FALL CONCERT
THUNDER AND LIGHTNING

Eulenspiegel Puppet Theatre

NOVEMBER 18, 2014
7:30pm in the BJ Haan Auditorium on the campus of Dordt College
Welcome to our concert season, “Symphonic Colors” - colorful and musically exciting! Tonight we host Eulenspiegel Puppet Theatre, bringing to life Prokofiev’s Peter and the Wolf with new and delightful puppet characters. Programmed with the Thunder and Lightning Polka and Symphony No. 7, the entire concert will enhance your “musical” palette.

We look ahead to the Winter Pops Concert, January 31, 2015! Again, we will present a slate of Celebrity Conductor contestants vying to be the director on one of the numbers for that evening. This has been a very successful fundraiser the past three years with each contestant “stumping” the roads of Northwest Iowa a la political candidates, looking for votes ($1=1 vote) -- this too will be a colorful contest! The Pops Concert will feature Chicago artist, Spider Saloff, presenting her signature George Gershwin musical fare.

We encourage you to consider supporting NISO in a unique way. The NISO board is in the process of establishing a foundation to help ensure the future of the orchestra. It is common for orchestras around the world to have this type of financial support. Foundation gifts would be used, for example, to fund principal chairs and student scholarships. I would be glad to visit with you about this exciting step in funding for the NISO organization.

Don’t forget truffles and coffee at intermission. Enjoy this evening’s concert!

Musically yours,
Norma Snyder Jones
NISO Board Chairperson

Tonight’s concert is sponsored in part by a generous grant from:

Pella Corporation
Sioux Center Operations
J. STRAUSS  Thunder and Lightning Polka

PROKOFIEV  Peter and the Wolf

*Featuring the Eulenspiegel Puppet Theatre*

*Intermission*

BEETHOVEN  Symphony No. 7 in A major, Op. 92

I. Poco sostenuto - Vivace
II. Allegretto
III. Presto – Assai meno presto
IV. Allegro con brio

*Please Note:*

*Flash photography and the use of recording devices is prohibited during NISO concerts.*

*Please disable all cell phones and pagers.*
Program Notes

Thunder and Lightning Polka, Op. 324
Johann Strauss, Jr.
(Unter Donner und Blitz)

According to legend, a young Bohemian girl named Anna Slezakova danced a unique step in the early 1830s. A local music teacher picked up Ms. Slezakova’s up-tempo, half step dance and, within a decade, the polka was a dancing sensation from Paris and London to the United States. The dance ultimately gave way to newer styles such as the ragtime and march, but enjoyed a resurgence of popularity after World War II. Chicago’s International Polka Association has held annual conventions since 1963 and, from 1965 until 2009, the National Academy of Recording Arts and Sciences offered a special Grammy award for polkas.

Though known primarily as the “King of Waltz,” Johann Strauss, Jr. composed polkas by the dozen. His oeuvre reads as a riot of colorful titles: The Explosions Polka, the Lucifer Polka, the Trisch-Trasch Polka and the Amazons Polka. Text painting reaches near-gratuitous levels in the present Schnell-Polka: a rolling drum (thunder) plays close on stratospheric blazes (lightning) from the woodwinds and cymbals.

Peter and the Wolf, Op. 67
Sergei Prokofiev
(Petya i volk)

Shortly after the October Revolution, none other than Nadezhda Krupskaya (Lenin’s wife) lobbied for the establishment of a children’s theater. Natalya Sats, daughter of composer Ilya Sats and at the time only 15 years old, formed a touring company and directed performances in Petrograd, Saratov and Moscow. Combining music, dance, drama, and acrobatics, Sats’s troupe was an immediate success. Today, the Natalya Sats Musical Theater is a thriving multimedia complex on Moscow’s southwest side, offering everything from kid-friendly performances of Puccini’s Madame Butterfly to adaptations of Kipling’s Jungle Book.

In 1936, Sats approached Prokofiev with a commission to introduce very young audiences to the orchestra. Prokofiev worked quickly, cobbling together a brief tableau with all the usual fairy tale typescasts (evil wolves, dancing birds, sneaky cats, etc.) and created both text and music for the present work in the span of four days. With Camille Saint-Saëns’s Carnival of the Animals (1886) and Benjamin Britten’s Young Person’s Guide to the Orchestra (1946), Peter and the Wolf is one of the three great orchestral showpieces, giving the listener a fun tour of what the many parts of the orchestra can do.

