



School of Music
University of Missouri

2023-2024 Series | Large Ensemble

University Philharmonic Orchestra

Dr. John McKeever, conductor
Carlos Verano, guest conductor

October 26, 2023 | 7:00pm
Missouri Theatre

Program

Rainbow Body**Christopher Theofanidis**
(b. 1967)

Petite Suite de Concert **Samuel Coleridge-Taylor**
(1875-1912)

- I. Le Caprice de Nannette
- II. Demande et réponse
- III. Un Sonnet d'amour
- IV. La Tarantelle frétilante

Carlos Verano, conductor

intermission

Enigma Variations, op. 36 **Edward Elgar**
(1857-1934)

- Theme
- I. (C.A.E.)
- II. (H.D.S-P.)
- III. (R.B.T.)
- IV. (W.M.B.)
- V. (R.P.A.)
- VI. (Ysobel.)
- VII. (Troyte.)
- VIII. (W.N.)
- IX. (Nimrod.)
- X. (Dorabella.)
- XI. (G.R.S.)
- XII. (B.G.N.)
- XIII. (***) Romanza.
- XIV. (E.D.U.) Finale.

Program Notes

Theofanidis – Rainbow Body

“In the past few years I have been listening to the music of medieval mystic Hildegard von Bingen a great deal, and as simple and direct as this music is, I am constantly amazed by its staying power. Hildegard’s melodies have very memorable contours which set them apart from other chants of the period. They are wonderfully sensual and set up a very intimate communication with the divine. This work is based on one of her chants, ‘Ave Maria, o auctrix vite’ (Hail Mary, source of life).

Rainbow Body begins in an understated, mysterious manner, calling attention to some of the key intervals and motives of the piece. When the primary melody enters for the first time about a minute into the work, I present it very directly in the strings without accompaniment. In the orchestration, I try to capture a halo around this melody, creating a wet acoustic by emphasizing the lingering reverberations one might hear in an old cathedral.

Although the piece is built essentially around fragments of the melody, I also return to the tune in its entirety several times throughout the work, as a kind of plateau of stability and peace within an otherwise turbulent environment. Rainbow Body has a very different sensibility from the Hildegard chant, with a structure that is dramatic and developmental, but I hope that it conveys at least a little of my love for the beauty and grace of her work.

Rainbow Body is dedicated to Glen Rosenbaum, without whose support and encouragement I would not be composing.”

Program note by Christopher Theofanidis

Coleridge-Taylor – Petite Suite de Concert

The *Petite Suite de Concert* is one of Coleridge-Taylor’s most interesting and little-known works. It offers a variety of charming ideas in each of its brief yet affective movements, showcasing the composer’s immense talents and capturing the romanticism and sentimentality of early 20th-century British musical tastes. The material for this piece was taken from a discarded student score: *The Clown and Columbine*, based on a story by Hans Christian Andersen that adapted the *commedia dell’arte* traditions. The work is a four-movement suite that condenses the composer’s musical capacity, offering dynamic sonorities and changes of character rarely seen before in his personal production of more than ninety orchestral works.

In the first movement, “Le caprice de Nannette,” Coleridge-Taylor biographer, Geoffrey Self (*The Hiawatha Man*, 1995) identifies Schumann as the inspiration for the first melody, and Sir Edward German’s music as the model for the middle theme. The second movement, “Demande et réponse,” is a gentle waltz, based partly on music from an earlier monodrama. Of the four movements, this immediately became the most popular. The third movement, “Un Sonnet d’amour,” is accurately characterized by Self as “balletic.” The finale, “La Tarantelle

frétillante,” draws on the same earlier work as the second movement. As with its companions, it is in ternary form (ABA). The suite was first performed on April 20, 1911, with the composer conducting the Bournemouth Municipal Orchestra, and subsequently championed by England’s counterpart to Arthur Fiedler, Sir Dan Godfrey.

Program note by Carlos Verano

Elgar – *Enigma Variations*, op. 36

In his original program note to *Variations on an Original Theme*, now commonly known as the *Enigma Variations*, Elgar had this to say:

“The enigma I will not explain – it’s ‘dark saying’ must be left unguessed, and I warn you that the apparent connection between the *Variations* and the *Theme* is often of the slightest texture; further, through and over the whole set another and larger theme ‘goes,’ but is not played – so the principal *Theme* never appears, even as in some late dramas – e.g. Maeterlinck’s *L’Intruse* and *Les Sept princesses* – the chief character is never on the stage.”

A true enigma. Even in Elgar’s lifetime many made guesses as to what this “dark saying,” the larger theme to this piece, was and Elgar refuted all claims. Despite his statement that this theme “must be left unguessed,” he did a great deal to make people desperate to solve the enigma by saying things like “the theme is so well known that it is extraordinary that no one has spotted it.” We will never truly know what Elgar’s larger theme was, in fact many now believe there is not one and he was just teasing everyone. However, within the *Enigma Variations*, there is a smaller, clearer, enigma that has been well documented and this is part of this piece’s charm and what has made it beloved by audiences since its premiere in 1899.

This piece comes with the dedication “to my friends pictured within.” Each variation bares a set of initials, or a nickname, associated with some of Elgar’s closest friends and family members. The variations paint a portrait of, reflect an aspect of, or describe a story related to the person they are dedicated to. The individuals each variation celebrates are described below.

