Fall Concert

ALL-AMERICAN
Tuesday, November 6, 7:30pm
BJ Haan Auditorium on the campus of Dordt College

Ksenia Nosikova, Piano

Christopher Stanichar
Principal Conductor

northwest iowa symphony orchestra
Dear NISO Friends,

The Musical Journeys season has reached the first destination, America! What a fun evening of exciting music is planned for you.

Our guest performer, Ksenia Nosikova, was here a couple years ago and presented a fantastic solo piano recital. Tonight she joins NISO in George Gershwin's gorgeous Rhapsody in Blue. You will not be disappointed. The whole evening will be a musical treat, especially when one of the composers is here to conduct his own composition!

The board is planning another "guest" conductor contest/fundraiser for the Winter Pops Concert. Look for future announcements concerning who and how to support those vying. I hope you had a chance to read my article in NISO Notes; lots to think about as we continue to deal with numbers and finances. OUR orchestra is truly a gift to this region of the state and surrounding states as well.

I'll plan on being at the entry table during intermission to visit with you concerning anything and everything!

Musically yours,
Norma Snyder Jones
Chairperson, NISO Board
THE NORTHWEST IOWA SYMPHONY ORCHESTRA
Christopher Stanichar, Conductor
Ksenia Nosikova, piano soloist

6 November 2012

SMITH  American National Anthem

IVES/arr. SCHUMAN  Variations on 'America'

GOULD  American Salute

STANICHAR  Independence Overture

Intermission

COPLAND  Four Dance Episodes from 'Rodeo'
  I. Buckaroo Holiday
  II. Corral Nocturne
  III. Saturday Night Waltz
  IV. Hoe-Down

GERSHWIN  Rhapsody in Blue

Please Note:
Flash photography and the use of recording devices is prohibited during NISO concerts.
Please disable all cell phones and pagers.
Variations on ‘America’  
Charles Ives (1874-1954)
arranged for orchestra by William Schuman

There is a great Man living in this Country – a composer. He has solved the problem of how to preserve one’s self-esteem and to learn. He responds to negligence by contempt. He is not forced to accept praise or blame. His name is Ives.

- Arnold Schoenberg

Charles Ives grew up in a house filled with musical experiments. The son of a bandmaster, he would follow his father to a county fair and seek out the precise point of balance (and, hence, maximum cacophony) between two competing bandstands. Continuing his musical studies at Yale, Ives scandalized his teacher, Horatio Parker, with absurd twists of standard musical form. Later in life, Ives took a career as an insurance salesman (noting that “...it’s not fair that a man’s wife and children should starve on his dissonances.”) but continued to devote his free time to composition, producing some of the most radical and experimental music the world had ever seen.

The present work is among Ives’s earliest and dates from 1891. Originally written for organ, it caricatures all the hackneyed clichés of 19th century organ music: One variation disintegrates in aimless chromaticism and minor moodiness; the work concludes with an obligatory romp (marked “as fast as possible” in the original) across the bass pedals. Perhaps Ives even intended to lampoon some poor, anonymous organist who attempted to improvise a set of variations and fell short: The introduction loses its train of thought and rambles, a modulation is attempted and gets stuck halfway between two keys.

Ives, however, considered this a mark of authenticity—a mark of music that is not prettied up in lace and petticoats, but is rather gritty, raucous and real. Ives often told the story of a stonemason in the Danbury church where he grew up: One person had complained to Charles’ father that the mason’s was singing horrendously off key. George Ives replied:

“Look into his face and hear the music of the ages. Don’t pay too much attention to the sounds—for if you do, you may miss the music. You won’t get a wild, heroic ride to heaven on pretty little sounds.”

American Salute  
Morton Gould (1913-1996)

By 1942, the Second World War was going badly for the Allied powers: The Nazis were driving deep into Russia and the Japanese empire stretched from Burma to the Solomon Islands. The Luftwaffe had nearly flattened London and the Marines were discovering the horrors of jungle warfare on Guadalcanal. Against this backdrop, radio listeners heard a national broadcast by the Mutual Radio Network Orchestra that included a setting of a popular tune from the Civil War:

When Johnny comes marching home again, Hurrah! Hurrah!
We’ll give him a hearty welcome then, Hurrah! Hurrah!
The men will cheer and the boys will shout, the ladies they will all turn out
And we’ll all feel gay when Johnny comes marching home.

The arrangement was by Morton Gould, a child prodigy from Queens who published his first work at age 6 and was appointed as a staff musician at Radio City at age 18.