The initial performance was a flop (only a handful of people showed up) but the work’s subsequent popularity has been boundless. The music has been arranged, rearranged, recorded and rerecorded by pianists, accordionists and Dixieland bands. Walt Disney created a cartoon version in 1946; the Soviet Soyuzmultfilm responded with a stop-motion version in 1958. Over the years, performances have been narrated by such notables as Mikhail Gorbachev, Bill Clinton, Sting, Sean Connery, Eleanor Roosevelt, and Sharon Stone, to name a few.
Symphony No.7 in A Major, Op.92

Ludwig van Beethoven

"What can you do with it? It's like a lot of yaks jumping about."
Sir Thomas Beecham, describing the third movement

Napoleon Bonaparte—the man Beethoven had hoped would be an enlightened, benevolent leader and to whom he had initially dedicated his third symphony—turned out to be an imperialist. His armies rolled over Europe, kicking down the doors of the aging Spanish and Holy Roman Empires. French troops occupied Vienna twice, peacefully in 1805 and after laying siege in 1809.

In early 1812, with Napoleon’s forces at their peak, Beethoven sought rest at the resort town of Teplice in the present-day Czech Republic. There, he met Johann Wolfgang von Goethe, penned a love letter to his “Immortal Beloved” and completed his seventh symphony. Beethoven dedicated the work to Count Moritz von Fries, a wealthy art collector and a patron who had already received the dedication of two violin sonatas.

If liberation was on an occupied Vienna’s collective mind, the seventh symphony can only be described as “unbridled.” The exuberance of the work turned out to be prescient: Napoleon’s fortunes turned in the Russian winter of 1812. Throughout the following year, the armies of Prussia, Sweden, Austria and others pushed the French back across Europe. In October, 1813, Napoleon suffered a horrific defeat in the Battle of Leipzig. A small French victory two weeks later in the Battle of Hanau allowed Napoleon’s forces to retreat safely back into France.

That December, Beethoven conducted a charity concert at the University of Vienna to benefit coalition soldiers wounded at Hanau. From the podium, he remarked, “We are moved by nothing but pure patriotism and the joyful sacrifice of our powers for those who have sacrificed so much for us.” The area’s best musicians were on stage and, unlike the bands at other Beethoven premieres, these were well-prepared in rehearsal. The program included the present symphony as well as the overture “Wellington’s Victory.” The audience roared its approval, demanding an encore of the symphony’s second movement.

Sir Beecham’s estimation of the symphony, with the borderline goofiness of its third movement, is no lie: The music moves and we can’t help but be moved along with it. Hector Berlioz described the full-tilt jocularity of the first movement as a peasant dance. Richard Wagner took Berlioz one further and called it the apotheosis of dance. Author Anthony Hopkins remarked, “the notes seem to fly off the page as we are borne along on a floodtide.” Würzburg musicologist Wolfgang Osthoff described the stately procession of the second movement as a prayer, hearing in the insistent rhythm an endless mantra: Sancta Maria, ora pro nobis.

Carl Maria von Weber heard the whirlwind fourth movement as absolute proof that Beethoven was reif fürs Irrenhaus (“ripe for the madhouse”). Ultimately, even Beethoven himself was captivated by what he had created: For years, he described it as his very best work.

Notes by Robert Horton, 2014
EULENSPIEGEL PUPPET THEATRE, founded in 1974 by puppeteer Monica Leo, makes its home at Owl Glass Puppetry Center in West Liberty, Iowa, presenting performances, workshops, and festivals, and touring nationally and internationally. Through the years, the Eulenspiegel Puppeteers have experimented with almost every type of puppet imaginable, have collaborated with musicians, playwrights, designers, and other theater companies, and have worked tirelessly to hone their art form. They have toured in 28 states and performed and received awards at many national and international puppetry festivals in the U.S, Germany, Japan, Austria, and the Czech Republic. Eulenspiegel is known for witty scripts, original and expressive puppet designs, soft-sculpted, hand-dyed scenery, evocative music, and strong graphics. Eulenspiegel is the recipient of the 2000 Iowa Arts Award for Long-Term Commitment to Excellence in the Arts.

Peter and the Wolf is performed by puppeteers Monica Leo, Justin Cornett-Oldson, and Angela Polowy.

