter  
Eve Thompson  
Ariana Fusco  
Tyler Collins

**Horns**  
Lindsey Cook\*  
Josh Dunham  
(*Principal: Grieg,  
Tchaikovsky*)  
Calvin Dvorsky  
Ryan Duffy

**Trumpets**  
Jazzmine Van Veld\*  
Roma Klufas  
Bradley Palmer

**Trombones**  
Victoria Morrish\*  
Luke Roussy

**Tuba**  
Cameron Williams

**Percussion**  
Josh Milligan  
Joseph Moscheck  
Marshall Lister  
Kristine Musgrove

**Violas**  
Christian Wrona\*  
Paige Bursey  
(*Principal: Séjourné &  
Herrmann*)  
Elizabeth van't Voort  
(*Principal: Bartok*)

**Basses**  
Alexander Hemming\*  
Michael Ippolito  
Jun Kim  
Eran Foster  
Christian Abrams  
David Walters

**Flutes/Piccolo**  
Tracey Kennedy\*  
Asta Coffey  
Natalina Scarsellone

**Oboes/English Horn**  
Megan Yuen\*  
Gabriel Munteanu  
Lara Plokhaar

†*Concertmaster*  
\**Principal Player*

"In the Hall of the Mountain King" Edvard Grieg  
from *Peer Gynt Suite No. 1*, Op. 46 (1843-1907)

"Dance of the Sugarplum Fairy" Pyotr Il'yich Tchaikovsky  
from *The Nutcracker*, Op. 71 (1840-1893)

*The Noon Witch*, Op. 108 Antonín Dvořák  
(1841-1904)

*The Typewriter* Leroy Anderson  
(1908-1975)

*-Intermission-*

Concerto for Marimba and strings Emmanuel Séjourné  
*Avec force* (b. 1961)

*Tempo souple*  
*Rythmique, Énergique*  
Soloist: Alexis Wright, marimba

Excerpts from the score to *Psycho* Bernard Herrmann  
(1960, dir. Alfred Hitchcock) (1911-1975)

"Prelude"  
"The Murder"  
"Finale"

*Music for Strings, Percussion, and Celesta*, BB114 Béla Bartók  
*iii. Adagio* (1881-1945)

Excerpts from the score to *Star Wars: A New Hope* (1977, dir. George Lucas) John Williams  
(b. 1932)

"Main Title"  
"Leia's Theme"

Excerpt from the score to *The Empire Strikes Back* (1980, dir. Irvin Kershner)  
"Imperial March"

Tonight, the Western University Symphony Orchestra presents an evening of film music. Some of these works were written specifically for the movies, while others have been adapted for the silver screen. And seeing as Halloween was only yesterday, we're pleased to bring you some of our spookiest favourites! Sit back and enjoy these orchestral gems as we project classic scenes of horror and fright from Hollywood's silent era. This evening's program also includes a performance by Alexis Wright, one of the winners of the 2018-2019 Maritsa Brookes Concerto Competition.

### **Edvard Grieg (1843-1907)**

#### **"In the Hall of the Mountain King" from *Peer Gynt* Suite No. 1, Op. 46**

While much of his youth was spent outside his native country, including lengthy stays in Leipzig and Copenhagen, in his twenties, Edvard Grieg dedicated himself to championing the musical and cultural identity of Norway. As such, he jumped at the invitation to compose incidental music to *Peer Gynt*, the landmark 1867 play by the Norwegian poet and dramatist Henrik Ibsen. In order to do justice to Ibsen's sprawling epic, which chronicles the adventures of Norwegian folk hero Peer Gynt, Grieg laboured over the score for an entire year. The revised version of Ibsen's play, complete with Grieg's incidental music, premiered in February of 1876, to critical and commercial acclaim. Grieg later reworked selections from that incidental music into two orchestral suites. "In the Hall of the Mountain King" is the final movement of the first suite, and it shows up in numerous film and television scores. Its relentlessly repeating melody is perfect for ratcheting up dramatic tension.

