



FEASTS FOR THE EARS

October 5th, 2019, 7:30 PM

Please join us for Concert Conversations 45 minutes prior to each performance as well as for a reception afterwards

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OCTOBER 5TH, 2019, 7:30 PM
AMES CITY AUDITORIUM

CENTRAL IOWA
Symphony

ERIC McINTYRE

Music Director
.....

FEASTS FOR THE EARS

Suite from *The River*

Edward K. (Duke) Ellington

Spring

(1899-1974)

Meander

Giggling Rapids

Lake

Vortex

Fals

Riba

Village Virgins

INTERMISSION

Violin Concerto in D major, Op. 77

Johannes Brahms

Allegro non troppo

(1833-1897)

Adagio

Allegro giocoso, ma non troppo vivace

Caleb Hans Polashek, violin

This concert underwritten by Emily & Jason Paull.

Thanks also to FOCIS for reception help, Mary Kay Polashek for reception location and food, Steve Bellin for beverages and Kay Berger for the front reception table.

ERIC McINTYRE

Eric McIntyre is now in his eleventh season as Music Director and Conductor of the Central Iowa Symphony. In addition to his work with CIS, he is Professor of Music at Grinnell College, where he teaches music composition courses and directs the Grinnell Symphony Orchestra. He has previously served as music director of the Fort Dodge Area Symphony, Ottumwa Symphony Orchestra, the new music ensemble AURA at the University of Houston, and director of brass ensembles for the *Swakopmunder Musikwoche* in Swakopmund, Namibia. Other international engagements have included lectures and masterclasses at Nanjing University, the Royal Academy of Music in London, University of Cape Town, and professorships with study abroad programs in London, England and Florence, Italy.



Eric McIntyre

McIntyre's original compositions have been performed around the world by an array of performers and received support and awards from ASCAP, the Iowa Arts Council, the American Music Center, and the National Endowment for the Arts. His current work explores the motion of waters through a fusion of fixed digital audio and video components with live performers. Equally adept as a hornist, McIntyre was a member of the Houston Ballet and Houston Grand Opera Orchestras and performed with the Houston Symphony. He continues to perform as a guest musician with Des Moines Symphony and Orchestra Iowa and as a chamber musician and free improviser on modern and historic natural horns and with chimeric instruments of his own creation. As a concerto soloist on the natural horn, he has made recent appearances with Fort Dodge Area Symphony, Central Iowa Symphony, Northern Iowa Community Orchestra, and the Five Seasons Festival orchestra in Cedar Rapids.

McIntyre contributes to Grinnell College's Liberal Arts in Prison Program, for which he has presented lectures, taught credit-bearing courses, and conducted several orchestral performances with the Grinnell Symphony Orchestra at Newton Correctional Facility. His passion for teaching music listening skills has also led him to develop a series of seminars for individuals in long-term incarceration at the Anamosa State Penitentiary.

Beyond academic and musical pursuits, McIntyre and his family raise dairy goats, chickens, and turkeys and grow and process much of their own food on their farm outside Grinnell. He enjoys canning vegetables, processing meat, and driving his vintage 1961 JD 3010 tractor.

CALEB HANS POLASHEK, VIOLIN



Caleb Hans Polashek

Caleb Hans Polashek leads a varied career in central Texas and beyond as an orchestral, chamber, solo performer and composer. Caleb joined the violin section of the Austin Symphony Orchestra in 2012 and earned tenure with the ensemble soon after. He performs with the Artisan String Quartet, and regularly appears with the ensemble, most recently in Georgetown, San Antonio, and the annual Mason Chamber Music Festival. Credited by Music Dir. Eric McIntyre as offering "a rare combination of technical

wizardry and interpretive adventurousness", Caleb has played the concertos of Barber, Khachaturian, and Tchaikovsky and other works with orchestra and other large ensembles. Recent performances include the violin solo in Mozart's Sinfonia Concertante at the 2019 Mozart Festival Texas. Upcoming solos in 2019 include the monumental Brahms Concerto with the Central Iowa Symphony.

