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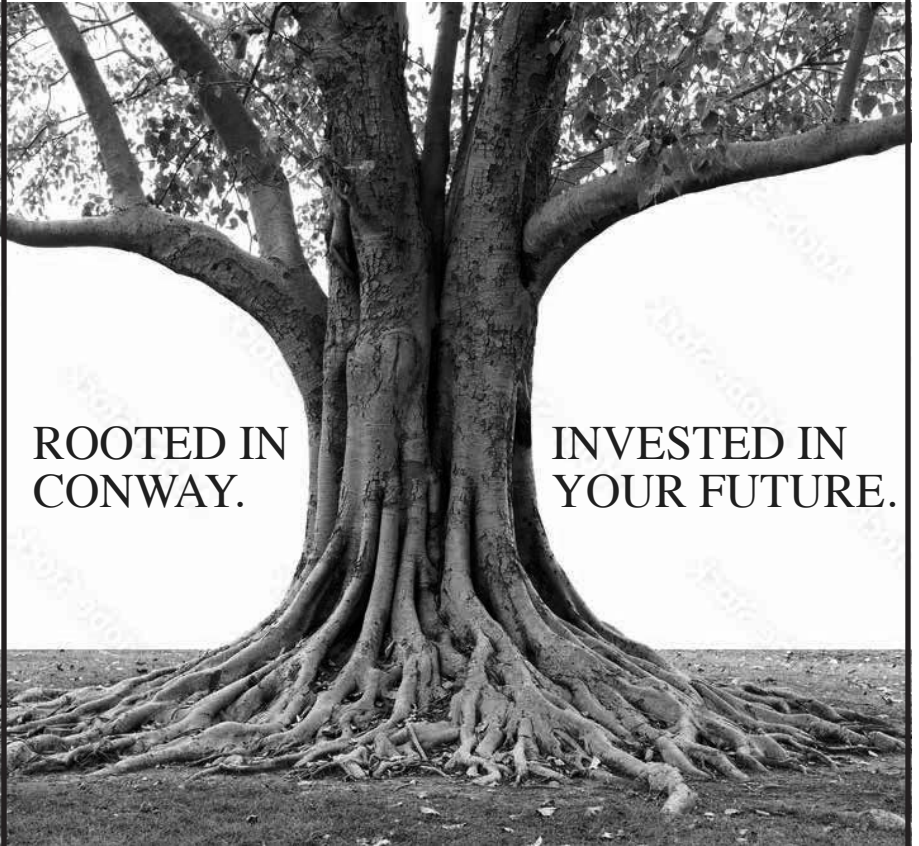
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Because of the commitment of the administrators of Reynolds to arts excellence, our orchestra has grown in artistry and size, and our community on campus and in town have had opportunities to hear and collaborate with artists of international renown and take part in exciting multi-media programs. These visionary leaders, in particular Jerry Biebesheimer and Amanda Horton, have given our orchestra the opportunity to be part of these diverse and inspiring cultural works which have provided educational opportunities for our campus community and enriched the lives of Central Arkansans.

Thank you, Reynolds Hall!



CONWAY SYMPHONY ORCHESTRA

Israel Getzov, Music Director



Saturday, April 30th, 2022, 7:30pm
Reynolds Performance Hall, Conway, Arkansas

A TRIBUTE TO REYNOLDS

Conway Symphony Orchestra

Israel Getzov, Conductor

Dahré Miller, Clarinet

Three Dance Episodes from *On the Town*

Leonard Bernstein

- 1) The Great Lover
- 2) Lonely Town: Pas de deux
- 3) Times Square: 1944

X Concerto for Clarinet & Orchestra

Scott McAllister

- 2) To the pines... To the pines...
- 3) Quarter note = 128

Mr. Miller

Intermission

Symphony No. 2 in D-flat Major, Op. 30 ("Romantic")

Howard Hanson

- 1) Adagio – Allegro moderato
- 2) Andante con tenerezza
- 3) Allegro con brio

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Israel Getzov, Music Director

American conductor Israel Getzov begins his seventeenth season as Music Director of the Conway Symphony Orchestra. He also serves as Music Director of the Little Rock Winds, and Artistic Advisor to the Orquesta Filarmónica de Santa Cruz de la Sierra. He previously held the positions of Associate Conductor of the Arkansas Symphony and Principal Conductor of the Tianjin Philharmonic, the resident orchestra of the Tianjin Grand Theater.