- I. C.A.E. – Caroline Alice Elgar, his wife. This music features a longer and more romantic version of the theme and includes a four-note whistle in the oboes and bassoons that Elgar used to use to signal to his wife that he had returned home.
- II. H.D.S-P. – Hew David Stewart-Powell, an amateur pianist and chamber music companion of Elgar. Elgar teases his friend with a highly chromatic figure that would have been very displeasing to his own personal tastes.
- III. R.B.T. – Richard Baxter Townshend, an author and Oxford don. He was known for his theatrics and the way his low voice would occasionally fly off into a high register is depicted in the music.

- IV. W.M.B. – William Meath Baker, a benefactor of Elgar who “expressed himself somewhat energetically.”
- V. R.P.A. – Richard Penrose Arnold, another amateur pianist. His tendency to break up serious conversations with moments of whimsy and what is depicted here.
- VI. Ysobel – Isabel Fitton, a viola student of Elgar and a family friend. The opening of this variation mimics the type of string-crossing exercise that Elgar would have given her.
- VII. Troyte – Arthur Troyte Griffith, an architect. This music both teases Griffith’s bad musicianship, with awkwardly shaped phrases, and depicts a scene from when Elgar and Griffith got stuck in a thunderstorm together.
- VIII. W.N. – Winifred Norbury, who’s gracious personality is depicted here. This variation is perhaps more a portrait of her 18th century home, Sherridge, than of her.
- IX. Nimrod – Augustus Jaegar, a music editor and close friend of Elgar. An allusion to the second movement of Beethoven’s “Pathétique” Sonata pays tribute to the time that Jaegar pulled Elgar back from the edge with a reflection upon Beethoven.
- X. Dorabella – Dora Penny, another of Elgar’s friends. The initial woodwind gesture is a gentle teasing of her childhood stutter.
- XI. G.R.S. – George Robertson Sinclair, an organist. This variation is about Sinclair’s bulldog, Dan, and a time he fell into the River Wye and had to paddle to the bank, barking all the way.
- XII. B.G.N. – Basil G. Nevinson, a cellist and the inspiration for Elgar’s Cello Concerto.
- XIII. *** Romanza – No initials are given for this variation, the asterixis are Elgar’s. Several possible reasons for this exist, but the version I like is that it is dedicated to Lady Mary Lygon, a friend of Elgar and his wife, who was traveling to Australia when Elgar was writing this work. As she was on a boat, Elgar could not gain her permission to use her initials in his piece. This explains why Mendelssohn’s “Calm Sea and Prosperous Voyage” is quoted in this variation.
- XIV. E.D.U – Elgar himself. The initials here are meant to sound as “Edoo,” his wife’s nickname for him. This final variation quotes variations II and IX, his wife and his friend Jaegar.

Guest Conductor Biography

Carlos Verano was born in Lima, Peru, and studied at the National Conservatory of Music, graduating with a bachelor's degree in choral conducting in 2013. Later he was appointed director of the general choir and professor of theoretical courses at the same institution, working intensely for 8 years and participating in festivals and different cultural activities in Lima and provinces.

In 2016 he began his training in orchestral conducting by attending rehearsals of the National Symphony Orchestra of Peru where he assisted the outstanding Peruvian conductor Carmen Moral and its principal conductor Fernando Valcárcel. In 2017 he took orchestral conducting workshops with Peruvian professors: Armando Sanchez-Malaga, David Claudio, Pablo Sabat and the Polish professor Raphael Deleckta. In 2018 he was invited to conduct the Symphony Orchestra of the National Conservatory of Music and the Youth Symphony Orchestra "Orquestando" in a concert dedicated to the 100th anniversary of the birth of the Peruvian composer Enrique Iturriaga.

In 2022 he was selected by the Peruvian Scholarship and Educational Credit Program (PRONABEC) to pursue a master's degree program in orchestral conducting at the University of Missouri Columbia where he had the guidance of Dr. Stephen Radcliffe and where he currently continues his training with Dr. John McKeever.

Personnel

Flute/Piccolo

John Goodson
Lauren Marino
Nicholas Wu

Oboe

Kara Balthrop
Sophia Fasone
Sadie Middleton

Clarinet

Meghan Brown
Elizabeth Ganey
James Langen

Bassoon/Contrabassoon

Luke Frith
Molly Legg
Noah Lucas

Horn

Henry Albright
Hayden Alley
Sydney Hendrickson
Maddie Hogan
Erica Ohmann

Trumpet

Jesse Hamilton
Emily Rahn
Brandon Sconce

+ - concertmaster

* - principal string

Trombone

Eva Oelsner
Titus Weinzierl
Noah Wright

Tuba

Jonah Hammontree

Percussion

Mary Emmons
Sarah Hasekamp
Olivia Sletteland
Greyson Smallen

Piano

Ryan Kee

Harp

Maria Trevor

Violin

Maya Anand
Kip Atteberry
Nathan Bronstein
Sophie Edwards
Breanne Garstang
Sofia Heredia
Tori Hollister
Wendy Kleintank +
Sam Li
Andrea Lin
Brandon Merchant
Alexandre Negrão
Ethan Sanders
Lyubov Stratienco
Sydney Studer *
Simon Whitty
Zephyr Yellman

Viola

Meredith Blucker-Sliter
Ella Frank
Inyoung Kim
Parker Krudop
Kara Lawson
Elaina Mauer *
Jojo O

Cello

Broderick Beebe
Cheyenne Blair
Syd Bolden
Felipe Celis
Megan Espeland
Max Hartsfield
Sara Lawson
Jennifer Lochhead *
Gray Morima
Mason Murphy
Drake O'Hearn
Ananta Sharma
Preston Smith
Kathryn Wenger
Dean Wibe

Bass

Sammy Asel
Kelsey Atteberry
Sam Caldwell *
Luke Reaume
Trey Rolfes

Assistant Conductor

Carlos Verano