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 given each November for over 900 area 4th, 5th, and 6th grade students. 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 is Associate Professor and Director of Orchestras at Augustana College (Sioux Falls, SD), where he conducts the Augustana Orchestra and the Augustana College and Community Orchestra. He also conducts the South Dakota Symphony Youth Orchestra and 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 Triágon was used in the Ric Burns’ PBS documentary, Andrey 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. TreveCo-Vanner Music has published several of his works for English horn.

Stanichar enjoys making music with his wife, Kristi; they are blessed with four children, all of whom are active in music.

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 1,000 area 4th, 5th, and 6th grade students.
### PERSONNEL

**CONCERTMISTRESS**
- Teaching Principal
- Assistant Principal
- Scholarship recipient

**NISO Members Years of Service:**
- 5+ years
- 10+ years
- 15+ years
- 20+ years
- 25+ years

### FIRST VIOLIN
- Daniel Amin, Dordt College
- Grant Beckwith, Sioux City
- Kinza Brue, Dordt College
- Kristen Carlson, Augustana College
- Jennifer Frens, Sioux Center
- Emily Friend, Dordt College
- David Mortenson, MOC-FV HS
- Kirbie Nykamp, Sioux Center
- Abigail Olson, Dordt College
- Heather Shih, Boyden-Hull HS
- Hannah Van Maanen, Dordt College

### SECOND VIOLIN
- Jacilee Andringa, Dordt College
- Matt Augustine, Dordt College
- Danielle Warner, Hull
- Miranda Hulstein, Dordt College
- Maria Koenen, Netherlands Ref. Chr. HS
- Rebecca Mangold, Orange City
- Lisa Miedema, Sioux Center
- McKenzie Rose, Dordt College
- Janelle Van De Zwaag, Sioux Center
- Abby Vander Werf, Western Chr. HS
- Ashley Ver Hoef, Dordt College
- Mindy Walstra-Hummel, Sioux Center
- Madeline Wesselius, Dordt College

### VIOLA
- Rachel Bos, Dordt College
- Kristin Buskohl, Augustana College
- Meagan DeGraaf, Dordt College
- Maggie Drexler, Dordt College
- Fei Chen, Sioux Falls
- Katie Factorie, Western Christian HS
- Derek Friend, Dordt College
- Gary Vander Hart, Sioux Center

### CELLO
- Matthew Boer, Dordt College
- Dan Hixman, Sioux City
- Hannah McCargar, Alton
- Haley Moss, Dordt College
- Janny Seo, Dordt College
- Jessica Setiawan, Dordt College
- Joseph Slegers, Orange City
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- Trevor Carlson, Sioux Falls
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- Alexis Kraayenbrink, Orange City

### FLUTE/PICCOLO
- Shannon Abels, Sioux Falls
- Anna Davis, Spencer
- Sue De Haan, Orange City

### OBOE/ENGLISH HORN
- Lacey Semarsky, Univ. of South Dakota
- Kristi Stanicich, Sioux Falls

### CLARINET
- Beverly Gibson, Sioux Falls
- Shirley Van Engen, Boyden

### BASSOON
- Lois Estell, Orange City
- Chris Haak, Sioux Falls

### FRENCH HORN
- Sharon McCargar, Alton
- Tim McCargar, Alton
- Aaron Montalvo, Sioux Center
- Gary Reeves, Vermillion
- Melanie Witt, Orange City

### TRUMPET
- Richard Bogenrief, Merrill
- Spencer Fynaardt, Dordt College
- Dan Mangold, Orange City

### TROMBONE
- Michael Groenenboom, Dordt College
- Vance Shoemaker, Hawarden
- Emily Wehde, Augustana College

### TUBA
- Peter Boerema, Orange City

### PERCUSSION
- Craig Disselkoen, Dordt College
- Tim Hillyer, Omaha
- Jessica Lillo, Dordt College
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Tonight’s Intermission Feature: Gourmet coffee and truffles.

Consider joining Friends and helping with ushering, serving coffee,
and selling tickets to benefit the orchestra.
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DORDT COLLEGE for its generous provision of rehearsal and performance space, support staff, and office accommodations.

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Symphonic Colors
Northwest Iowa Symphony Orchestra Concerts
Christopher Stanichar, Conductor

WINTER POPS CONCERT - Saturday, January 31, 2015

SPRING CONCERT - Tuesday, April 7, 2015

GUEST CONCERT - Saturday, April 18, 2015

Northwest Iowa Symphony Youth Orchestra Concerts
Bradley Miedema, Conductor

Saturday, December 6, 3:00 PM

Saturday, April 11, 4:30 PM

Northwest Iowa Symphony Orchestra

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