Mr. Getzov has conducted orchestras throughout the United States and abroad, including Abilene Philharmonic, Asheville Symphony, Cleveland Pops, Monroe Symphony, Skokie Valley Symphony, Shanghai Philharmonic, Symphony of the Mountains, Tianjin Symphony, Zhejiang Symphony Orchestra, Bolivia Classica, University of Taipei Symphony, and the Encuentro Jovenes Musicos Festival in La Paz. As an opera conductor, he led the world premiere of *The Scarlett Letter* by American composer Lori Laitman, conducted works of Giancarlo Menotti at the Shanghai Oriental Arts Center and the Cleveland Institute of Music, and worked as Staff Conductor for Tianjin Grand Opera in productions of *La Traviata*, *Il Trovatore*, *Rigoletto*, *Bluebeard's Castle*, and *Oedipus Rex*.

Mr. Getzov was selected by Leonard Slatkin to conduct the National Symphony Orchestra at the Kennedy Center in Washington, D.C. and was chosen by David Zinman for the American Academy of Conducting at the Aspen Music Festival.

Mr. Getzov started the violin at age 3, and later studied viola, piano and percussion. He has performed as an orchestral violinist with many renowned conductors including Barenboim, Boulez, Solti, Mehta and Rostropovich. He was a founding member of the Rockefeller String Quartet, a professional quartet with whom he gave over 200 concerts. Mr. Getzov holds a tenured professorship at the University of Central Arkansas and has given clinics at many conservatories in the U.S., China, Taiwan and Bolivia. An experienced public speaker, he hosted his own weekly radio program on Arkansas KLRE 90.5FM called "Izzy Investigates".

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Dahré Miller, clarinet

Dahré Miller received his Bachelor of Music Education degree from the University of Central Arkansas, studying under Dr. Kelly Johnson. He is currently pursuing a Master of Music degree in Clarinet Performance at Arizona State University where he serves as a Teaching Assistant and studies under Dr. Robert Spring and Dr. Joshua Gardner. Dahré has been a featured soloist with the UCA Wind Ensemble and was named Arkansas State Woodwind Winner of the 2017 Music Teachers National Association competition. Recently, his quartet was invited to perform at the 2022 International Clarinet Association

ClarinetFest convention in Reno, Nevada. Upon graduating, he hopes to become a middle school/junior high band director in the Phoenix metropolitan area.

Program Notes

X Concerto (Clarinet)

Scott McAllister b. 1969

Scott McAllister's music demonstrates how artificial and moving the boundaries between musical genres are. Most Baroque and early Classical compositions were adaptations of popular dance rhythms. When Haydn wrote his first string quartets, he called them *divertimenti* – diversions, background music; and look where they reached 20 years later.

In the X Concerto, composed in 1996, McAllister attempted such a transformation. In an interview for the International Clarinet Association, he explained:

"The inspiration came to me after going through an identity crisis or search of who and what I want to be composing after all of my university/conservatory training. I had an adjunct position to teach a music appreciation class ... and I was lecturing about Dvořák and his New World Symphony. I was speaking about how Dvořák was working with American students and inspiring them to incorporate their folk music and influences in their music like so many nationalistic composers had and were doing. Then the voice inside my head asked, "Why don't you do this, Scott? What is my folk music?" Giving myself permission to go down this path was invigorating and scary. After a lot of soul-searching I decided to embrace the idea of combining my classical/contemporary compositional training with my American folk traditions which were quite eclectic; classical, rock, hard rock, country, disco, grunge and more. My neighbor at the time was building a house and the builders were playing Alice in Chains and Nirvana most of the day. I decided to take out my clarinet and compose a few grunge-inspired riffs and improvise over them on my clarinet. The Kurt Cobain-inspired second movement of X is based on his tune "Where did you Sleep Last Night," which is based on an old American folk song, "To the Pines."

The concerto exists in three versions: with piano, wind ensemble and string orchestra with piano and percussion.

American composer McAllister received his education in composition from Florida State University and Rice University. He is currently Professor of Composition at Baylor University.

Program Notes (continued)

Three Dance Episodes from *On the Town*

Leonard Bernstein 1918-1990

In the 1940s, Leonard Bernstein's mentor Serge Koussevitzky, conductor of the Boston Symphony Orchestra, submitted his protégé to a long lecture on how a potentially great conductor should not dissipate his talents. Throughout the remainder of the decade, Bernstein concentrated on conducting, with composing and concert piano performances relegated to second place. Fortunately, he was never able to follow Koussevitzky's advice for long.

Bernstein was just beginning his career as a composer and had not, as yet, settled into any single style. His "Opus One" was the Clarinet Sonata, a work deriving much of its inspiration from jazz. Around the same time, Bernstein was working on the *Jeremiah Symphony*, a decidedly "classical" work. For the rest of his composing career, Bernstein would vacillate between the two sides of his musical personality, producing *Candide* and *West Side Story* on the one hand, and the *Mass* and his symphonies on the other hand.

