
Masterworks Concert Series

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3-24-2023

Masterworks All-American Concert

Cedarville University

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MARCH 24, 2023
7 PM

**JEREMIAH
CHAPEL**

MASTERWORKS ALL-AMERICAN CONCERT



FEATURING THE CEDARVILLE UNIVERSITY
SYMPHONY ORCHESTRA

CARLOS ELIAS, CONDUCTOR

AND WIND SYMPHONY

CHET JENKINS, CONDUCTOR

MASTERWORKS  CONCERT SERIES

MASTERWORKS

ALL-AMERICAN CONCERT

Symphony No. 3, "The Camp Meeting" Charles Ives (1874–1954)

- I. Old Folks Gatherin'
- II. Children's Day
- III. Communion

Rhapsody in Blue George Gershwin (1898–1937)

Andrea Arese-Elias, Piano

Intermission

Symphonic Dances from WEST SIDE STORY Leonard Bernstein (1918–1990)

arr. Paul Lavender (n.d.)

Symphony No. 2, "Voices" James M. Stephenson (b. 1969)

- I. Prelude: 'Of Passion'
- II. Shouts and Murmurs
- III. Voices of One

BIOGRAPHIES

Dr. Andrea Arese-Elias

Dr. Andrea Arese-Elias, born in Cordoba, Argentina, has performed extensively as a solo and chamber musician in countries that include Argentina, Mexico, El Salvador, Japan, South Korea, Bulgaria, and the United States. She has performed as a soloist with the Cordoba Symphony Orchestra, the Pleven Symphony Orchestra (Bulgaria), Cincinnati's Philharmonic Orchestra, and the Grand Junction Symphony. She has won many awards and scholarships. Among them, Bach National Piano Competition (Argentina), Trelew's National Piano Competition, Buenos Aires' Citibank Chamber Music Scholarship, Cordoba University Prize, Cordoba Rotary Club Prize, University of Cincinnati Graduate Scholarship, and Cincinnati's College-Conservatory of Music Concerto Competition.

Dr. Arese-Elias made her recital debut at age eleven and her orchestral debut at fourteen with the Cordoba National Symphony Orchestra of Argentina. She earned her Bachelor of Music degree with honors from the National University of Cordoba and completed her master's and doctoral degrees in piano performance from the University of Cincinnati, College-Conservatory of Music. She has taught piano at the National University of Cordoba, University of Cincinnati Preparatory Department, Cincinnati College-Conservatory of Music, and Colorado Mesa University. She has also been a faculty member and collaborative pianist of the Conservatory Music in the Mountains in Durango since 2006 and frequently performs concerts as part of the Elias Duo and the Las Americas Piano Trio. She is currently a member of the piano faculty at the University of Dayton and a collaborative pianist at Cedarville University.

Carlos Elias

Carlos Elias has performed in solo recitals and in orchestras in the United States, El Salvador, Argentina, Bulgaria, Japan, and Korea, and was the winner of the Biola University Concerto Competition in 1988 and 1989, and second place in the El Salvador Violin Competition in 1985. In 1986, he represented his country at the World Philharmonic Orchestra under the baton of Lorin Maazel. He has participated in several music festivals, such as Congress of Strings, Aspen Music Festival (CO), Sarasota Music Festival (FL), Casals Festival (Puerto Rico), Affinis Music Festival (Japan), Western Slope Music Festival (CO), Corsi Internazionali di Musica (Italy), Raphael Trio Chamber Music Workshop (VT), and Music in the Mountains (CO).

He began his musical studies at the National Center of Arts in San Salvador and graduated Magna Cum Laude from Biola University in California, with a bachelor's degree in violin performance. He earned his master's degree from the University of Cincinnati, College-Conservatory of Music and an Artist Diploma from Duquesne University in Pittsburgh. He has been Director of Strings and Orchestra at Colorado Mesa University. In addition, he was Concertmaster of the Grand Junction Symphony Orchestra and Artistic Director and Conductor of the Symphony in the Valley in Glenwood Springs. He is currently violin professor and Conductor of the University Symphony Orchestra at Cedarville

University. He and his wife, pianist Andrea Arese-Elias, gave their New York debut at Weill Hall in Carnegie Hall in 2002. Their CD "Let's Tango" was named "Best of the Best" in the international category on eMusic in the U.S. and the United Kingdom.

