



**Enjoying tonight's concert?**

Help AUO make more free concerts possible in fine venues such as this by making a donation after the concert!

Visit our website at **[alluniversityorchestra.org](http://alluniversityorchestra.org)** for more details.

*Carnegie Mellon's  
All university Orchestra  
Spring 2016 Concert*

## *AUO Dances Through Spring*

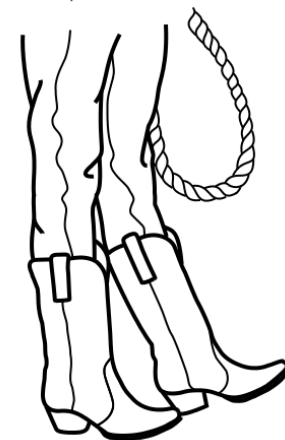
*Danzon no. 2  
Marquez*



*The Firebird  
Stravinsky*



*Rodeo  
Copland*



Sunday, April 3<sup>rd</sup>, 2016  
4:30 PM  
Carnegie Music Hall • Pittsburgh, PA

## About AUO

The **ALL UNIVERSITY ORCHESTRA** is an organization composed of members from the Carnegie Mellon University community with a passion for music.

The organization is funded by donations, fundraising, and the Carnegie Mellon student activities fee.

Founded in 1997, the organization has grown in size, encompassing students, faculty, friends, and staff from all 7 colleges, as well as the chamber ensembles Flute Choir and String Theory. Members attend weekly rehearsal to perform one concert per semester, enjoying music and showcasing talents.

## Conductors



Assistant Conductor **Joel Goodloe** leads a multi-faceted career as a conductor, baritone, choreographer, and violist. This is his fourth season with the All University Orchestra.

Joel is currently the assistant conductor and artistic administrator at Opera Theater of Pittsburgh. Upcoming engagements with the company include assistant conducting Carmen and Giulio Cesare. He recently music directed Opera Theater's outreach opera, Little Red Riding Hood by Seymour Barab and assistant conducted Giulio Cesare with Undercroft Opera. He has appeared as a baritone soloist several times with the acclaimed ensemble Chatham Baroque and has sung several world premiere works at Pittsburgh Opera and Carnegie Mellon. He has previously worked an Apprentice

Artist with Ash Lawn Opera in Virginia and toured with their production of Susannah. In 2014 he was named a Pittsburgh Concert Society Young Artist and gave two recitals with the organization. As a violist Joel has performed with the Richmond Symphony, CMU Opera program, and various regional orchestras. He is on the music staff of several area churches and occasionally works for the Pittsburgh Ballet Theatre. Joel holds a degree in Vocal Performance and Conducting from Carnegie Mellon University.

## Spring Section Coaches

Violins— Mimi Jung

Bass—Jesi Sharp-Crewe

Flute – Austin Brown

Oboe – Shoshana Klein

Horn – John Tanuska

Trombone – D. Hunter Todd

## Conductors

**Jeffrey Donald Klefstad** is finishing his third year as Music Director of the All University Orchestra at Carnegie Mellon University, where oversees the AUO, String Theory, and Flute Choir ensembles. Klefstad was named a finalist for 'The American Prize' in Orchestral Conducting 2015 at for his work with the AUO and was previously named a finalist in 2014. In January 2016, he directed Undercroft's production of Handel's *Giulio Cesare* and is currently assisting on Resonance Works | Pittsburgh production of Massenet's *Cendrillon*. Previously he assisted on productions such as Bernstein's *Trouble in Tahiti*, Menotti's *Amahl and the Night Visitors*, Donizetti's *L'elisir d'amore*, and Verdi's *Macbeth*.

Prior engagements have included Music Director for Undercroft Opera's production of Puccini's *Madama Butterfly*, assistant conductor to both the Case Western Reserve University and James Madison University orchestras; cover conductor for the Pittsburgh Symphony Orchestra, Akron Symphony Orchestra and Mendelssohn Choir of Pittsburgh.

While off the podium, Klefstad continues his involvement in music as a professional core member of the Mendelssohn Choir of Pittsburgh. He recently made his solo debut with the Pittsburgh Symphony Orchestras as Peter in their semistaged production of Bach's *St. John Passion*. Klefstad is also an active board member and co-chair of the Community Engagement and Outreach Committee for Resonance Works.