In 1943, when Jerome Robbins, then a dancer with the Ballet Theater (now American Ballet Theater), was looking to make his name as a choreographer, he developed a scenario for a ballet about three sailors on a 24-hour shore leave in New York. Looking for girls, excitement and any kind of fun they could stir up, they find it all. The subject was perfect for the war years, when the city was swarming with sailors on leave. Hunting for a composer, Robbins was turned down by Vincent Persichetti who suggested that he approach Bernstein. Their collaboration, *Fancy Free*, debuted in April 1944 and was a spectacular success both in choreography and music.

Realizing that the subject had further potential, Bernstein and Robbins teamed up with Betty Comden and Adolph Green for the book and lyrics, and by December 1944 had created *On the Town* with entirely new music. The show was the toast of the town, quickly becoming a classic. One of its numbers, "New York, New York," is possibly one of the best-known songs from any musical. *On the Town* was the first American musical to feature African-American and white dancers side by side. Made into a film in 1949, it has enjoyed numerous revivals, including one featuring opera singers Frederica von Stade, Evelyn Lear, Thomas Hampson and Samuel Ramey.

The first dance is part of a dream sequence as Gabey (one of the three sailors) fantasizes about his girl, Ivy, during a subway ride to Coney Island. The music begins almost raucously, becoming romantic and slightly melancholy. The second dance is based on Gabey's song, "Lonely Town," as he realizes that the city that looks so easy and inviting from on board the ship, can be a lonely and daunting place. The third dance occurs as the finale to Act I of the musical and is a fantasy on "New York, New York."

Symphony No. 2, Op. 30, "Romantic"

Howard Hanson 1896-1981

An American composer, conductor and teacher, Howard Hanson was an unabashed romantic who always cited Grieg and Sibelius as the most powerful influences on his style. His colorful orchestration resulted from studies with Respighi during a three-year stay in Rome as the recipient of the prestigious Prix de Rome. He used his long-time (1924-1964) position as first director of the Eastman School of Music and conductor of its orchestra to further the cause of American music.

Program Notes (continued)

Hanson wrote his Second Symphony in 1930 on a commission from Serge Koussevitzky, to help celebrate the Boston Symphony Orchestra's 50th anniversary. Koussevitzky, an avid promoter of contemporary music, also commissioned for the season Stravinsky's Symphony of Psalms, Hindemith's Concert Music for Strings and Brass, Prokofiev's Fourth Symphony, Roussel's Third, Honegger's First, Respighi's *Metamorphoseon modi XII* and Copland's Symphonic Ode.

The entire fabric of the Symphony is built on a few themes that recur throughout the piece. Unconventionally, the first and second movements are both slow, without the tempo contrasts one expects in a classical symphony – perhaps because of the composer's openly romantic intentions. Even the Finale – which begins *allegro* – settles down to the pace of the preceding movements. And all the themes have a similar rhythmic shape. For the premiere, Hanson wrote in the program notes: "My aim in this symphony has been to create a work young in spirit, Romantic in temperament, and simple and direct in expression."

The first movement consists of a slow introduction and three principal themes. The introduction opens with a three-note motive that recurs later as an accompanying figure for the first of the main themes, and also recurs in the second movement. It builds to a dramatic climax by adding more instruments and transposing the range of the motive to higher pitches before subsiding. A horn fanfare introduces the first theme on the brass, which, uncharacteristically, proceeds in the same slow tempo, rather than with an *allegro*. The second theme, introduced by the solo oboe, is gentle and sentimental. A third theme, played by the solo horn and strings, is unashamedly cinematic, conjuring images of countless love scenes of the 40s and 50s. All three themes are elaborately recast in different orchestrations and moods, using increase in tempo as a device for building to a climax. And they all come back later on.

The second movement, *Andante con tenerezza* (with tenderness), is a gentle song without words that has contributed to making the symphony Hanson's best-known work. It also has been used as background music in a number of radio and TV programs. It is classical in form, the ABA of a standard slow movement. As it progresses, it incorporates and builds on the three-note motive from the Symphony's introduction.

The Finale, *Allegro con brio*, is also in sonata form and opens with two new contrasting themes, the second of which returns to the more moderate tempo of the Symphony as a whole. Hanson then goes on to reintroduce the themes from the previous movements in further transformations. In the middle, a fanfare recalling Respighi's *Pines of Rome* pays homage to Hanson's orchestration teacher. At the end, even the gentle second movement theme is transformed into a ringing statement of triumph.

The piece is a terrific showpiece for an orchestra's principal horn player.

Program notes by:
Joseph & Elizabeth Kahn
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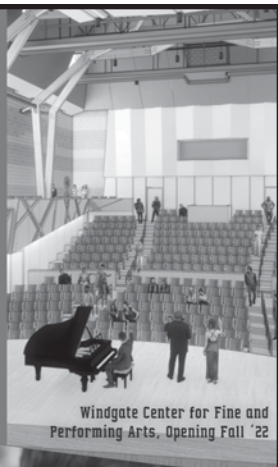
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