

University of Missouri School of Music

Graduate Recital • 2023-2024 Series

Carlos Verano, Orchestral Conducting

Wednesday, November 29, 2023, • 7:00pm • Sheryl Crow Hall

Program

Symphony No. 36

Wolfgang Amadeus Mozart
(1756-1791)

I. Adagio – Allegro Spiritoso

Siegfried Idyll

Richard Wagner
(1813-1883)

La Création du monde

Darius Milhaud
(1892-1974)

Ouverture

I. Le chaos avant la création

II. Le naissance de la flore et de la faune

III. Le naissance de l'homme et la femme

IV. Le désir

V. Le printemps ou l'apaisement

This recital is given in partial fulfillment of the requirements for the Master of Music degree in orchestral conducting performance. Carlos Verano is a student of Dr. John McKeever

Program Notes

Wolfgang Amadeus Mozart - Symphony 36

In late July of 1783, Mozart and Constanze Weber, who had been married in Vienna in August of the previous year, to the great displeasure of Mozart's father, made their way to Salzburg. The principal aim of the trip was to bring about a reconciliation between father and son, which happened to a degree – but not to the degree of Leopold accepting Constanze into the bosom of the family. Wolfgang's sister Nannerl – who found Constanze “unsuited to her brother,” for whatever reasons – remarked in her diary that on October 23 a mass by Wolfgang was performed in the Collegiate Church of St. Peter, the “Great” Mass in C minor, K. 427, large parts of which Mozart had composed earlier in Vienna, but had brought with him to Salzburg unfinished and had been unable to complete even there (or anywhere else, ever). Constanze, it should be noted, sang the exacting, high-lying first-soprano solos.

On their return trip to Vienna, the couple spent several days in Linz, at the invitation of an old family friend, Count Thun-Hohenstein. “When we reached the gates of the city,” Wolfgang wrote to his father on October 31, “we found a servant waiting there to drive us to Count Thun's, at whose house we are now staying. I really cannot tell you what kindnesses the family is showering on us. On Tuesday, November 4, there will be an academy [concert] in the theater here and, as I have not a single symphony with me, I am writing a new one at breakneck speed.” The first performance of this new symphony, which has since been given the nickname “Linz,” took place as scheduled.

The “Linz” Symphony, which opens the series of Mozart's five great final symphonies, certainly shows no signs of haste. It is especially concisely worked out. Wolfgang sent his original score to his father from Vienna in February of 1784, and Leopold arranged to have it performed in Salzburg in September, chiefly, it would seem, to keep his son's name alive there, since he (Leopold) assumed that Wolfgang would not make his way in the capital and would eventually return to his roots. Which, of course, did not happen. The first Vienna performance was in the following spring, and the work was probably performed once more in Mozart's lifetime, in 1787 in Prague.

Program note by Herbert Glass

Richard Wagner - Siegfried Idyll

In 1870, Richard Wagner (1813-1883) married his second wife, Cosima Liszt. His first wife, Minna, had died in 1866 but he'd had a relationship with Cosima, the illegitimate daughter of Franz Liszt and Marie d'Agoult, since 1863 when she was 26. He was nearly double her age, being 50 when they started their affair and 57 when they married. This was also Cosima's second marriage. Her first marriage was to Hans von Bülow and included a visit to Wagner on their honeymoon. Von Bülow knew Wagner well both professionally and socially and it was after his wife had had three children by Wagner, while still married to von Bülow, that he granted her a divorce in 1868. The divorce was completed on 18 July 1870 and Cosima married Wagner one month later, on 25 August 1870.

In 1870, to celebrate her birthday of 24 December, but normally celebrated on Christmas Day, Cosima was awoken at the Villa Trischen in Lucerne to the music of what came to be known as the Siegfried Idyll. Referred to by Cosima as a “Symphonic Birthday Greeting” and by Wagner as the Tribschen Idyll, it was named not after the opera, which wasn’t written until 1876, but for their third child, Siegfried, who had been born the previous year. The 18-minute work included family lullabies and other musical references that were known only within the family. The original 13-member chamber orchestra that played the work on the stairs of Villa Tribschen was made up of members of the Tonhalle Orchester Zürich.

Wagner always intended the work to be a private present to Cosima, but in 1876, when he needed money, he sold the work to his publisher. When he sold the work, he reedited it to enlarge the orchestral part to 35 members to make it marketable to more standard orchestras.

Program note by Maureen Buja

Darius Milhaud - La Création du monde

In 1920 Darius Milhaud visited London and was fascinated by American jazz and credited the (American) Billy Arnold’s Novelty Jazz Band as having introduced him to jazz when he heard them. He was particularly drawn to the freedoms of jazz and its rhythms. “Their constant use of syncopation in the melody was done with such contrapuntal freedom as to create the impression of an almost chaotic improvisation, whereas in fact, it was something remarkably precise.” In 1922 he came to New York and listened to many genres of jazz, paid close attention to the ensembles, and wrote musical sketches.

By the time Milhaud wrote his music for the ballet *La création du monde* 1923, he was writing for a well-established popular taste. The ballet references African creation myths taken from Blaise Cendrars’s *Anthologie nègre*. Leonard Bernstein summarized: “The Creation of the World emerges not as a flirtation but as a real love affair with jazz.” Milhaud explained, “This is a work making wholesale use of the jazz style to convey a purely classical feeling.”

The ballet has five parts ...

Ouverture

- I. Le chaos avant la création (Chaos before Creation): slow and mysterious, gradually growing in intensity. Listen for elements of polytonality and the soft closure.
- II. Le naissance de la flore et de la faune (Lifting darkness and creation of trees, plants, insects, birds and beasts): jazzy solos for flute, oboe, and horn. Life and the making of it is an exhilarating and delicate process.
- III. Le naissance de l'homme et la femme (Man and woman are created): increase of movement and excitement, exuberant.
- IV. Le désir (The desire of man and woman): beautiful seduction music from clarinet.
- V. Le printemps ou l'apaisement (The kiss): a beautiful conclusion, introduced quietly by oboe, a bit of excitement, followed by softly fluttering flutes with a tender goodbye from the saxophone.

Program note by Marianne Williams Tobias

Ensemble

Violin 1

Alexandre Negrão
Maya Anand
Sam Li
Simon Whitty

Violin 2

Nathan Bronstein
Brandon Merchant
Tori Hollister

Viola

Meredith Blucker-Sliter
Elaina Maurer
Jojo O
Kara Lawson

Cello

Dean Wibe
Jennifer Lodhead
Gray Morima

Bass

Sammy Asel
Sam Caldwell

Flute

Nicolas Wu
John Goodson

Oboe

Sophia Fasone

Sadie Middleton

Clarinet

James Langen
Elizabeth Ganey

Bassoon

Luke Frith
Molly Legg

Saxophone

Logan King

Horn

Maddie Hogan
Sydney Hendrickson
Erica Ohmann

Trumpet

Emily Rahn
Brandon Sconce

Trombone

Titus Weinzierl

Percussion

Olivia Sletteland
Mary Emmons

Piano

Seda Balci

Requests for accommodations related to disability need to be made to building coordinator, Susan Worstell, 206 Sinefield Music Center, 573-884-1604, at least seven days in advance of the event. Events are subject to change. For up-to-date information, please visit our web site: www.music.missouri.edu

Please consider visiting our partner organizations:

University Concert Series • www.concertseries.org | Odyssey Chamber Music Series • www.odysseymissouri.org

Columbia Civic Orchestra • cco.missouri.org | We Always Swing Jazz Series • www.wealwaysswing.org

