



School of Music  
University of Missouri

2023-2024 Series | Large Ensemble

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# University Philharmonic Orchestra

**Dr. John McKeever, conductor**

**Carlos Verano, guest conductor**

**Mitchell Sidden, clarinet**

**February 15, 2024 | 7:00pm**

**Missouri Theatre**

## Program

**Rapsodia peruana** ..... **Claudio Rebagliati**  
(1843-1909)

Carlos Verano, conductor

**Concerto No. 3 in B-flat Major** ..... **Carl Stamitz**  
(1746-1801)

I. Allegro moderato

II. Romanze

III. Rondo

Mitchell Sidden, clarinet

**Brazilian Fanfare** ..... **Clarice Assad**  
(b. 1978)

*intermission*

**Selections from *Má Vlast*** ..... **Bedřich Smetana**  
(1824-1884)

V. Tábor

VI. Blaník

## Program Notes

### **Rebagliati – Rapsodia peruana (1868)**

It is fair to recognize Claudio Rebagliati as an American composer – despite his European origin – because of his interest in collecting mestizo folk tunes of the late nineteenth century and translating them into overtures, waltzes, marches and masses...The “*Rapsodia Peruana*” is a series of short popular pieces loosely articulated, which include the *yaraví*, an Andean genre of great force which took root during the 19<sup>th</sup> and early 20<sup>th</sup> centuries; the *March of the Attack of Uchumay*, known as the *Salaverrina*, a symbol of the Peruvian army in the 19<sup>th</sup> century, authored by Lima native Manuel Bañón; the *Moran March*, inspired by historic moments in the new Republic; the Andean festive genre called *cashua*; the national song *La Chicha*, a patriotic song about achieving independence in 1821; and the National Anthem, presented through successive variations that rejoicingly explore the main theme.

program note by Marino Martínez Espinoza

### **Stamitz – Clarinet Concerto No. 3 in B-flat Major (1777-1782)**

The eldest son of the violinist and composer Johann Stamitz, Carl Philipp Stamitz received his musical training in the Mannheim School, which his father had great influence on founding. He studied violin and composition and traveled as a virtuoso performer, but never succeeded in landing a permanent position. In 1794 Stamitz gave up traveling and moved his family to Jena, Germany, where his career rapidly declined until he eventually died in poverty in 1801.

Even though Carl Stamitz failed to find great success during his lifetime, he was a prolific composer, writing many symphonies, concertos, and chamber works. Today it is his concertos that are most likely to be heard. In particular, Stamitz’s clarinet concertos remain some of the great early works for the instrument, having collaborated with the clarinet virtuoso Joseph Beer on many of them. The Third Clarinet Concerto in B-flat Major follows the standard, three-movement, concerto structure of the time with a fast first movement in sonata form, a slow second movement, and a fast final movement in rondo form. While the clarinet was still developing as an instrument during the time of this piece’s composition, Stamitz makes the most of the instrument, creating many opportunities for the soloist to demonstrate their and the instrument’s artistic range with nimble passages contrasting with lyric expressive sections and the opportunity for the soloist to create or improvise their own cadenzas in each movement.

program note by Dr. John McKeever

## **Assad – Brazilian Fanfare (2005)**

Composing a Brazilian orchestral work has been a very exciting experience for me. I was thrilled with the immense arsenal of possibilities. Still, I was also a bit skeptical because I knew that it would be virtually impossible to incorporate all aspects of Brazilian music into one single piece. Brazil is a very young country with a very young history, but it is also the largest country in South America. Consequently, each little region has a great variety of cultures and sub-cultures. It would be challenging to describe the many different styles and genres that make up the music of Brazil. Still...I wanted Brazilian Fanfare to comprise as many of these elements as possible, portraying a portion of every region as a caricature; while focusing on the joyful, light, humorous, and warm aspects of this country because this is how most people relate to Brazil. I also wanted this work to be easily recognizable as ‘Brazilian’ without having to write a ‘bossa nova’ section in the middle!

This piece uses the most commonly known Brazilian rhythms in their raw form. There are as many as five, and they all come from different origins within Brazil. For example, the Olo-dum from Bahia, the Samba from Rio de Janeiro, Chorinho from Sao Paulo, Baiiao from the Northeast part of the country, and some other rhythms that may be derivative of those regions or variations on the rhythms themselves.

However, this work is not based solely on Brazil’s rhythms and regions. It also tends to “time travel” throughout the years of Brazilian styles comprising elements from early Brazilian music of the 17th century ( slow/waltz )to the more recent trends.