After the war, Gould’s career included commissions as well as conducting and recording engagements with every major symphony orchestra in the world. His works garnered countless honors, including a Pulitzer Prize, the Kennedy Center Honor, and the Grammy Lifetime Achievement award. The present work is far and away Gould’s most celebrated; but Gould himself had little to say about it:

“I have attempted a very simple and direct translation in orchestral idiom of this vital tune. There is nothing much that can be said about the structure or the treatment because I think it is what you might call ‘self-auditory’.”
The United States Military Academy Concert Band performed “American Salute” in concert on February 20th, 1996 with Gould present, the night before he passed away.

**Independence Overture**

Independence Overture is a 12-minute overture for full orchestra commissioned by Glenn and Mary Jo Dalrymple, founding members of Orchestra Omaha. Glenn and Mary Jo, who have been longtime supporters of my compositions, wanted something that would celebrate America. Glenn served many years in the U.S. Air Force, and is a talented trombonist, while Mary Jo is a talented flautist, so it is no accident that I have prominent sections in this overture for both of these instruments. This work is fondly dedicated to these two wonderful musicians and patrons of the arts.

Orchestra Omaha performed the world premiere of Independence Overture, under the direction of Music Director Ken Meints on February 8, 2009, at the Lutheran Church of the Master West Campus in Omaha as part of the orchestra’s concert season.

Glenn first approached me about composing a work for orchestra that would celebrate the American spirit and our men and women who defend our country. In the shadow of the 9/11 tragedy, Glenn and I both discussed how our country needs more optimism. That is the thing that has made our nation so great: in tough times we pull ourselves together and fight for the common good. So, in that spirit, I began to compose the Independence Overture.

I composed this work during the summer of 2007 in Omaha. Following a scintillating introduction you will hear a snare drum cadence, marked “piano,” followed by a super-hero like theme that is announced by solo trumpet. This theme is eventually played by an increasing number of instruments, until the entire orchestra joins, thus representing the American dream that is shared by every citizen.

Glenn had suggested that I adopt a musical quotation, “Eternal Father” which is the official anthem of the Navy. I started to improvise on this theme, eventually transforming it to the large hymnal passage that you will hear at the end of this work. You will also hear this as the center section, “Andante,” which is a contrasting passage that is intended to be tranquil. There are subtle and overt quotations of the Star-Spangled Banner throughout this work as well (listen carefully to the last three notes).

In preparation for a second performance by Northwest Iowa Symphony Orchestra in fall 2012, I revisited Independence Overture, revising some of the orchestration in May and June of 2012 (all the musical material remains the same). The revision of this work was made possible by a generous grant from Jane and Charles Zaloudek in partial fulfillment of the Faculty Research Fellowship named in their honor.

I must admit that I struggled with the title of this work, and considered renaming it when I was making the revisions. I thought long and hard about “American Independence Overture,” “Fantasy on the Declaration of Independence,” or “Overture of 1776” (with shades of Tchaikovsky). However, I kept returning to the simple, yet profound appellation of Independence Overture. Discussing this with my wife Kristi, we both agreed that the music is intended to reach people beyond the American borders, and that the idea of “Independence” is something that belongs to everyone. Certainly, I was most inspired by a reading of The Declaration of Independence when composing this work. It is the following words of Thomas Jefferson that resonated in my heart when writing Independence Overture:

> “We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable rights, that among these are life, liberty and the pursuit of happiness.”

**Four Dance Episodes from ‘Rodeo’**

Exiled to France after Lenin came to power, the Ballets Russes established itself in Paris as the dominant force in classical ballet during the early 20th
century. Following the death of Sergei Diaghilev, the company split. Part of the troupe moved to America during World War II and toured under the name Ballets Russes de Monte Carlo. This ensemble travelled widely, mostly in communities that had never before seen classically trained dancers. Its principals went on to found some of the major American dance troupes still in existence today.

In 1942, the company’s found itself competing with New York’s American Ballet Theater. Ballets Russes de Monte Carlo commissioned the relatively obscure Agnes de Mille (niece of Cecil B.) to create a new work. De Mille demanded considerable creative control over this work, insisting that she dance the lead and further that she choose her favorite composer: Aaron Copland.

At that point, Copland had just finished a cowboy-themed ballet (Billy the Kid, 1938) and was loathe to write another. De Mille persuaded him, however, and the two collaborated to produce The Courting at Burnt Ranch. The storyline is simple:

Girl (“Cowgirl”) meets boy (“Championship Roper”).
Girl tries to impress boy by acting like a boy.
Boy is distracted by other girls.
Girl finally catches his eye and the two live happily ever after.