Dr. Chet Jenkins

Dr. Chet Jenkins is the Director of Bands at Cedarville University where he directs the Wind Symphony, Jazz Band, and Pep Band. He also teaches saxophone and courses in conducting and jazz.

A supporter of new music, Dr. Jenkins has participated in the commissioning of new works for saxophone as well as for the wind ensemble from composers such as Gunther Schuller, Kenneth Fuchs, Steven Bryant, and David Maslanka. He has also premiered works from Cedarville University's own Austin Jaquith and Steven Winteregg. Upcoming projects include new works by Erika Svanoe, Jennifer Higdon, and Nicole Piunno.

As a saxophonist, Dr. Jenkins has performed at the Navy Band International Saxophone Symposium in Washington, D.C., and at North American Saxophone Alliance conferences. He has conducted district and region honor bands, including in his home state of Alaska and the Philippines.

Raised in Anchorage, Alaska, Dr. Jenkins graduated from Cedarville University. He received his master's degree from Ohio University, and his doctorate from The Ohio State University, where he studied saxophone and conducting.

SYMPHONY ORCHESTRA PROGRAM NOTES

Charles Ives, *Symphony No. 3*

Charles Ives was an American composer whose works are marked by an integration of the uniquely American and traditionally European classical music by a most ingenious blending and bending of sounds and styles. In so doing, Ives brought a genuine atmosphere of American life to the classical concert stage. He was regarded as a modernist, yet not in the path of Schoenberg's atonal or serial experiments. Developing his own independent avant-garde techniques of polytonality, polystylism, collage, and quartal harmonies, Ives breathed freshness into styles that he felt were growing tired and irrelevant. Although during his lifetime, he was overlooked by more prominent European composers such as Igor Stravinsky and Paul Hindemith, Ives is regarded today as one of the leading composers of American art music of the first half of the twentieth century.

Symphony No. 3 was composed in 1904 and then revised in 1909, during a period in Ives's career that still emphasized classical approaches. The premiere took place decades later, however, under the baton of Lou Harrison conducting the New York Little Symphony in Carnegie Chamber Music Hall on April 5, 1946.

What was even more significant, this premiere marked the very first performance of any of Ives's symphonies! The very next year brought another first—*Symphony No. 3* was awarded a Pulitzer Prize, over 40 years after its composition!

The movements were written independently of one another and were not intended to be compiled as a set. They were inspired by three organ works that Ives wrote and performed while serving as an organist for New York City's Central Presbyterian Church. A "Prelude" first performed on Dec. 12, 1901 became the inspiration for Mvt. 1 of the *Symphony*, now subtitled "Old Folks Gatherin'." A "Postlude" performed on May 12, 1901 formed the foundation for Mvt. 2, now called "Children's Day." Finally, a "Piece for Communion" performed on Dec. 1, 1901, was the basis for Mvt. 3, now known as "Communion." Unfortunately, none of these original organ works survive.

The work is subtitled "The Camp Meeting," and considered to be a reference to Ives's own childhood experiences with revival meetings. Although the inspirations for each movement were independent, Ives used several musical means to ingeniously create an organic whole. First, and most obvious, is musical collage. In this work, Ives incorporates popular hymn tunes, known today as the music for "O For a Thousand Tongues to Sing," "Just As I Am," "What a Friend We Have in Jesus," and "There Is a Fountain Filled with Blood." Several other tunes popular at the time also appear prominently in "Children's Day." Second, Ives employed a new type of formal process, known as cumulative form, in which a movement begins with bits and pieces of a complete melody, slowly assembling and hinting at more to come throughout the movement until the melody emerges in full toward the end. This is the opposite process to that found in sonata form of classical symphonies, in which a motive presented at the beginning becomes the basis for creating a unified work—just think of the famous opening of Beethoven's *Symphony No. 5*. Ives relies on the audience's familiarity with the hymns, and starts with just the briefest of hints, causing the audience to lean in and listen more carefully, until he achieves his goal:

the audience is all ears. Tonight we invite you to do the same. Lean in and listen. Do you recognize a familiar phrase? Familiar hymns slowly emerge from the complex texture of Ives's Symphony No. 3 until at the very end you can hear the distant ringing of church bells marking the close of the service.