There exists a few definitions of the word Fanfare. One is... a brief ceremonial piece of music usually played solely by the brass family of instruments. Fanfare is also known to be played as an introduction to something or someone of particular importance. And lastly, Fanfares have been traditionally pretty loud selections practically screaming for attention. To that effect, this piece contains solid use of the winds and brass as it makes its statement loud, clear, and humorous. I wish Brazilian Fanfare could showcase a little bit of all of these definitions... introducing the listener to many different styles and genres of Brazilian music.

program note by Clarice Assad

## **Smetana – *Tábor* (1878) and *Blaník* (1879) from *Má Vlast* (1880)**

*Má Vlast*, “My Fatherland,” is a work made up of six symphonic poems largely

composed as independent movements by Smetana between 1874 and 1879. Each of the movements of *Má Vlast* depicts a specific aspect of the land or lore of Smetana's native Bohemia. While the last two movements of this work, *Tábor* and *Blaník*, function as independent pieces, they were conceived as a pair, and their relationship is not only evident in the music, but in the thematic material as well. *Tábor* is a city south of Prague and it was the center of the Hussite Rebellion. Smetana uses the principal anthem of the Hussites, the chorale *Ye Who Are God's Warriors*, as the primary musical material for both of these movements. A motive from the chorale is heard in the horns at the beginning of *Tábor* and then in the entire orchestra at the beginning of *Blaník*.

Writing about *Tábor*, Smetana said "The whole composition is based on this majestic chorale. It was undoubtedly in the town of *Tábor*, the seat of the Hussites, that this stirring hymn resounded most powerfully and most frequently. The words of the old chorale inflamed the combatants, but spread terror in the ranks of the enemy. The piece depicts the strong will to win battles, and the dogged perseverance of the *Táborites*. It expresses the glory and renown of the Hussite struggle and the indestructible character of the Hussite warriors. It was the period of Bohemia's power and greatness."

On the last movement of *Má Vlast*, Smetana wrote that "*Blaník* begins where the preceding composition ends. Following their eventual defeat, the Hussite heroes took refuge in *Blaník* Mountain, where, in heavy slumber, they wait for the moment they will be called to the aid of their country. Hence, the chorale that was used as the basic motive in *Tábor* is also used as the foundation of this piece. It is on the basis of this melody, the Hussite chorale, that the resurrection of the Czech nation, its future happiness and glory, will develop. With this victorious hymn, written in the form of a march, the composition ends, and with it the whole cycle of *Má Vlast*. As a brief intermezzo, we hear a short idyll, a description of the *Blaník* region where a little shepherd boy plays a pipe while the echo gently floats back to him." Dr. Richard E. Rodda notes that *Blaník* ends with a reference to a theme from the first movement, *Vyšehrad* (The High Castle), bringing a "brilliant coda of hope and optimism" to the ending of *Má Vlast*.

program note by Dr. John McKeever

## Biographies

**Mitchell Sidden** is a musician from Liberty Missouri studying at UNT for his Master's degree in Clarinet Performance, with an emphasis on historical performance practice. Coming from a musical family, Mitchell first started studying music with the Violin in the fifth grade, with one of his first performances being in the seventh grade for his Great Grandparents country music band. He would move to the Clarinet in the sixth grade studying under Mrs. Cindy Svehla until his junior year of high school. While studying under Mrs. Svehla, Mitchell would win the 2018 Northland Symphony Orchestra Concerto Competition performing Crusell's clarinet concerto no.2. He'd later go on to study under Dr. Wes Warnhoff at the University of Missouri, graduating Summa Cum Laude in the spring of 2023. Now he works as a private instructor with Aubrey ISD, coaching small ensembles as well as individual students.

**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  
Nadia Lake  
Nicholas Wu

### Oboe

Sophia Fasone  
Sadie Middleton

### Clarinet

Elizabeth Ganey  
James Langen

### Bassoon/Contrabassoon

Luke Frith  
Dr. Austin Way

### Horn

Henry Albright  
Brandon Guillen  
Sydney Hendrickson  
Maddie Hogan  
Abby Oreskovich  
Chris Wang

### Trumpet

Jesse Hamilton  
Emily Rahn  
Douglas Schaedler

### Trombone

Eva Oelsner  
Titus Weinzierl  
Noah Wright

### Tuba

Jonah Hammontree

### Percussion

Miles Bohlman  
Mary Emmons  
Sarah Hasekamp  
Olivia Sletteland

### Violin

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

### Viola

Ella Frank  
Parker Krudop  
Kara Lawson\*  
Elaina Mauer  
Jojo O

### Cello

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

### Bass

Kelsey Atteberry \*  
Sam Caldwell  
Luke Reaume  
Trey Rolfes

### Assistant Conductor

Carlos Verano

+ - concertmaster

\* - principal string