
Alma College

presents

The Alma Symphony Orchestra

Douglas Scripps, Music Director

Carl Donakowski, Cellist

Friday, October 13, 1995

8:00 p.m.

Sunday, October 15, 1995

3:00 p.m.

Welcome, Friends

On behalf of the Alma Symphony Orchestra Council, welcome to the Symphony's 36th season. Once again, college and community musicians meld their talents to bring to the Heritage Center a series of diverse and challenging musical programs. Through your attendance and financial support, you not only sustain the performances but also assure the continuation of a successful strings program in local school districts. We hope you enjoy the performance.

— Dr. Larry Lawhorne, Chair,
Alma Symphony Orchestra Society Council

Alma Symphony Orchestra Society Council 1995–96

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Program

Anthem for Orchestra

Kevin Putz

Premiere performance*

Variations on a Rococo Theme, Op. 33

Piotr Ilyich Tchaikovsky

Carl Donakowski, cello soloist

Intermission

Symphony No. 5 in c minor, op. 67

Ludwig van Beethoven

Allegro con brio

Andante con moto

Allegro

Finale: Allegro

* This work was commissioned by the Alma Symphony Orchestra and funded in part by the Margaret Fairbank Jory Copying Assistance Program of the American Music Center and made possible through grants from the National Endowment for the Arts, Mary Flagler Cary Charitable Trust, Helen F. Whitaker Fund and Chase Manhattan Bank.

About the Artists

Carl Donakowski, originally from Okemos, Mich., was a prize winner at the 1988 Mendelssohn Competition in Berlin and has been heard in recital in Switzerland, Germany and France as well as in Merkin Hall in New York. He was principal cellist of the Heidelberg Chamber Orchestra and the Carolina Chamber Symphony. In 1994, after completing two years as Artist-In-Residence in Fitzgerald, Georgia, and Dodge City, Kansas, with the National Endowment for the Arts Chamber Music Initiative, Donakowski joined the faculty of Central Michigan University. He is also adjunct instructor of cello and bass at Alma College.

Kevin Putz received his bachelor's degree from the Eastman School of Music and is currently a graduate student at Yale University. In 1992 he became the first undergraduate to be awarded the Charles Ives Scholarship from the American Academy of Arts and Letters. He has also won several student composer awards from BMI and ASCAP, as well as many prizes and scholarships from Eastman and Yale. Recent commissions include the Alma Symphony Orchestra and the National Symphony Orchestra. In May 1996 the Stonybrook Contemporary Chamber Players will participate in Putz's New York City debut with the premiere of his sextet entitled *Lift* at Miller Theatre.

Douglas Scripps, professor of music and conductor of the Kiltie Band, joined Alma's faculty in 1985. Mr. Scripps founded the Kent Philharmonia Orchestra and formerly conducted the Lake St. Clair Orchestra. He has guest-conducted for the Joffrey Ballet, Interlochen Center for the Arts and Michigan's major musical organizations, appearing with the Grand Rapids Symphony in over 30 cities. Since 1979, Professor Scripps has been the music director for Grand Rapids Ballet. His graduate degree is from the University of Michigan. He also studied at the Vienna Academy of Music (Austria) and the Eastman School of Music.

Eye on the Symphony

The ASO thanks Kevin Putz not only for his composition but for leading the Eye on the Symphony lectures this weekend. These lectures are held in the west end of the Heritage Center Upper Lobby one hour before each ASO performance. All ticket holders are welcome to attend these informal and informative half-hour discussions of each concert's repertoire.

Program Notes

Kevin Putz's role of "favorite son" of our musical community is reciprocated in his commissioned work, occasioned and inspired by Alma and its people. *Anthem* is first and last solidly tonal, anchored in the key of Gb major (the flattest key) although its dominant note, Db, is even more prominent, forming "a common thread, holding us together but about which we never speak." The tunes are direct and honest, usually employing the perfect intervals of octave, fifth and fourth. The warmest moments come in contemplative, hymn-like passages, but the overall effect is celebratory: for this beautiful new hall, for music, for the place of the performing arts in our lives, and most of all for each other and the wonder of the idea known as Alma.