Source: Charles Ives, Symphony No. 3 "The Camp Meeting," ed. Kenneth Singleton, 2nd ed., Charles Ives Society Critical Edition (n.p.: Associated Music Publishers, 2001).

George Gershwin, *Rhapsody in Blue*

George Gershwin and his three siblings were raised in Manhattan, New York by Russian-Jewish immigrant parents. Gershwin had access to music from an early age and showed interest throughout his youth. By age twelve, his family purchased a piano for his older brother Ira; however, upon its arrival, George sat down and played a fully harmonized version of a popular song. Soon after this, he began taking piano lessons. By 1913, he was studying with Charles Hambitzer and attributed him as his "greatest musical influence." George left school during his sophomore year to focus on his musical career and soon began work as a song plugger for a music publisher. In the ensuing months, he was hired as a rehearsal pianist for their new musical. Gershwin's older brother Ira pursued an English degree at City College in New York, but in due time decided to pursue his career in lyricism. By the early 1920s, the Gershwin brothers were a musical team. Throughout the rest of Gershwin's training, he would go on to study with a large pool of talented and famous musicians such as Wallingford Riegger, Henry Cowell, Edward Kilenyi, and Joseph Schillinger.

Rhapsody in Blue was composed with the desire to "turn the American dance band into something like a symphony or orchestra." This rhapsodic one-movement work, written for solo piano and jazz band debuted on February 12, 1924, at Aeolian Hall in New York City. This performance came to fruition through Paul Whiteman, an American composer, bandleader, and violinist who commissioned Gershwin to write a work that represented a culmination of jazz and orchestral elements. Whiteman had often integrated orchestral instruments such as the French horn, harp, and cello into his jazz ensembles. For *Rhapsody*, he turned to his arranger, Ferde Grofé, who was himself an American composer and pianist. Grofé is known for his famous composition *Grand Canyon Suite* and for orchestrating Gershwin's piano reduction of *Rhapsody in Blue*.

Rhapsody in Blue's working title was "American Rhapsody." However, Ira suggested otherwise as he was inspired by the American painter James McNeill Whistler's works titled "Nocturne: Blue and Silver" and "Silver Symphony." These muses led to the now-famous title *Rhapsody in Blue*. This work features the culmination of jazz and classical elements and rhythmic motives reflective of Gershwin's surroundings. George claims that the heart of this music was realized on the train to Boston in 1923. The "steely rhythms" and rattling sounds of the railroad revealed the "complete construction of the *Rhapsody* from beginning to end." Gershwin saw this as a "musical kaleidoscope of America" and "metropolitan madness."

Source: Howard Pollack, George Gershwin: His Life and Work (Berkeley: University of California Press, 2006), 25, 296-7.