### **Pyotr Il'yich Tchaikovsky (1840-1893)**

#### **"Dance of the Sugarplum Fairy" from *The Nutcracker*, Op. 71**

*The Nutcracker* was the last of Tchaikovsky's works for the theatrical stage and has proved to be his most successful. It was written in 1892 and has since become an international Christmas staple, as evidenced by numerous annual adaptations by ballet companies around the world. The story is adapted from the original text by E.T.A. Hoffman entitled "The Nutcracker and the Mouse King", and concerns a fantastical conflict between toy soldiers loyal to the Sugarplum Fairy and the scheming forces of the Mouse King. Tchaikovsky's score deftly balances the rhythmic requirements of dance music with an inventive approach to orchestration and melody-writing. Nowhere is this more obvious than in the "Dance

### **Soloist Bio: Alexis Wright, marimba**

Alexis Wright is an ambitious percussionist currently finishing the final year of her undergraduate degree in Music Performance at Western University, studying under Professor Jill Ball. As she stands on stage today, it has been less than 3 years since four-mallet marimba technique was introduced to her. Alexis started her musical journey by playing piano at the age of four. She began playing percussion in her second year as a student at Bowmanville High School. Growing up in Courtice, Ontario, Alexis was fortunate to grasp a solid foundation of music theory and history through her piano teacher Jo-Anne Westover and her high school band teacher Shawn Hills. Alexis is an experienced military marching band musician and previous member of the Canadian Band of the Ceremonial Guard. She spent the summer of 2018 performing daily on Parliament Hill in Ottawa. Alexis is currently preparing to audition for graduate programs and hopes to continue to play chamber music and solo percussion in the future.

#### **UPCOMING WESTERN UNIVERSITY SYMPHONY ORCHESTRA PERFORMANCES**

Paul Davenport Theatre, Talbot College

#### **Thursday, February 13, 2020 at 7:30 p.m. (\$15/10) One Thousand and One Sounds**

Debussy's *Prélude à l'après-midi d'un faune*, Ravel's *Tzigane* and Rimsky-Korsakov's *Scheherazade*, Op. 35. Featured violinist, Kirit Mascarenhas.\*

#### **Saturday, March 28, 2020 at 2:00 p.m. (\$15/10) 250 Years of Sounds**

The famous Rachmaninov *Piano Concerto no. 3 in D minor*, Op. 30, and Beethoven's *Symphony no. 5 in C minor*, Op. 67, in the year of his 250th anniversary of birth. Featured pianist, Leonardi Joewono.\*

\*Featured soloists were finalists in last year's Maritsa Brookes Concerto Competition held in January 2019.

#### **[music.uwo.ca/ensembles/symphony-orchestra](http://music.uwo.ca/ensembles/symphony-orchestra)**

Tickets available for purchase in advance via The Grand Theatre. Call 519-672-8800 or visit [tickets.grandtheatre.com](http://tickets.grandtheatre.com). An additional \$5 charge is applied to all last-minute ticket purchases at the door (door sales are cash only).

*The Shining*. This cinematic classic tells the bone-chilling story of an isolated writer, played by Jack Nicholson, slowly descending into a murderous rage. Bartok's music appears throughout the film as a dark reflection of protagonist Jack Torrance's deteriorating psyche.

### **John Williams (b. 1932)**

#### **Excerpts from scores to *Star Wars: A New Hope* and *The Empire Strikes Back***

John Williams is arguably the most famous film composer of all time. A graduate of New York's elite Juilliard School, Williams made a modest living as a jazz pianist and recording studio musician before moving West to Los Angeles in the 1950s. He quickly gained a reputation as a skilled orchestrator, writing for television as well as for feature films like *How to Steal a Million* (1966, dir. William Wyler). His big break came in the 1970s through his partnership with several young directors of the "New Hollywood" movement. By the time Williams penned the score to George Lucas' blockbuster space opera *Star Wars*, he had already received two Academy awards for his scores to *Fiddler on the Roof* (1971, dir. Norman Jewison) and *Jaws* (1975, dir. Steven Spielberg). However, the phenomenal popularity of Lucas' *Star Wars* films cemented Williams' status as Hollywood's pre-eminent composer superstar.

