

Millikin University College of Fine Arts
in cooperation with
The Symphony Orchestra Guild of Decatur
Presents

The Millikin-Decatur Symphony Orchestra

Dr. William McClain, Music Director and Conductor

Tragedy and Triumph Masterworks IV

Live Streaming From
Kirkland Fine Arts Center
Saturday, March 6, 2021
7:30 PM

*This concert may be heard on the
"Prairie Performances" series of WILL-FM 90.9
For the date and time, please visit decaturochestra.com*



This concert is sponsored in part by grants from the Illinois Arts Council and the Symphony Guild of Decatur. The remainder of support is provided by Millikin University and in this unprecedented year, donations from the listeners to Millikin University are welcome. Members of the Symphony Guild Board are listed in this program.



Program

G.F. Handel
(1785 – 1759)

Let the bright seraphim from “Samson”

R. Strauss
(1864-1949)

Allerseelen (All Soul's Day), Op. 10, No. 8

W.A. Mozart
(1756 – 1791)

Bester Jüngling from “Der Schauspieldirektor”

Cecilia Antonelle, soprano

W.A. Mozart

**Violin Concerto No.5 in A major, K.219, 10'
I. Allegro aperto**

Adrian Sanchez Rodriguez, violin

F. Schubert
(1797 – 1828)

Symphony No.4 in C minor “Tragic”

I. Adagio molto — Allegro vivace

II. Andante

III. Menuetto. Allegro vivace — Trio

IV. Allegro

Program “Bytes” for Digital Audiences

MASTERWORKS IV: Tragedy and Triumph

Katherine M. Leo, Ph.D., J.D.
Assistant Professor of Music

Wolfgang Amadeus Mozart: Violin Concerto No. 5 in A Major, K. 219: 1st movement **Adrian Sanchez Rodriguez, violin**

Later nicknamed “the Turkish” for its bold rhythms, large melodic leaps, and minor keys, Wolfgang Amadeus Mozart’s (1756-1791) A Major Violin Concerto, K.219, endures as a pillar of violin repertory and an outstanding example of Mozart’s clever balance of convention and innovation. As the last of five violin concertos composed in 1775 when Mozart was just 19 years old, K.219 was written for his colleague, violinist Antonio Brunetti; Mozart also supposedly kept a set of parts for his own performance use. The piece begins with a charming orchestral exposition of tuneful melodies reminiscent of Mozart’s operatic style, followed by the solo violin’s entrance with an unusual slow melody that contrasts the mood set by the orchestra. After this section, often described as “short” and “sweet,” the violin continues to elaborate on orchestral themes, culminating in a sparkling cadenza.

Songs and Arias

Cecilia Antonelle, Soprano

George Fredric Handel: “Let the bright Seraphim” from *Samson*

Let the bright seraphim
in burning row,
Their loud, uplifted angel trumpets blow.

Let the cherubic host,
in tuneful choirs,
Touch their immortal harps
with golden wires.

George Fredric Handel (1685-1759), a German-born composer that studied composition among Italian masters, is perhaps best remembered for his English oratorios premiered in London, including *Messiah* (1741) and *Samson* (1743). With its elaborate orchestral accompaniment, this well-known aria from *Samson* precedes the final chorus. The text is based on John Milton’s poetry on the Book of Judges, sung by an anonymous “Israelitish Woman,” who calls upon choirs of angels to herald the death of Samson and triumph over the Philistines.

Richard Strauss: *Allerseelen*

*Stell auf den Tisch die duftenden Reseden,
Die letzten roten Aestern trag herbei.
Und laß uns wieder von der Liebe reden,
Wie einst im Mai.*

*Gib mir die Hand, daß ich sie heimlich
drücke
Und wenn man's sieht, mir ist es einerlei.*

*Gib mir nur einen deiner süßen Blicke,
Wie einst im Mai.*

*Es blüht und duftet heut auf jedem Grabe,

Ein Tag im Jahre ist ja den Toten frei,
Komm an mein Herz, daß ich dich wieder
habe,
Wie einst im Mai.*

Put on the table the fragrant mignonettes,
Carry the last red asters here.
And let us talk of love,
like once in May.

Give me your hand, that I may secretly press
it,
and if someone sees it, it makes no
difference to me.
Give me only one of your sweet glances,
like once in May.

Today it blossoms and smells sweet on each
grave,
one day in the year indeed the dead are free.
Come close to my heart, that I have you
again,
like once in May.

Completed in 1885, this art song by polemical post-romantic composer-conductor Richard Strauss (1864-1949) was originally scored for piano and either tenor or soprano. This song set the last poem in a collection by German poet Hermann von Gilm (1812-1864), whose Romantic themes of lost love and the spirituality of All Souls Day leaves interpretation open to listeners. The MDSO's performance of *Allerseelen* relies on a later 1932 orchestration completed by Robert Heger.

Wolfgang Amadeus Mozart: "Bester Jüngling" from *Der Schauspieldirektor*

*Bester Jüngling! Mit Entzücken
nehm' ich deine Liebe an,
da in deinen holden Blicken
ich mein Glück entdecken kann.
Aber ach! wenn düstres Leiden
unsrer Liebe folgen soll,
lohn' dies der Liebe Freunden?
Jüngling, das bedenke wohl!*

*Nichts ist mir so wert und teuer
als dein Herz und deine Hand.
Voll vom reinsten Liebesfeuer
geb' ich dir mein Herz zum Pfand.
Good young man! With enchantment
I accept your love,*

For in your pleasing glances
I can discover my happiness.
But, ah, if sad suffering
Should ensue from our love,
Is that worth the joys of love?
Young man, consider that carefully!