**by Sandra Yang, Professor of Music History and
Elise Taylor, Department Research Assistant**

2022-23 SYMPHONY ORCHESTRA

Violin 1

Kenneth Bechtel **

Mary Jo Johnson

Autumn Kuntz

Michael Dabney

Megan Gorog

Abigail Pahl

Catherine Estes

Emma Sager

Violin 2

Elise Camillone *

Davi da Silva

Darby Schmidt

Chloe West

Jenna Stout

Elizabeth Prudhomme

Gabriel Van Arkel

Cara Chadwell

Madeline Hammond

Amelia Palombo

Viola

Ethan Tanner *

Korbin Welker

Sorra Eshbach

Michelle Mastin +^

Karen Johnson ^

Cello

Christopher Stauffer *

Savannah Atkins

Soraya McKay

Kyra Becker

Anne Dickson

Bass

Grant Brown ^

Tony Neumayr +^

Flute

Abigail Karn *

Lori Akins +

Piccolo

Abigail Karn

Oboe

Lisa Grove +^

Kelli Lawrence ^

Clarinet

Bruce Curlette +*

Thomas Bonifield *

Bass Clarinet

Chet Jenkins +

Bassoon

Joseph Hesseman *^
Richard Carnright ^

Saxophone

Chet Jenkins +
Sidney Rushing
Peter Larson

Horn

Caleb Staten *
Melvin Jackson ^
Mary Emery ^

Trumpet

Emmah Bagin *
Issac Dillon

Trombone

Spencer Riffle *
Logan Carter
Matthew Burgess

Tuba

Andrew Jones ^

Percussion

Maryssa Duncan *
Raymond Morris
Mark Chancey ^

**Concertmaster

*Section Leader

^ Guest

+Faculty

WIND SYMPHONY PROGRAM NOTES

Leonard Bernstein, *Symphonic Dances from West Side Story*

West Side Story is a musical that was first produced on Broadway in 1957, with music by Leonard Bernstein, lyrics by Stephen Sondheim, and a book by Arthur Laurents. The story is based on Shakespeare's *Romeo and Juliet* set in the 1950s in New York City. The musical explores the rivalry between two teenage street gangs, the Jets (white Americans) and the Sharks (Puerto Rican immigrants), as they battle for control of their neighborhood. The Jets are led by Riff, while Bernardo leads the Sharks. The plot centers around the love story between Tony, a former Jet, and Maria, the sister of Bernardo. Tony and Maria fall in love at a dance, but their respective gangs and their families oppose their relationship. Throughout the musical, the tensions between the Jets and Sharks escalate, leading to violent confrontations and tragic consequences. Ultimately, Tony and Maria's love cannot overcome the racial and cultural divisions that separate their communities. The musical is famous for its iconic songs, including "Maria," "Tonight," "America," and "Somewhere." It has been adapted into numerous stage productions, a film in 1961 directed by Robert Wise and Jerome Robbins, and a more recent film adaptation directed by Steven Spielberg in 2021.

After the release of the 1961 film adaptation, composer Leonard Bernstein adapted nine excerpts from the original work for the concert hall. The nine collective numbers encompass the original musical in miniature. Including both vocal and dance numbers, Bernstein created a symphonic suite that evokes the song and dance of the original composite art form. American composer and arranger Paul Lavender's transcription showcases 61 separate instrumental parts, with twenty-five different percussion instruments participating in only nine movements. From the competitive gang dancing of the Mambo to Tony and Maria's initial Cha-Cha, the dynamic suite displays themes of love, hate, and the tragic through a uniquely American lens.

James Stephenson, *Symphony No. 2, "Voices"*

Grieving is a deep, personal, and emotional experience that is difficult to articulate. Grief not only impacts how we communicate our feelings with others but also affects our internal dialogues. Artists from every walk of life have sought an outlet to express their feelings of loss and pain. They express this through craft. After the loss of his mother, Shirley, in April 2016, composer James Stephenson was already tasked with composing his second symphony. "I thought the music would come pouring forth, as one would imagine in the movies, or in a novel. However, the opposite happened, and I was stuck, not knowing how to cope, and not knowing what to write," writes Stephenson in response to the task that stood before him. Not knowing where to start, Stephenson sat at the piano and "pounded" at the lower end of the instrument in an anguished state. Hammering three blows on the lowest iteration of the tone E-flat in octaves, Stephenson began to channel his anguish into a form of communication he could share with audiences.

Stephenson's second symphony, "Voices," begins with a slow movement, entitled "Prelude: Of Passion." The opening chord sounds on a loud, anguished tone of an E-flat octave in the lowest range of the bass instruments, setting the stage for the entirety of the movement. Two themes are presented as a dialogue between two "voices." The opening of the lament presents the first voice, a mezzo voice singing vocal passages consisting of a melody without words in the spirit of a vocalise. A few seconds later, the second voice of the dialogue appears, embodied in a solo alto saxophone. After the plaintive song of the alto saxophone, the ensemble reaches a loud, cathartic section in which Stephenson indicates the players to evoke a "psychotic" episode. The movement ends with a return to the initial theme of the mezzo voice, ending in the softest of dynamic expressions.