Williams' music owes a great debt to the Romantic masterworks of European composers from the 19th and early 20th Centuries. The scores to the first two *Star Wars* films, *A New Hope* (1977, dir. George Lucas) and *The Empire Strikes Back* (1980, dir. Irvin Kershner) recall Wagner and Strauss' epic music dramas in their persistent use of musical *leitmotifs* and high-powered brass fanfares. This is on full display in the music Williams wrote to accompany the scrolling text of the film's opening sequence. This music in particular has led many to claim that Williams reinvigorated the symphonic Hollywood score, which in the 70s was seen as a relic of the past. "Leia's Theme" meanwhile bears a striking resemblance to the music of Edward Elgar, Williams' self-professed idol. Finally, the menacing snare drum ostinato of "The Imperial March" pays homage to the tone poems of Gustav Holst, particularly Holst's orchestral suite *The Planets*, Op. 32.

of the Sugarplum Fairy," the penultimate dance number that features the aforementioned Fairy Queen and her noble Cavalier. The enchanting melody of this music has appeared in dozens of films, most notably in Disney's *Fantasia* (1940, dir. Walt Disney) to accompany a vignette of dancing pixies flying to-and-fro in the night.

### **Antonín Dvořák (1841-1904)**

#### ***The Noon Witch*, Op. 108**

European orchestral music was pulled in many different directions in the 19th Century. While some composers sought to take Classical art forms like the symphony and the opera to new heights, others invented new genres out of whole cloth. Such was the case with the tone poem, which was the brainchild of Hungarian composer and virtuoso pianist Franz Liszt. Unlike forms of "absolute music", or music for music's sake, tone poems harnessed the power of the symphony orchestra to create a narrative in the mind of the listener. Such use of orchestral music proved to be controversial, especially with respect to the narratives that Liszt and his contemporaries depicted. Symphonic tone poems frequently centred on stories of death, violence, and debauchery, as in Mussorgsky's *Night on Bald Mountain* and Saint-Saëns' *Danse Macabre*.

By the 1890s, however, the listening public had effectively sided with the so-called "music of the future". Even Dvořák, a leading figure in the Czech Nationalist movement and a stalwart proponent of the Classical symphony, began to write tone poems in the style of Liszt. *The Noon Witch* is one such tone poem. It was written in 1896 based on a text by the Czech poet Karel Jaromir Erben that concerns the titular witch, a demonic figure from Czech folk tales who preyed on farmers in the midday sun. In Erben's poem, a mother threatens to summon the Noon Witch to punish her son, only for the witch to actually appear. The mother and child attempt to flee, but the witch eventually claims the boy's life. Dvořák's music takes on the appearance of a sonata-form movement, but it is primarily organized around a set of recurring motifs, not unlike modern film scores. Different motifs represent the various characters, such as the oboe line representing the little boy, whereas other motifs signify the story's events, like the bell tolling at noon. All of it culminates in an orchestral apotheosis that would have given Liszt a run for his money.

## **Leroy Anderson (1908-1975)**

### ***The Typewriter***

Whereas his contemporaries often troubled themselves with epic concert works, Leroy Anderson made a name for himself by writing short, witty pieces. The majority of these pieces were written for and premiered by the Boston Pops Orchestra under Arthur Fiedler, for whom Anderson was the chief orchestral arranger from 1945 onwards. Anderson's music is suffused with humour and allusions to pop culture, as in *The Typewriter*, which he wrote in 1950. This short work employs the taps, clicks, and rings of a common typewriter in lieu of a traditional percussion section. The end-result is a catchy tune that references the tin-pan-alley music of 30s and 40s tapdancing movies like *Top Hat* (1935, dir. Mark Sandrich) and *On the Town* (1949, dir. Gene Kelly & Stanley Donen).