In 2006 Caleb joined the talented studio of renown performer and pedagogue Brian Lewis at the UT Austin, which became the Butler School of Music during his undergrad years. Notable performances included Sarasate's Zigeunerweisen with the University Orchestra and the solos in Strauss's Ein Heldenleben and Til Eulenspiegel as concertmaster of the University of Texas Symphony Orchestra. He earned both Bachelor's and Master's degrees while attending BSOM, in 2010 and 2012 respectively. In addition to solo and orchestral studies Caleb also worked with the Miro Quartet on chamber music and was a member of a jazz combo, further honing his musical insights and skills in different genres.

Caleb has shared the stage with a variety of alternative groups and performers including Christopher Cross at ACL and Weezer during the SXSW festival. He is featured on acoustic and electric violin on a variety of recordings, recently including the new Conspirare album titled "The Hope of Loving".

PROGRAM NOTES

The phenomenal jazz pianist, band-leader, and composer, **Edward Kennedy (“Duke”) Ellington** (1899-1974) was one of the most influential jazz musicians and song writers of the early twentieth century. During his long career he wrote over 1,000 works, and his songs such as “Satin Doll”, “Sophisticated Lady”, “Mood Indigo”, “Don’t Get Around Much Anymore”, and “It Don’t Mean a Thing (If It Ain’t Got That Swing)” are just a few of his pieces that have become internationally renowned jazz standards. In part, Ellington’s



Duke Ellington

greatness stems from the fact that his music is known not only to jazz aficionados, but also is beloved by a very wide spectrum of music lovers. However, Ellington’s interest was not limited only to creating memorable songs and jazz pieces. He also wrote for the symphony in works like *Black Brown and Beige*, and *Harlem*, and for the ballet in *Three Black Kings*, and in the work we will hear this evening, *The River*.

The River was commissioned in 1970 by choreographer Alvin Ailey, Director of the American Ballet Theater. For this ballet, Ellington was obsessed with the idea of writing “water music”, so he decided to musically trace the course of a river from its source in water springs, through various vignettes along its long flow and meander, and finally to where it empties into the sea (the Mississippi River was likely his model). In the last years of his life, Ellington turned his attention more and more to spiritual ideals, and he saw in the program of *The River* an allegory to the cycle of life — small beginnings with birth, passing through years of growth and maturity, and finally, on to the ending of life.

In all, Ellington composed twelve movements for *The River*, but four of them remain only in band-score sketch form (Ellington’s band sketches of all the twelve movements have been recorded commercially). However, Ailey choreographed only seven of the twelve movements. These movements were orchestrated by Canadian composer Ron Collier, whom Ellington had chosen to make the orchestral arrangements. Ailey’s company premiered *The River* at the New York State Theater in Lincoln Center on June 25, 1970. That performance was advertised as “Seven Dances from a Work in Progress Entitled *The River*.” This evening, we will hear eight of Collier’s orchestrated movements, which

PROGRAM NOTES

together comprise a symphonic suite of pieces from Ellington's ballet music for *The River*.

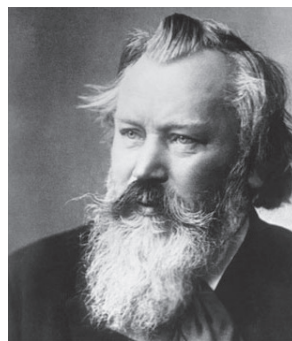
Commentator Mona DeQuis encapsulates the musical textures in the suite as follows:

Ellington successfully combines elements from the European classical music tradition (form and orchestration) with the properties associated with jazz (expanded chord structure, blues inflections, improvisatory-sounding "riffs", swing rhythms, and call and response). . .