Nothing is as worthy and precious to me
As your heart and your hand.
Full of the purest ardor of love
I give you my heart in pledge.

From Mozart's comic opera, *The Impresario* (1786), this elegant vocal rondo highlights the virtuosity of the singer. The one-act *singspiel* from which it was selected was famously composed in competition between Mozart and court composer Antonio Salieri, a relationship sensationalized by the stage-play-turned-film, *Amadeus* (1984).

Franz Schubert: Symphony No.4 in C minor "Tragic"

What makes a symphony "tragic"? The title for Franz Schubert's (1797-1828) fourth symphony was ascribed by the composer himself, but he never offered an explanation for it. Scholars have interpreted Schubert's close study of Haydn's restless, moody *Sturm und Drang* style and Beethoven's yearning minor compositions as undoubted influences. Other scholars have suggested that the tragedy had more to do with Schubert's unfulfilled life at the time of composition. Completed in 1816, when Schubert was just 19 years old, the young musician was working as an overqualified teacher of the youngest students in his father's school to support himself and save for a future wife. Still others suggest the real tragedy is that the melodic and harmonic sophistication in many of Schubert's compositions, including this fourth symphony, went unnoticed until after his untimely death. No matter the reason, the fourth symphony relies on conventions of four-movement *stile galant* symphonic forms to serve as a frame for Schubert's emotive, wistful style.

Dr. William McClain, Music Director and Conductor



Conductor and violist **William James McClain** has appeared in major venues across the United States and abroad including Lincoln Center's Alice Tully Hall, Carnegie Hall, and the Sheremetev Palace in Saint Petersburg Russia. In the spring of 2006, he conducted Stravinsky's Firebird Suite with the Macon Symphony Orchestra in Georgia as the 2005 winner of the International Conductors Workshop and Festival Competition. Since then he has been awarded that distinction again and invited back to lead the Macon Symphony as a guest conductor. Dr. McClain was also honored by the International Academy of Advanced Conducting in Saint Petersburg Russia where he conducted the Saint Petersburg Philharmonic's Congress Orchestra. Most recently Dr. McClain was guest conductor for Millikin-Decatur Symphony's WOMEN 2020 - CENTENIAL VOTE CELEBRATION! and has also appeared as guest conductor with the Fort Wayne Philharmonic, West Virginia Symphony Orchestra, and the Syracuse Symphony Orchestra. He has conducted professional, community, and talented youth orchestras for over twenty years and continues to be passionate about the education of the next generation of musicians.

As a violist Dr. McClain has recorded with the Adriane String Quartet (faculty string quartet at Ithaca College) and maintains an active chamber music and solo recital schedule most recently appearing on "The Night of Chamber Music," part of the Guest Artist Series at Georgia Military College and on the Guest Artist Chamber Music Recital at Birmingham-Southern College. He currently performs with the Augusta Symphony Orchestra, Columbus Symphony Orchestra, and the Savannah Philharmonic Orchestra in Georgia. A former member of the Syracuse Symphony Orchestra and the Tri-Cities Opera Orchestra Dr. McClain was also principal violist for the Allentown Symphony, the Orchestra of the Southern Finger Lakes, Orchestra Noir in Atlanta, Georgia, and principal violist at the 2016 Colour of Music Festival held in Charleston, South Carolina.

Dr. McClain was Strings Coordinator and Director of Orchestras at Georgia College and State University. He taught viola and violin at Huston Tillotson College as an adjunct faculty member and at Mercer University as a guest artist. He also taught undergraduate viola at Ithaca College and The University of Maryland at College Park as a graduate assistant. Dr. McClain is a former faculty member at Phillips Exeter Academy where he was named the John and Elizabeth Phillips Fellow. While at the academy he was director of the chamber music program, conducted the Exeter Symphony Orchestra, founded the Exeter Symphonia, and taught in the music theory program.

A native of Washington D.C., Dr. McClain is currently an Associate Professor of Music at Millikin University in Decatur, Illinois. Dr. McClain received degrees in orchestral conducting and viola performance from The University of Maryland at College Park, Ithaca College, and The University of Texas at Austin.

Cecilia Antonelle, soprano



Cecilia Antonelle is a junior Vocal Performance major at Millikin University. Recent roles include Mrs. Lovett in Sweeney Todd, Mrs. Nolan in The Medium, and Edith in Millikin Opera Theatre's, The Pirates of Penzance. They have performed in numerous cabarets, masterclasses, and competitions during their collegiate career, including placing second in the Classical Voice category at Regional NATS in 2018. Cecilia is an active and proud member of University Choir and Sigma Alpha Iota, and is so grateful for this opportunity.

Adrian Sanchez Rodriguez, violin



Adrian Sanchez Rodriguez is a Sophomore pursuing a Bachelor of Music in Instrumental Performance at Millikin University. Native of Merida, Venezuela, he started his music studies at a very young age. Before coming to the United States to get his undergraduate degree, he was a member of the Merida State Symphony Orchestra and was invited to perform with the state's youth orchestra on multiple occasions. Currently, Sanchez Rodriguez studies Violin under the direction of Dr. Aaron Jacobs, and forms part of the Millikin Decatur Symphony Orchestra, the Millikin Chamber Orchestra, and plays in the String Quartet. Outside of these ensembles, he has had the opportunity to perform in other Millikin events such as Vespers 2019 and Chicago The Musical. Sanchez Rodriguez is also looking into exploring in depth his other areas of interest, them being conducting and composing, and hopes to pursue a master's degree upon graduating from Millikin.

The Millikin-Decatur Symphony Orchestra

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Joseph Roedl

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Chenoa Alamu

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