



School of Music
University of Missouri

2020-2021 Series | Student Ensemble

University Philharmonic Orchestra

Dr. Barry Ford, conductor

May 2, 2021 | 7:00pm
Sinquefeld Music Center

Program

Three Bentons for String Orchestra **John Cheetham**
(b. 1939)

1. Trading at Westport Landing
2. Ozark Reflections
3. I've Got a Gal on Sourwood Mountain

Movements from "Pictures at an Exhibition" **Modest Mussorgsky**
(1839-1881)

- Promenade
1. The Gnome
- Promenade
2. The Old Castle
- Promenade
3. The Ox Cart (Bydlo)
 4. The Hut on Fowl's Legs (Baba Yaga)
 5. The Great Gate of Kiev

Program Notes

The theme for tonight's performance is musical portraits. Each work is a composer's realization of paintings in sound, an idea shared by both composers though they are separated by a century in time.

The Three Bentons

John E. Cheetham, Professor Emeritus of Music Theory and Composition at the University of Missouri-Columbia, served on that faculty from 1969-2000. His training included Bachelors and Masters Degrees from the University of New Mexico and a Doctor of Musical Arts in Composition from the University of Washington.

During his tenure at Missouri, he wrote compositions for virtually all media and many of his works have been performed in the United States and abroad. Much of his music has been commercially published, and since 2001, published by his own company, BoonesLick Press. Recordings of his works are available on Crystal, Concord, Pro-Arte, Summit, Cedille and Antara labels.

Dr. Cheetham has received commissions from many prestigious universities, respected institutions and music organizations including the Kentucky Derby Museum, the Gaudete Brass, Texas Tech University, the Summit Brass, the Atlanta Symphony Brass, the Central Oregon Symphony Association, and the Air Force Band of the Midwest. He has also received numerous commissions for solo works. Even in retirement, Dr. Cheetham maintains a vigorous composition schedule.

Dr. Cheetham is a member of ASCAP and has received numerous ASCAP Plus awards since 1988. In addition, he won first prize in the Abraham Frost Competition in 1992 and was awarded a Centennial Distinguished Alumni Award in 1989 by the University of New Mexico.

Three Bentons for string orchestra (2004) was inspired by the paintings of native Missouri artist, Thomas Hart Benton (1889-1975). The three movements bear the titles of the selected paintings. The work was commissioned and premiered in Jefferson City, Missouri by Linda Lloyd and the Jefferson City High School String Orchestra.

"Trading at Westport Landing" (also known as "Old Kansas City"), attempts to portray one of the most active and important trading centers in the early West. A tranquil lake scene serves as the basis for the second movement, "Ozark Reflections." The final movement, "I've Got a Gal on Sourwood Mountain", is based on a rough and rowdy dance scene.

Pictures at an Exhibition

Modest Mussorgsky's most popular composition owes its reputation to its orchestrator, Maurice Ravel. Before Ravel arranged this obscure piano suite for orchestra in 1922, it was virtually unknown outside piano circles. It should also be noted that several arrangements of the work were made before Ravel's. Tonight's performance features a 2006 arrangement by cellist Robert Patterson that was originally intended for string quintet.

"Pictures at an Exhibition" is Mussorgsky's musical portrayal of a memorial exhibit of artwork by Victor Hartmann, an artist, designer, architect, and close friend. In the spring of 1874, Russian critic Vladimir Stasov organized an exhibition of Hartmann's work in St. Petersburg, which Mussorgsky attended. By June 22 of that year, Mussorgsky transformed ten of Hartmann's works into music as a further tribute to his friend. Mussorgsky also inserted his own presence into *Pictures* via the *Promenade*, which recurs periodically throughout.

The *Promenade*'s irregular rhythm portrays Mussorgsky, a man of considerable size, ambling through the exhibit, sometimes pausing before a particular picture that caught his interest. It leads directly to the first picture, *The Gnome*, Hartmann's design for a nutcracker. Unlike the princely nutcracker of Tchaikovsky, however, Hartmann's nutcracker is a macabre, wizened creature. The return of the *Promenade*, in shortened

form, brings us to *The Old Castle*, which Stasov says depicts a troubadour singing and strumming a guitar in front of a medieval castle. The song is cast a stylized siciliano, a dance that has been used in instrumental works since the Baroque period. The *Promenade* returns but stops abruptly in front of the next picture (*Children at Play* – not being performed).

The Ox-Cart (Bydlo) portrays plodding oxen drawing a heavy cart approaching from a distance. As it gets closer its enormous size overwhelms and, passing by, we hear it rumble off into the distance. The ominous music of *The Hut on Fowls' Legs* depicts the witch Baba Yaga of Russian folklore, whose house stood on chicken's feet. The percussive nature clearly depicting the stomping of the feet until, at the end, the hut takes flight, leading without pause into the final movement. Here, Mussorgsky captures the grandeur of *The Great Gate of Kiev*, Hartmann's design for the reconstruction of the ancient stone gates of Kiev. Suggested in this movement are the ringing of the city bells. Also, the melody from the *Promenade* is restated perhaps implying that Mussorgsky entered the depicted gates to become part of Hartmann's vision. Although the actual gates were never built, *The Great Gate of Kiev* stands as a permanent musical tribute to the city and its rich history.

University Philharmonic Orchestra Personnel

Dr. Barry Ford, conductor

Violins

Johanny Veiga Barbosa, concertmaster
Amy Welsh, asst. concertmaster
Evan Wilde, section leader
Alexandre da Silva Negrão, co-section leader
Melanie Avery
Isabelle Borchardt
Mia Chitwood
Ashley Faber
Emile Gephardt
Sam Li
Andrea Lin
Maria Lusardi
Ryan Kee
Wendy Kleintank
Lyubov Kornev
Matthew Newkirk
Meghan Pate
Isabella Reed
Kirsten Sattler

Violas

Priscila Honório, section leader
Preston Roberts, co-section leader
Meredith Blucker
Aidan Clark
Morgan Owen
Keeley Roberts
Caelan Walker
Noah Zahn

Cellos

Andrew Lewis, section leader
Nathan Roberts, co-section leader
Sofia Copat
Abigail Dickinson
Terry Jones
Paige Spencer
Sam Whitty
Kyle Yerby

Double Bass

Samantha Asel, section leader