FALL CONCERT
Tuesday, November 15, 2016
7:30pm in the BJ Haan Auditorium
on the campus of Dordt College

“Here’s the Story”

The Moldau by Smetana

In Good King Charles’s Golden Days by Linda Robbins Coleman
(Iowa Composer)

Fantaisie Brillante on Themes from ‘Carmen’ by Borne
John Bailey, Flute

Grand Canyon Suite by Grofé

John Bailey, Flute
WELCOME

Dear NISO friends,

Celebrating 30 years: Welcome to the opening concert of our 30th Anniversary season, “Musical Gems.” Tonight we hear music telling stories and creating visual images, music considered some of the most well-known and well-liked program music. This is just the beginning of our celebratory season with outstanding guest artists, reunion of former players and board members, and welcoming back to the stage the NISO founder, Dr. Henry Duitman conducting Rachmaninoff.

Tonight I also say farewell as my fourth term on the Board of Directors concludes January 1, 2017; of those twelve years, I have served seven years as board chair. What an amazing experience and outstanding organization to lead! I’m convinced the next 30 years will be filled with strong players, fabulous music, and joy that only the arts can contribute. Thank you to so many who have helped me, thank you for all the generous financial support, and thank you to the players and conductors for sharing their talents.

Enjoy the Friends’ truffles at intermission and look into purchasing the new (don’t miss it!) NISO 30th Anniversary CD.

Musically yours,
Norma Snyder Jones, Board Chairperson

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PROGRAM

THE NORTHWEST IOWA SYMPHONY ORCHESTRA
Christopher Stanichar, Conductor
John Bailey, Flute

15 November 2016

SMETANA The Moldau from Má vlast

COLEMAN In Good King Charles’s Golden Days

BORNE Fantaisie Brillante on Themes from Bizet’s Carmen

Intermission

GROFÉ Grand Canyon Suite
  I. Sunrise
  II. Painted Desert
  III. On the Trail
  IV. Sunset
  V. Cloudburst

Please Note:
Flash photography and the use of recording devices is prohibited during NISO concerts. Please disable all cell phones and pagers.

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Musical Gems
Northwest Iowa Symphony Orchestra
Concerts
Christopher Stanichar, conductor

GUEST CONCERT -
Saturday, February 4, 2017 – 7:30pm

WINTER POPS -
Saturday, February 25, 2017 – 7:30pm

SPRING CONCERT -
Tuesday, April 11, 2017 – 7:00PM

Northwest Iowa Symphony
Youth Orchestra Concerts
Christopher Stanichar, Conductor

Saturday, December 3, 2016, 3:00pm
Saturday, April 8, 2017, 3:00pm
PROGRAM NOTES

The Moldau (Vltava)
from “Má vlast” by Bedřich Smetana

Near the end of his life, Bedřich Smetana (1824–1884) offered a musical homage to his native Bohemia. Má vlast (“my homeland”) comprises six tone poems, each portraying a famous site or figure in Bohemian culture: The Bohemian woods, the Hussite city of Tábor, Sr. Wenceslas’s sleeping knights in the mountain of Blaník, the sacrifice of the maiden Šárka, the high castle of Vyšehrad, and the present depiction of the Vltava (German: Moldau) River and the surrounding countryside.

Smetana portrays the course of the Vltava in a rich, musical painting. Two flutes twirl through the forests south of Prague, representing the Lužnice and Otava tributaries. The Vltava winds its way past hunters, a joyful wedding, and a mysterious meadow at night. It crashes through the St. John’s Rapids and passes under the high castle of Vyšehrad before arriving triumphant at the Elbe near Mělník.

Throughout the work, Smetana borrows the melody from Giuseppe di Biado’s (d. 1616) popular song “La Mantovana.”

The Moldau (Vltava)
from “Má vlast” by Bedřich Smetana

Published in 1600, del Biado’s tune gained popularity throughout Europe and was adapted as a folk tune everywhere from Scotland to the Ukraine. It was eventually transformed into “Hatikvah,” a Jewish song of hope and now the Israeli national anthem. Indeed, during the rise of antisemitism in the early 20th century when the Hatikvah was banned, Jews throughout Europe and the Middle East adopted Smetana’s work as a stand-in anthem.

In Good King Charles’s Golden Days
by Linda Robbins Coleman

“A delicious blend of crisp colors and lovely lyricism. The piece is as vivacious as its composer.”

In 1939, Worcestershire’s Malvern Theater presented George Bernard Shaw’s History lesson in three scenes. A satirical play, the work presented an imaginary dialogue on the nature of power and leadership among King Charles II, Sir Isaac Newton, and several of the king’s mistresses. Fifty years after the play’s premiere, the Cedar Rapids Symphony commissioned Des Moines composer Linda Robbins Coleman to write an overture and incidental music for a revival.

A graduate of Drake University and one of seven founding members of the Iowa Composers’ Forum, Coleman accepted the task and set about capturing the play’s spirit in music. Having worked in theater at an early age and being married to a playwright, Mrs. Coleman strives to create an emotional link between listener and stage. Affectionately known as “Charley,” her overture is an ebullient tableau that captures the wit and cheek of Shaw’s play.