Klefstad has been invited to participate in conducting masterclasses throughout the U.S. and Europe. In 2015, he was selected to attend a Masterclass and the Auora Music Festival with Kurt Masur in Trollhättan Sweden. Additional conducting teachers and mentors have included Kenneth Kiesler, Robert McCashin, and Bruce Hougum respectively. He has worked with such influential conductors and composers as Keith Lockhart, Victor Yampolsky, Carl Topilow, Steve Reich, Jennifer Higdon, Roberto Sierra and Samuel Jones; and has been coached by Paul Vermel, Jorge Mester, Peter Jaffe, and Diane Wittry.

Klefstad holds a Master of Arts degree in Music Education from Case Western Reserve University, a Master of Music degree in Orchestral Conducting from James Madison University, and a Bachelor of Music degree in vocal performance from Concordia College. Currently, he resides in Pittsburgh.



### >> Note from the Music Director

On behalf of the All University Orchestra, I welcome you to our final concert of the season as we "Dance through Spring." The concept of this program focuses around the art of dance in music.

There are various styles and traditions of dance found within the Western Classical practice. However, what you will hear today is a program of pieces based on their stylistic, and rhythmic vitality.

## Program Notes

### Danzón No. 2 — Arturo Márquez (b. 1950)

We begin the program with Danzón No. 2 by Mexican composer Arturo Márquez. You will hear soothing and spirited melodies and rhythms inspired by Márquez's trip to Veracruz and Mexico City where the danzón tradition began. Márquez was entranced by the atmosphere of these locations and paid homage to their inspiration through this piece, similar to Aaron Copland, who also found inspiration from this place for his, *El Salon Mexico*.

The soothing and lyrical touch of the clarinet starts off the dance, accompanied by a heart-beat-like representation from the claves. The oboe joins the line and a duet is forged between the two instruments. Suddenly the orchestra is thrown into a fiery frenzy of rhythmic and percussive momentum that sweeps across all instrumental families. We then return to the opening atmosphere, with the piccolo and piano presenting the focal point, before once again expanding into a larger and more powerful orchestration. Márquez continues to use this "push-pull" method throughout until all instruments find themselves playing the unified rhythm of the Latin heart-beat introduced by the claves in the beginning.

### **'Four Dance Episodes' from Rodeo – Aaron Copland (1900-1990)**

We continue our exploration of this rhythmic energy and instrumental coloring through Aaron Copland's 'Four Dance Episodes' from his ballet Rodeo. Interested in creating an American School of classical music, Copland's ballet was composed during a time he was trying to break away from the European tradition. Rodeo is a prime example of the steps he took to reach this goal, giving it what now could be considered a Copland-esque trait of using harmonies of perfect fourths and fifths, an expansive orchestral range within the winds and strings, and filling it with American folk tunes. This is a concept he also used in his previous ballet Billy the Kid and then future ballet, Appalachian Spring.

The story of Rodeo revolves around a Cowgirl who is in search of a husband, she finds him in the Head Wrangler. "Buckaroo Holiday" opens the suite with a strong, syncopated fanfare passed between the strings and brass sections. Following is a gentle theme—representative of the Cowgirl—which is introduced by the woodwinds and brass using various instrumental coloring techniques (e.g., mutes). We are then introduced to an assortment of folk tunes, including "Sis Joe," and "If He'd Be a Buckaroo" that are quoted by solo instruments and are then compressed into 3-part canons. Copland continues to explore the coloring and range of all instrumental families before recapitulating the opening themes and bringing the movement to an accelerated and blustery end.

"Corral Nocturne" tames the energetic syncopations of the previous dance starting with a soft swelling of homophonic motion between the instrumental families that is most reflective of nature. Out from the texture we are offered a tender yet melancholy theme of the lonely Cowgirl presented by solo winds. However, this theme does not seem to follow a structural format, rather it is freer and almost improvisational—as if representative of a mind searching for answers.