## **Emmanuel Séjourné (b. 1961)**

### **Concerto for Marimba and strings**

Emmanuel Séjourné is a French composer and percussionist known for his compositions that blend European classical styles with jazz, rock, and world music. His concertos for mallet instruments are particularly well-known. The Concerto for Marimba and Strings, for instance, has been performed over 500 times since it premiered in 2005. The piece was commissioned by Bogdan Bacanu, noted marimba soloist and Professor of Marimba at the prestigious Anton Bruckner University in Linz, Austria. While the piece originally consisted of two movements, Bacanu requested that Séjourné write a third movement to preface the other two. Séjourné revised the concerto in 2015 to include this new opening movement, *Avec Force*, which provides a suitably lush, Rachmaninov-like introduction to the dreamlike second movement. The final movement sizzles with the rhythm and intensity of Spanish flamenco music, with extended solo passages for the marimba that showcase the amazing emotional (and literal!) breadth of the instrument.

## **Bernard Herrmann (1911-1975)**

### **Excerpts from score to *Psycho* (1960, dir. Alfred Hitchcock)**

Herrmann was one of Hollywood's most prolific and successful film composers. He dedicated his life to writing for the silver screen, labouring over his craft until his literal last moments; he died in his sleep on Christmas Eve, 1975, following an extended recording session of music for the film *Taxi Driver* (1976, dir. Martin Scorsese). He was responsible for the scores to several

iconic movies of Hollywood's "Golden Age," including *Citizen Kane* (1941, dir. Orson Welles), *Jane Eyre* (1944, dir. Robert Stevenson) and *The Day the Earth Stood Still* (1951, dir. Robert Wise).

Herrmann collaborated with many cinematic auteurs, but his work with British director Alfred Hitchcock is the stuff of legend. His music for *Psycho* (1960, dir. Hitchcock) has since been lauded as a breakthrough in film scoring, especially in light of Herrmann's creative constraints. Due to a limited budget, he decided to score for strings alone and the limitations of that musical medium proved fruitful. The music Herrmann wrote to accompany the frightful murder of the film's female lead was apparently so effective that, according to film music historian Christopher Palmer, Hitchcock rescinded his earlier request that the scene have no music at all. Herrmann's writing for strings alternates between pulsing, shrieking, and moaning, perfectly encapsulating the cycle of tension and release that was central to Hitchcock's cinematic ethos.

## **Béla Bartók (1881-1945)**

### ***Music for Strings, Percussion, and Celesta*, BB114, iii. Adagio**

During his lifetime, Hungarian composer Béla Bartók made important contributions to the emerging field of ethnomusicology along with his colleague Zoltán Kodály. However, he was also well-respected as a composer of forward-looking art music. Bartók integrated aspects of the folk music in his compositions, resulting in a style that he described as "polymodal chromaticism". *Music for Strings, Percussion, and Celesta* is one of his most enduring orchestral works, written in 1936 for Swiss conductor Paul Sacher and the Basle Chamber Orchestra.

Here we see Bartók's singular skill as an orchestrator. The piece is scored for dual string orchestras, piano, celeste, harp, and a diverse ensemble of percussion instruments including various drums, xylophone, and tam-tam.

The full work consists of four movements, but the third movement has enjoyed a life of its own. Bartók coined the descriptor "night music" to describe his approach here, not only in terms of its general atmosphere, but also its formal construction. This movement is rife with musical symmetries, such as in the rhythmic palindrome in the opening xylophone cadenza, the reflexive sliding gestures in the timpani (later echoed as creeping glissandi in the violins), and in the over-arching form of the movement: ABCBA. Stanley Kubrick famously utilized excerpts from this movement in the score to his 1980 film adaptation of Steven King's horror novel