The premiere at the Metropolitan Opera House on October 16th was a wild success. (The audience demanded no fewer than 22 curtain calls.) Copland later extracted four of the ballet’s five movements as an orchestral suite under the title “Four Dance Episodes from ‘Rodeo’”. Premiered by the Boston Pops in 1943, this suite has gone on to achieve even greater renown than the original ballet.

Rhapsody in Blue  George Gershwin (1898-1937)

By January, 1924, George Gershwin was an established success in New York as a popular pianist, and was beginning to expand into musical theater. He was in production for a new show called Sweet Little Devil (due to open on in Boston on January 21st) when he read in the newspaper that Paul Whiteman’s Palais Royal Orchestra was to present a concert at Aeolian Hall on February 12th, featuring a “jazz concerto” by none other than himself. Gershwin distantly remembered agreeing to “write something” for the event; but scrambled to put together what exactly a “jazz concerto” was to be. He later wrote:

“...It was on the train, with its steely rhythms, its rattlety-bang that is often stimulating to a composer—I frequently hear music in the heart of noise—I suddenly heard—and even saw on paper—the complete construction of the rhapsody from beginning to end...I heard it as a musical kaleidoscope of America, of our vast melting pot, of our national pep, of our blues, our metropolitan madness.”

Originally titled “American Rhapsody” (Gershwin’s brother, Ira, suggested something catchier) the “Rhapsody in Blue” was a true rush job. Returning from Boston to New York, Gershwin handed a loose sketch to Whiteman’s orchestrator, Ferdie Grofé. The solo piano part wasn’t even written out: Gershwin had a general idea of what he wanted to do and would improvise the rest. Grofé’s score accordingly had blank spots labelled “Wait for nod.” Whiteman’s concert on the 12th was billed as “an experiment in modern music” and attracted a veritable Who’s Who of New York elites. The program dragged on well into the night and the audience was restless. By the time Gershwin took the stage for his “jazz concerto”, it looked like the evening would be a failure. Yet Whiteman’s clarinettist, Ross Gorman, opened with his signature wail and the effect was immediate. This was truly something new. The response was immediate and the work has been a cherished favorite ever since.

Notes by Robert Horton, copyright 2012
KSENIA NOSIKOVA, praised for “impressive musicianship, musically very poetic, full of light, warmth, and joy” and “brilliant, full of grace and the most astonishing precision, refined sensibility and exquisite pianism” by the Boston Globe, New York Concert Reviews, and other press, has performed extensively in Europe, Asia, Russia, USA, and South America. The scope of her concert engagements expands from prestigious professional concert venues, such as Weill Recital Hall at Carnegie Hall and Merkin Hall in New York City, Shanghai City Hall in China, City Hall Theatre in Hong Kong, Chetham’s International Piano Series in England, and Dame Myra Hess concert series in Chicago, to major academic institutions world-wide, including over 80 American universities’ guest artist series. She performed in various music festivals including those in Amalfi Coast (Italy), Schletern (Italy), Rimini (Italy), Münster (France), Rovinj (Yugoslavia), Gabrovo (Bulgaria), and Novi Sad (Serbia), as well as the Aspen and Sarasota Music Festivals in the United States.

Among her recordings are the complete Years of Pilgrimage by Franz Liszt, released by Centaur Records to critical acclaim. Her recording of the Italie volume was called a ‘super disc’ and chosen as one of six recommendable recordings, along with recordings of Brendel, Berman, and Bolet by International Piano magazine (London, UK). Ksenia Nosikova’s collaboration with an American composer, Lera Auerbach, led to her release of Flight and Fire (2007) by Profil Medien GmbH, which has been enthusiastically reviewed by numerous critics. Her latest CD recording Music for Piano and Chamber Orchestra, including Liszt’s Malédiction, was released in 2009 by Profil Medien GmbH. Ms. Nosikova has been featured on several live radio and television programs, including WQXR in New York City, WFMT in Chicago, WMHT in Los Angeles, and Zagreb TV.