"Saturday Night Waltz" opens with the sounds of fiddlers tuning. This is short-lived, however, as we quickly transition into a kindhearted atmosphere with the folk tune "I Ride an old Paint," at which the Cowgirl and the Master Roper dance together, introduced by the oboe. This theme is passed through the ensemble in different timbres and accompanied by lower voices and countered by the violas.

"Hoe-Down" is the most recognizable of this suite and one of the more famous melodies written by Copland. He utilizes a country fiddle style to give the piece more of an authentic atmosphere of the west. It contains two folk tunes, "Bonaparte's Retreat" which we hear at the beginning and then "McLeod's Reel." We also briefly hear the Irish tune "Gilderoy" before returning to the opening theme. The opening "Rodeo Theme" returns near the end of the movement in which a unified rhythm drones over and over through the orchestra to possibly suggest a kiss between the Cowgirl and the Head Wrangler.

## **AUO Special Thanks**

CMU Department of Student Activities

AUO Board & Members

Carnegie Music Hall & Staff

CMU Kiltie Band

CMU School of Music

Mimi Jung

Jesi Sharp-Crewe

Austin Brown

Shoshana Klein

John Tanuska

D. Hunter Todd

Guest Musicians

Anonymous Donors

# The All University Orchestra Spring 2016

## Violin I

Ashley Chan  
Eric Barrett  
Jad Hilal+  
Jennifer Huang  
Keven Chionh+  
Lukas Peraza  
Noelle Toong  
Sadhana Ravikumar  
Sasikala Mani  
Stella Han+  
Taisuke Yasuda+  
Xinya Li

## Violin II

Amanda Phil  
Becky Groves  
Caleb Glickman  
Danielle Quan  
Elyce Miligan  
Erin Kavanagh  
Henry Hung  
Jacqueline Lewis  
James Wissman  
Jennifer Chou  
Jocelyn Huang  
Jonathan Burns  
Kate Chaudoin  
Kelly Underwood  
Leila Hilal^  
Sophie Nahrman  
Yuzuko Nakamura  
Radhika Dalal

## Viola

Alexandra Cerny^  
Allie Wood  
David Vinson^  
Isabelle Chevallier  
John Bostanci  
Kimberly Huang  
Olivia Hilal^

## Cello

Arati Rajeevan  
Ben Warwick  
Jay Achuff^  
Carol Elliott  
Luka Jelenak  
Meredith Schmehl^  
Nathaniel Fruchter  
Robert Widmann  
Eric Cyphers

## Bass

Naomi Burgess  
Jesi Sharp-Crewe#  
Chris Smith^  
Laura Berry^

## Flute

Albina Kwak^  
Annie Xu  
Christopher Grossack  
Danny Zhu  
Jia Kim  
Michael Zhang  
Orchi Banerjee^  
Raymond Hogenson  
Serena Lee  
Stephanie O'Neil  
Yusuke Okazaki

## Oboe

David Neiman  
Doria Pei  
Emma Flickinger^  
Ian Holst^  
Rachel Feeck  
Thomson Yeh

## Clarinet

Abigail Salmon  
Carol Qu  
David Lindenbaum  
David Simon^  
Eric Lee  
Megan Seiler^  
Nicholas  
Lamprinakos  
Rochelle Samuel  
Wai Sing Ching

## Bassoon

Tyler Harper#  
Robert Li^

## French Horn

Brandon Price  
John Tanuska#  
Megan Strain  
Spenser Tejada\*

## Trumpet

Caroline Morin  
Drew Moses  
Gayatri Paranjape  
Jadon Grove  
Joe Garvey\*  
Zach Dell

## Trombone

Chris Cortez  
Chris Jones  
Dylan Hyun  
Emily Forney  
Jake Bahr\*  
Michael Spoerl  
Robert Raso  
Becky Jesurum

## Tuba

Jacob Fulkerson\*

## Percussion

Olivia Farrell#  
Eric Stoss#  
Jason Deng  
Rohan Yadav  
Gabriella Caminos#

## Harp

Mia Venezia#

## Piano

Christine Zhang

# L'oiseau de feu (1919) – Igor Stravinsky (1882-1971)

We end our program with the 1919 suite from Igor Stravinsky's famous ballet, *L'oiseau de feu* (The Firebird). This is the second and most popular of the three suites the composer created for concert performance. Stravinsky drew upon Russian folklore for the concept of this work. The story is best summed up by Eric Walter White in his book on Stravinsky:

*"A young Prince, Ivan Tsarevich, wanders into Kashchei's magic garden at night in pursuit of the Firebird, whom he finds fluttering round a tree bearing golden apples. He captures it and extracts a feather as forfeit before agreeing to let it go. He then meets a group of thirteen maidens and falls in love with one of them, only to find that she and the other twelve maidens are princesses under the spell of Kashchei. When dawn comes and the princesses have to return to Kashchei's palace, he breaks open the gates to follow them inside; but he is captured by Kashchei's guardian monsters and is about to suffer the usual penalty of petrification, when he remembers the magic feather. He waves it; and at his summons the Firebird reappears and reveals to him the secret of Kashchei's immortality. Opening the casket [an egg that contains his soul], Ivan smashes the vital egg, and the ogre immediately expires. His enchantments dissolve, all the captives are freed, and Ivan and his Tsarevna are betrothed with due solemnity."*

The 1919 suite draws upon six scenes from the ballet. The "Introduction" and "The Dance of the Firebird" set-up the story beginning with a dark and smooth murmur from the low strings and rhythmic interjections and flare-like ornamentations produced by the winds to accompany the presence of the enchanted Firebird. During "The Round Dance," Stravinsky takes the rhythm and style from the Russian dance, *Khorovod*, and utilizes it in a way to present peaceful, lyrical and almost question/answer statements from solo winds.

A sharp unison 'A' from the full orchestra signals "The Infernal Dance of King Kashchei." The music revolves around a six-note syncopated motive that rises from the lower register and passes through the orchestra accompanied by various rhythmic ostinati patterns to help intensify the mood. A short-lived lyrical countersubject is introduced before returning to the opening motive and concluding with a wild ending.

Ivan's signal for the Firebird's help begins the lyrical "Berceuse" for solo bassoon. Stravinsky manipulates the orchestra to present the image of a dream-like world in which all of Kashchei's monsters fall into a deep sleep. This lullaby transitions directly into the "Finale" signaled by a Russian folk melody introduced by a horn solo. The melody grows in both volume and orchestration, reaching an electric 'B' major fanfare presented by the brass and then by full orchestra—a fitting ending to a great composition.

—Notes by Jeffrey Klefstad.

+ Denotes Co-Concertmaster    ^ Denotes Co-Principal  
\* Denotes Principal    # Denotes Guest Musician

### Upcoming Events

**Chamber Concert** *featuring* String Theory & Flute Choir  
Saturday, April 10th—Schenley Plaza

### AUO 2016-2017 Season

December 4—Carnegie Music Hall  
featuring Irene Sun, violin (AUO CC Winner)

April 9—Soldiers & Sailors Auditorium  
featuring Taisuke Yasuda, violin (AUO CC Winner)

### AUO Officers 2015 - 2016

- **President:** Thompson Yeh
- **Vice President:** Chris Smith
- **Treasurer:** Carol Qu
- **Secretary:** Vacant
- **Publicity Chair:** Joe Garvey
- **Fundraising Chair:** Elyce Milligan
- **Librarians:** Laura Berry and Caroline Morin



Questions? Comments? Email: [auo@andrew.cmu.edu](mailto:auo@andrew.cmu.edu)

# All University Orchestra

Jeffrey Donald Klefstad — *Music Director*  
Joel Goodloe — *Assistant Conductor*

Danzón No. 2

Arturo Márquez  
(b. 1950)

Four Dance Episodes from *Rodeo*

Aaron Copland

I. Buckaroo Holiday

II. Corral Nocturne

III. Saturday Night Waltz

IV. Hoe-Down

Joel Goodloe, *assistant conductor*

~Intermission~

*L'oiseau de feu* (1919 Suite)

Igor Stravinsky  
(ed. McAlister)

Introduction—L'oiseau de feu et sa danse

Variation de l'oiseau de feu

Ronde des princesses

Danse infernale du roi Kastcheï

Berceuse—Finale