Fantaisie Brillante on Themes from Carmen
by François Borne

“Love is a rebellious bird that none can tame…”

It is difficult to overstate the impact of Georges Bizet’s opera Carmen. Brimming with bullfighting swagger, Iberian exoticism, and sexual jealousy, it scandalized the Parisian press in 1875. Bizet’s death that same year brought still greater notoriety to the opera. By the end of the decade, it had played in Vienna, Dublin, Brussels, and Saint Petersburg. Tchaikovsky declared it a “masterpiece in every sense of the word” and Johannes Brahms said that he would “go to the ends of the earth to embrace Bizet.” As of 2011, New York’s Metropolitan Opera alone has presented Carmen nearly 1,000 times.

Over the years, several concert artists have sought to capitalize on Carmen’s popular tunes. Pablo de Sarasate and Franz Waxman penned virtuosic Carmen showpieces for the violin. Pianists such as Ferruccio Busoni and Vladimir Horowitz created finger-busting Carmen variations of their own. François Borne (1840-1920), a flautist at the Grand Théâtre de Bordeaux and an instructor at the Conservatoire in Toulouse, offers his own take on melodies from Carmen in the present “Fantaisie Brillante.” Referencing the gypsy dance, Carmen’s infamous “Habanera,” the toreador’s march, and finally sweeping to a dizzying conclusion, Borne’s work is a staple of the modern flute repertoire.

Grand Canyon Suite

I. At Dawn
II. Painted Desert
III. On the Trail
IV. Sunset
V. Cloudburst

by Ferde Grofé

A child prodigy born to a family of musicians in New York, Ferde Grofé studied piano, viola, and composition in Leipzig. He began playing piano for the Paul Whiteman Orchestra in 1920 and continued as Whiteman’s chief arranger until 1932. It was Grofé who turned George Gershwin’s scribbled sketch for two pianos into the lush score we now know as Rhapsody in Blue. During the 1930s, he led the Ferde Grofé Show on NBC’s red radio network; later in life, he taught orchestration at the Juilliard School.

Composed between 1929 and 1931, Grofé’s Grand Canyon Suite was first performed by the Whiteman Orchestra in Chicago’s Studebaker Theater. It is one of several suites by Grofé depicting famous American landmarks: the Mississippi Suite, the Hudson River Suite, the Death Valley Suite, the Niagara Falls Suite, etc. Each comprises short, picturesque movements suited for radio broadcast or for short-playing records. Each invites the listener to close their eyes and embark on a journey of musical tourism.

At Dawn in Arizona, birds chirp in bucolic tones. The rising sun casts shades of violet and mauve across the horizon, growing steadily brighter until it sets the sky ablaze and crests the walls of the Grand Canyon. We gaze over the Painted Desert, a curious, alien landscape with strata of reds, yellows and lavenders. Lopsided clip-clops and a mule’s hee-haw accompany a group of applejack-lubricated cowpokes On the Trail. At Sunset, buglers sound “taps” and night descends ethereal. Darkness falls and we turn our eyes to heaven, beholding a sight richer than any cathedral dome. Far from the lights of the big city, stars and galaxies bring the night sky to life. We encounter the terrifying power of a Cloudburst. Lightning cracks across the horizon as a torrent of rain rips through the canyon. Finally, the storm is past and we stand upon the canyon’s edge, gazing in awe at its glory.

Notes by Robert Horton, © 2016
JOHN BAILEY is Richard H. Larson Distinguished Professor of Music and flutist with the Moran Woodwind Quintet at the University of Nebraska-Lincoln Glenn Korff School of Music. He is principal flutist with the Lincoln Symphony Orchestra, with which he has appeared as concerto soloist on several occasions. He received his undergraduate degree from Indiana University, where he studied with James Pellerite. Both his masters degree and doctorate were earned at Northwestern University, where he was assistant to Walfrid Kujala. He has lectured, performed, and conducted at numerous National Flute Association conventions, and has been a guest of the Florida Flute Fair, the Rochester Flute Fair, the Oklahoma Flute Fair, the Pittsburgh Flute Club, the Raleigh Area Flute Association, the Flute Society of St. Louis, as well as the Seattle Young Artists Music Festival. He is Director of UNL’s annual summer Chamber Music Institute. He has conducted the International Flute Orchestra (35 professional flutists and teachers) on tour in Italy, Turkey, Belgium, the Netherlands, Poland, Chile, Greece, China, Spain, Austria, Germany, Czechia, Slovenia, Hungary, Slovakia, Croatia, Latvia, Russia, and Japan. He was President of the National Flute Association 2003-2004 and program chair for the convention in Washington, D.C. in 2002 and in San Diego in 2016.