Ksenia Nosikova is a graduate of Moscow Conservatory, where she received her Undergraduate and Masters’ (with highest honors) degrees. She earned her Doctoral degree from the University of Colorado. Presently, Dr. Ksenia Nosikova is a Professor of Piano at the University of Iowa, where she devotedly teaches an international studio of graduate and undergraduate students. Her students have won prizes at numerous competitions, including Eastman Young Artist International Piano Competition, New York International Piano Competition, Liszt-Garrison International Piano Competition, Hilton Head International Piano Competition, Louisiana International Piano Competition, Bla Grand Prize, and MTNA auditions. They performed as soloists with professional symphony orchestras, including Fort Worth Symphony (TX) and Des Moines Symphony (IA), and were featured on national radio segments, such as the Dame Myra Hess and Phillips Collection Concert Series, and From the Top radio program. Many of her students have obtained college teaching jobs and been accepted to leading undergraduate and graduate music programs, including Curtis, Juilliard, Colburn, Eastman, New England Conservatory, and Peabody. Since joining the University of Iowa faculty in 1998, Dr. Nosikova has presented over 90 master classes in the US and abroad. She was named an Honorable Professor of Music at the Wenzhou and Shenyang Normal universities, China. Her most recent summer invitations include guest artist faculty of the Amalfi Coast Music Festival, Italy, and the SCHLEERN International Music Festival, Italy.

The prize-winner of three international competitions, she often serves on competitions jury panels, including Liszt-Garrison International Competition (USA), Los Angeles International Liszt Competition (USA), Bla Grand Prize (Italy), Schmidbauer International Competition (USA), and MTNA auditions. She is a member of the American Liszt Society’s Board of Directors and one of the founders and the Artistic Director of Piano Sundays at Old Capitol Concert Series (IA). Ksenia Nosikova is a Steinway Artist.

CHRISTOPHER STANICHAR is the Principal Conductor of Northwest Iowa Symphony Orchestra, an ensemble that comprises some of the finest musicians in northwest Iowa and southeast South Dakota. Stanichar was appointed to this position in 2011 following a number of successful guest appearances. Under his direction, Stanichar has continued NISO’s tradition of artistic excellence, innovative programming, and collaborations with some of the finest guest artists throughout the region. Stanichar leads NISO
Christopher has received praise from the local press, including Peter Wagner for the Northwest Iowa Review who wrote “… [we] were impressed with his obvious energy, great joy directing and outright enthusiasm.”

In addition to his position with Northwest Iowa Symphony Orchestra, Christopher is Associate Professor and Director of Orchestras at Augustana College (Sioux Falls, SD), one of the region’s top-ranked liberal arts colleges, where he conducts the Augustana Orchestra and the Augustana College & Community Orchestra. Recognized for his excellence, he was awarded the Jane and Charles Zaloudek Faculty Research Fellowship in 2011. He also conducts the South Dakota Symphony Youth Orchestra (SDSYO) and the Worthington Area Symphony Orchestra in Minnesota.

Christopher is a popular guest conductor, having conducted some of the finest 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), Everett Symphony Orchestra, and many others.

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Christopher earned his Doctorate of Musical Arts in conducting at the Cincinnati College-Conservatory of Music where he was a student of Gerhard Samuel. He has been selectively chosen as a participant in conducting master classes with some of the finest teaching pedagogues, including Ilya Musin, Daniel Lewis, Ken Keisler, Gerard Schwartz, John Farrer, and Donald Thulean. In 1996 he was awarded a prestigious Fulbright scholarship to study conducting in Slovakia, appearing as a guest conductor with many of the greatest orchestras in that country. In 1997 Christopher was appointed Conducting Assistant for the Cincinnati Symphony Orchestra, where he was mentored by Maestros Jesús López-Cobos and Erich Kunzel.

Christopher is an active composer and his works have been commissioned and performed throughout the world. You may have heard his original work, Trisagon that was used in the Ric Burns’ PBS documentary, Andy Warhol. More recent projects include a full-length cantata, St. Mark Passion, written for the 150th anniversary of Augustana College as part of a Granskou grant. Another original composition, Variations on Theme by Handel for string orchestra is scheduled to be in the independent film, Dust of War, with a release date in late 2012. TrevCo-Varner Music publishes several of his works for English horn.

In his free time, Christopher’s interests outside of music include Russian icons, foreign languages, biking, and he is an avid pinball player. The most important thing to Christopher is his family. He enjoys making music with his wife, Kristi, and they are blessed four wonderful children, all of whom are active in music.

THE NORTHWEST IOWA SYMPHONY ORCHESTRA comprises the finest musicians in the tri-state area. The orchestra’s 80 members include adults of all ages as well as gifted music students ranging in age from high school through college. Eight 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 900 area 5th and 6th grade students.
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Musical Journeys

Northwest Iowa Symphony Orchestra Concerts
Christopher Stanichar, Conductor

WINTER POPS CONCERT - Saturday, February 2, 2013

GUEST CONCERT - Saturday, February 23, 2013

SPRING CONCERT - Tuesday, April 16, 2013

Northwest Iowa Symphony Youth Orchestra Concerts
Bradley Miedema, Conductor

Saturday, December 8, 3:00 PM
Saturday, April 13, 3:00 PM