The second movement, "Shouts and Murmurs," continues the emotional journey through sheer vocality, ranging from the softest of utterances to the loudest, including laughter. Stephenson organizes the movement into eight distinct sections, setting the stage for the third movement, "Voices of One." The third movement involves two primary divisions of thematic material, which Stephenson associates with reminiscences or as distinctly a theme he composed to represent his lost mother, Shirley, and serves as the emotional climax of the entire work. The movement appears in five formal sections. Stephenson presents "Mother's theme" through a chant-style euphonium solo, the mezzo voice of the first movement, fragmented segments, a maniacal presentation, a sinister presentation, and then in a grandiose fashion, which closes the circuitously natured work.

by Jacob R. Ludwig

2022-23 WIND SYMPHONY

Flute

Johanna Brunsberg

Abigail Karn

Soraya Peront +

Adelynn Tregay *

E-flat Clarinet

Josiah Philiposian +

Clarinet

Thomas Bonifield *

Marshall Burger

Xinxian He

Makayla Lingerfelt

Jacob Ludwig +

Abigail McNeal

Abigail Shedlock

Corinne Turner

Annalynn Yerkey +

Erin White

Bass Clarinet

Grace Gregory

Jason de Mets

Annabelle Novak

Oboe

Daniel Hall

Laurel Brown

English Horn

Lisa Grove +

Bassoon

Joseph Hesseman +

Karen Cartwright +

Richard Carnright +

Alto Saxophone

Nathan Duty

Matthew Ebert

Mark Johnson

Peter Larson *

Tenor Saxophone

Samuel Wallace

Baritone Saxophone

Hugh Fox

Lewis Plank

Trumpet

Ashley Armstrong

Thomas Bell

Eric Clement

Jason Clingenpeel

Isaac Dillon

Evan Jackson

Andrew Kasunick

Karena Schick *

Horns

Kauri Fields
Adrianna Gurk
Joanna Herrlin
Lora Johnson
Corrissa Smith *
Caleb Staten
Sean Walter

Trombone

Daniel Battey
Grant Bauman
Matthew Burgess
Caleb Grieve
Abigail Nelson
Eli Nord
Spencer Riffle *
William Stone

Euphonium

Graci Kelley *
Logan Carter
Aaron Waters

Tuba

Charles Lorenz
Sam Mendel
Hans Marlet +
Brady Schick

Double Bass

Grant Brown +

Percussion

Stephen Cressman
Maryssa Duncan
Timothy Elliott
Matthew Lacey
RJ Morris
Benjamin Prokes
Maggie White

Piano

Emily Worner

Harp

Emma Burrows
Joanna Lauer

* Section Leader

+ Community Member

THE DEPARTMENT OF MUSIC AND WORSHIP

CEDARVILLE UNIVERSITY

The Department of Music and Worship purposes to help develop an appreciation and understanding of music and art consistent with a biblical world view. The department seeks to help students gain an understanding of the responsibility of stewardship, service, and worship that is placed upon those to whom God has given artistic talents. The department offers Bachelor of Music degrees in Keyboard Pedagogy, Music Composition, Performance, Music Education (B.M.E.) - Choral or Instrumental, a Bachelor of Arts degree in Music, and a Bachelor of Arts degree in Worship. Cedarville University is accredited by the National Association of Schools of Music.

Performance opportunities open to all Cedarville University students include Concert Chorale, Women's Choir, Jubilate, Wind Symphony, Jazz Band, Orchestra, and Pep Band.

For more information on Cedarville University, contact:

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Office of Admissions

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1-800-CEDARVILLE

UPCOMING EVENTS

Women's Choir Concert

April 14, 7 p.m., DMC Recital Hall

Concert Chorale: Sing Into Spring

April 17, 7 p.m., DMC Recital Hall

Madrigal Choir Concert

April 18, 7 p.m., DMC Recital Hall

Jazz Band Concert

April 26, 4:30 p.m., DMC Recital Hall

Orchestra Concerto Concert

April 28, 7 p.m., SSC DeVries Theatre

Wind Symphony Concert

May 1, 7 p.m., SSC DeVries Theatre



CEDARVILLE

UNIVERSITY.

Located in southwest Ohio, Cedarville University is an accredited, Christ-centered, Baptist institution enrolling undergraduate, graduate, and dual-enrolled high school students in more than 175 areas of study. Cedarville is recognized nationally for rigorous academic programs, strong graduation and retention rates, accredited professional and health science offerings, and leading student satisfaction ratings.

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