The first section of the suite, 'Spring', awakens with a solo French Horn followed by a warm, sensuous English Horn. Expanded harmonies and colorful instrumentation create an impressionistic quality. 'Meander' begins with a slow bluesy swing rhythm and develops into a sweeping jazz waltz followed by a return of the opening material. 'Giggling Rapids' starts as a frothy, high-energy jazz waltz in the strings and winds, answered by unison counter-riffs in the brass (They sound like written-out jazz "licks"). 'Lake', lazy and languid with exotic sounding woodwind solos, has a distinctly Latin flavor (Ellington was one of the first to use Latin rhythms in American jazz.). With its relentless snare drum and Stravinskian rhythms, the next section, 'Vortex', sounds like a chase. 'Riba' is straight-ahead swing with some very infectious jazz riffs. Finally, 'Village Virgins' reflects a feeling of reverence with its hymn-like, almost gospel feel, juxtaposed with bluesy interjections.

PROGRAM NOTES

The Violin-Concerto in D-major by **Johannes Brahms** (1833-1897) was completed during 1878 and was first performed on New Year's Day 1879 in Leipzig. Brahms conducted the performance himself, and the soloist was the virtuoso violinist Josef Joachim to whom Brahms dedicated the concerto. Joachim also served as Brahms' technical consultant for the complicated work. Brahms even took the time to send the violinist a draft of the solo part before the score was completed so that Joachim could suggest fingerings and make critical comments about the playability of the solo. In fact, Brahms actually put-off his publisher for nearly a year after the premiere so that Joachim might be able to perform the work several more times and make additional suggestions for revision before the work was committed to print.



Johannes Brahms

In spite of Joachim's brilliant playing and editing, few violinists were immediately attracted to Brahms' difficult concerto. Conductor/critic Hans von Bülow even claimed that the work was a "concerto against the violin." Happily, the fortunes of the work dramatically changed for the better. Since the early part of twentieth century, Brahms' D-major Concerto has been considered by performers and critics alike to be one of the leading violin concertos in the repertoire, ranking in stature with those of Beethoven and Mendelssohn.

At first Brahms intended the work to contain four movements, but he became dissatisfied with his sketch of a planned Scherzo movement. He decided to completely change the center of the concerto by writing an Adagio as a replacement for the originally planned two inner movements.

At the beginning of the first movement, Brahms returns to the Classical-era practice of composing a long orchestral exposition before the entrance of the solo. The exposition begins with an idyllic theme. This peaceful theme is then contrasted with a marked and rhythmically active second theme that sets the stage for a brilliant and virtuosic entrance by the solo violin. From this point, the movement is caught-up in an ebb and flow between soloist and orchestra. The music climaxes in a lengthy violin cadenza that moves gently into a reprise of the first theme. The movement closes with a short coda.

PROGRAM NOTES

The second movement is a tender serenade, which begins with the winds of the orchestra minus the solo violin. The first theme, thought to be based on a Bohemian folk song, is gracefully intoned by the oboe. The solo violin enters with a figural variation of this theme, and after a key change, states a highly ornamented second theme. Following considerable development, the oboe returns to the first theme, counterpointed by gentle figuration in the solo violin.

The bright gypsy-like musical texture and the demanding virtuosic solo passages of the finale are certainly a tribute to Joachim. The movement opens with the solo violin, which announces a dashing and aggressive theme. The finale is in a rondo-like form, where two other themes alternate with the initial theme. Near the end, after a short solo cadenza, a rhythmic variation of preceding materials, based on a triple division of the beat, serves as the coda. At the very end, like the finish of a fiery gypsy dance, the materials gradually decrease in tempo and dynamic level, and the finale concludes with three forceful D-major chords.

— Jeffrey Prater

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Amber Rinngenberg
Brittni Cain

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Carrie Forbes
Maggie Glasscock
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Jennifer Powers
Anna Larson
Heather Stafford

VIOLA

Maryann Mori*
Naiying Liao
Julienne Krennrich
Andrew Weihrauch
Nancy Tepper

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Kay Nelson
Nathan Schmidt
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Cara Stone
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Deb Spohnheimer

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Shon Stephenson*
Heather Imhoff

PICCOLO

Heather Imhoff

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Dan Krumm*
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Jennifer Poole

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