CHRISTOPHER STANICHAR is the Principal Conductor of the Northwest Iowa Symphony, an ensemble of some of the finest musicians in northwest Iowa and southeast South Dakota. Stanichar was appointed to this position in 2011, following a number of guest appearances. Stanichar has continued NISO’s tradition of artistic excellence, innovative programming, and collaborations with guest artists from the region and beyond. Stanichar leads NISO in three concerts per season, in addition to the annual Concert for Children. He has been praised for “his obvious energy, great joy directing, and outright enthusiasm.” (Peter Wagner, Northwest Iowa Review).

In addition to his position with Northwest Iowa Symphony Orchestra, Stanichar conducts the Worthington Area Symphony Orchestra in Minnesota. Stanichar has conducted professional orchestras in Europe, Russia, Mexico, and the United States, including the Slovak Radio Symphony Orchestra, St. Petersburg Symphony Orchestra (Russia), Sochi Symphony Orchestra (Russia), Orquesta Sinfónica Juvenil del Estado de Veracruz (Mexico), and many orchestras in the United States.

Stanichar earned his Doctorate of Musical Arts in conducting at the Cincinnati College-Conservatory of Music where he was a student of Gerard Samuel. In 1996 he was awarded a Fulbright scholarship to study conducting in Slovakia, where he appeared as a guest conductor of many top orchestras in that country. In 1997 he was appointed Conducting Assistant for the Cincinnati Symphony Orchestra, where he was mentored by maestros Jesús López-Cobos and Erich Kunzel.

Stanichar is an active composer; his works have been commissioned and performed throughout the world. His Trisagion was used in the Ric Burns’ PBS documentary, Andy Warhol. More recent projects include a full-length cantata, St. Mark Passion, written as part of a Granskou grant for the 150th-anniversary of Augustana College. His Variations on a Theme by Handel for string orchestra is featured in the independent film, Dust of War. TrevCo-Varner Music has published several of his works for English horn.

In his free time, Christopher’s interests outside of music include Russian icons, foreign languages, and biking; he is an avid pinball player. The most important thing to Christopher is his family, and his children are active in music. For more information about Christopher and a catalogue of his compositions, please visit christopherstanichar.com.

THE NORTHWEST IOWA SYMPHONY ORCHESTRA comprises the finest musicians in the tri-state area. Teaching principals are of a professional caliber and function as first chair players and teachers in sectional rehearsals. The orchestra’s 80 members include adults of all ages as well as gifted music students ranging in age from high school through college. Five of these students are recipients of scholarships from Friends of the Symphony for the purpose of continuing their private music instruction. NISO presents three concerts each season in addition to the annual Concert for Children, which is given each November for over 1,000 area 4th, 5th, and 6th grade students.

NISO RELEASES
30TH ANNIVERSARY CD

NISO is excited to present our very first CD as part of the celebration of our 30th Anniversary. The CD is a sampler of performance highlights from past years. It includes twelve pieces by twelve different composers from eleven different concerts conducted by Henry Duitman, Tim McGarvey, Henry Charles Smith, Jungho Kim, and Christopher Stanichar. The compositions include the lovely Pavane by Fauré, the “Triumphal March” from Aida by Verdi, the dramatic Pines of Rome by Respighi, and nine other concert favorites.

The CD will debut TONIGHT and will be for sale at all NISO concerts this season. It will also be available in the NISO office; requests for mail orders can be submitted by e-mail. The CD costs $15.00, with proceeds going toward 2016-2017 season expenses.

Further information, including a complete listing of the titles and ordering information, is available at www.niso.dordt.edu.
FIRST VIOLIN
- Daniel Amin, Dordt College
- Kinza Brue, Dordt College
- Erika Buiter, Unity Christian HS
- Holly Hiemstra, Dordt College
- Dasol Kim, Dordt College
- Lisa Miedema, Sioux Center
- Kirbee Nkamp, Sioux Center
- Tim Rylaarsdam, Sioux Centers
- Heather Shih, Boyden-Hull HS
- Tara Tilstra, Dordt College
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+ Joe Vannatta, Cherokee
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- Miranda Hulstein, Dordt College
- Rebecca Mangold, Orange City
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- ⟨10+ years⟩
- ⟨15+ years⟩
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** Concertmistress
* Teaching Principal
+ Assistant Principal
+ Scholarship recipient

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Tonight’s Intermission Feature: Gourmet coffee and truffles.
Consider joining Friends and helping with rehearsal refreshments, ushering, serving coffee/truffles, and selling tickets to benefit the orchestra.
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CONCERTMASTER - Continued

STUDENT - Continued

GUEST CONCERT - Saturday, February 4, 2017 – 7:30pm

SPRING CONCERT - Tuesday, April 11, 2017 – 7:00PM

WINTER POPS - Saturday, February 25, 2017 – 7:30pm

THANK YOU TO:
ELIZABETH SOLADAY for the use of the Celeste.
DORDT COLLEGE for its generous provision of rehearsal and performance space, support staff, and office accommodations.
CONTRIBUTORS for their sustaining appreciation of fine music and their continuing support of the Northwest Iowa Symphony Orchestra.
FRIENDS OF THE SYMPHONY for ushering, ticket sales, and refreshments at our rehearsals.

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