In architecture and fine and applied arts, Rococo is the designation for the late Baroque style of excessive ornamentation and its corresponding tendency toward elegance, hedonism and frivolity. The genuinely rococo composers are now forgotten, but the style influenced C.P.E. Bach, Haydn and Mozart, whom Tchaikovsky admired above all other composers. The theme, though, is Tchaikovsky's own. The work was written in 1876 for cellist Wilhelm Fitzenhagen, Tchaikovsky's professional colleague at the Moscow Conservatoire, and was performed by Fitzenhagen in Weisbaden in 1879 where Franz Liszt proclaimed, "Here at last is music again."

When Beethoven composed his Fifth Symphony, the most familiar work in the entire symphony repertoire, Napoleon dominated Europe, Wordsworth wrote *Intimations of Immortality* and the Holy Roman Empire had just dissolved; in the United States, Lewis and Clark were on their way east from the Pacific Ocean to report to President Jefferson. The middle class was discovering its new power and inhaling its new freedom, and Beethoven was its musical spokesman.

The symphony's famous four-note motif is repeated over 200 times in the first movement alone and makes an appearance in some form or other in all the movements. It is the musical projection of Beethoven's resolution, "I will grapple with Fate and it shall not overcome me." The Symphony's struggle through doubt to victory is symbolized by the change from minor to major in the electrifying theme of the final movement which grows non-stop from the skeletal remains of the preceding scherzo movement. For the first time in symphonic writing, though not the first time in opera, Beethoven uses three trombones, piccolo and contra bassoon in addition to the full orchestral instruments.

The Orchestra

Violin

Wei Tsun Chang,
concertmaster
Laura Anderson, '98
Emily Cameron, '98
Faith Chaffee, '95
Katherine Clise
Anne Delind, '97
Amanda Gambino, '99
Amy Hoffman, '98
Richard Larpenteur, '96
Mary Beth Lorenz
Melinda MacDonald
Sara Pettee, '98
Michele Pippin, '97
Carrie Schuler, '99
Kristin Swihart, '96
Andrew Towersey
Jessica VanSlooten, '95
Ella Villa, principal
Lisa Wagner
Abigail White, '98

Viola

Seanad Chang, principal
Dana Groves
Renee Hahn, '86
Lindsey Keegstra, '99
Andrew West, '99
Jan Wei Yeo

Cello

Kevin Cardoni, '99
Amie Deichert, '99
Christine Ebert, '96
Allyson Ham, '99
Sarah Heyd, '98
Caryn Hiltz, '99
Anthony Patterson

Bass

Mary Loos Demand '91,
principal
Ramsey Hussein
Justin Valla
Shannon Wade

Flute

Melissa Daniels, '97
Jennifer Bade, '98
Amy Batch, '98
Lenore Giannunzio, '99

Oboe

Ellen Martine, '86
Tonya Halvorson '96
Donna Thieme, '99

Clarinet

Daniel Johnston, '98
Angela Berle, '98
Kevin Kopacz, '96

Bassoon

Elaine Gooding, '98
Erin Eames, '98
Winnifer Collier, contra
bassoon

French Horn

Derrick Veale, '97
Paula Carmody, '99
Maya Mackowiak, '99
Jennifer Olson, '97
Paul Swaney, '98

Trumpet

Matthew Babcock, '98
Sarah Chambers, '98
Caleb Putnam, '99

Trombone

Daniel Scripps '98
James Alspaugh '98
Kevin Kotzian '97

Tuba

John Garland '97

Timpani

Marc Alderman, '98

Percussion

David Bartley, '97
Martha Degen, '99
Kristine Pintar, '98

Harp

Kimberly Hauze

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Monday, October 23, 1995, at 8:00 p.m.

Heritage Center, Presbyterian Hall

Gratiot-Isabella Orchestras

Monday, October 30, 1995, at 8:00 p.m.

Heritage Center, Presbyterian Hall

Call the Box Office at (517) 463-7304 for ticket information.

The Heritage Center would like to thank ushers Debbie Macdonald, Jennifer Wood, Kerrie Pourcho and members of Kappa Iota and Newberry Hall Council.

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Alma College

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