



**OKLAHOMA SUMMER ARTS INSTITUTE
ONSTAGE AT QUARTZ MOUNTAIN**

OKLAHOMA SUMMER ARTS INSTITUTE

PRESENTS

THE INSTITUTE ORCHESTRA

AKIRA ENDO, CONDUCTOR

SATURDAY, JUNE 18, 1988

Overture to "Die Meistersinger"

Richard Wagner
(1813-1883)

Symphony No. 6, "Pathétique"

Piotr Ilyitch Tchaikovsky
(1840-1893)

Allegro con grazia
Allegro molto vivace

Quartz Mountain

*** WORLD PREMIERE ***

Ray Luke

U.S. Recording Companies fund in whole or in part the instrumental music for this performance, as arranged by local 375 American Federation of Musicians.

The commission for "Quartz Mountain" was made possible through a generous grant by the Margaret Harris Long Foundation, Lawton.

Reception following the concert in the Main Dining Room hosted by Altus volunteers.

THE OKLAHOMA SUMMER ARTS INSTITUTE ORCHESTRA

VIOLIN

Rebecca Butler, Oklahoma City
Vincent Chao, Norman
Shannon Davis, Tulsa
Laura Dobbins, Bartlesville
Suzanne Etheridge, Norman
Joanne Fabrick, Lawton
Kari Fisher, Edmond
Dawn Fowler, Oklahoma City
Amber Hitchcock, Bartlesville
Melyna Hoover, Oklahoma City
Melissa Huseman, Norman
Wendy Koons, Oklahoma City
Beth Levy, Norman
Travis Lockwood, Broken Arrow
Heather Logan, Norman
Kelli McKinney, Norman
Kelly Munch, Oklahoma City
Kerri Reynolds, Oklahoma City
Brian Selby, Oklahoma City
Hannah Sibiski, Norman
Melinda Simmons, Warr Acres
Julie Smith, Oklahoma City
Amy Wampler, Norman
Natalie Woodson, Norman

VIOLA

Damara Ayres, Norman
Jennifer Caldron, Ponca City
Kristen Friend, Norman
David Hennessee, Lawton
Jane Paton, Tulsa
Timothy Shepherd, Broken Arrow
Cynthia Sterett, Lawton

CELLO

April Caywood, Norman
Kathryn Crosby, Norman
Sara Doolittle, Norman
Margaret Dunn, Norman
Scott Floyd, Oklahoma City
Xana Kim, Norman
Jeff Lewis, Oklahoma City
Karyn Tweeten, Stillwater

BASS

Drew Jones, Bartlesville
Chris Kopecky, Norman
Mark Osborn, Norman
Angel Speigel, Lawton

FLUTE

Velma Garcia, Lawton
Carol Jones, Oklahoma City
Christina Pooschke, Lawton
Kristen Szabla, Broken Arrow

OBOE

Kimberly Bartlett, Oklahoma City
Elaine Buendia, Wewoka
Ingrid Dowdy, Guthrie
Yvonne Opperman, Washington

CLARINET

Becky Anderson, Krebs
Matthew Grim, Oklahoma City
Mary Kidwell, Edmond
Austin Weis, Hooker

BASSOON

Eric Dowdy, Guthrie
Dayna Huck, Lawton
Brian Lindsey, Oklahoma City
Tracie Pybas, Mustang

FRENCH HORN

Brett Harkey, Holdenville
Lisa Maschino, Piedmont
Kathleen Munson, Lawton
Susan Snipes, Elk City

TRUMPET

Scott Booth, Piedmont
Jeffrey Guthrie, Hobart
Gabe Montanaro, South Paris, ME
Charles Nesser, Elk City
Eric Swisher, Norman

TROMBONE

William Davis, Moore
Tony Garrison, Lawton
Karen Wagner, Norman

TUBA

Chris Gay, Guthrie

PERCUSSION

Jay Cloar, Ada
Jeremy Darras, Ada
John Lovin, Norman
Raeanne Spearman, Ada

FACULTY MEMBERS

Ann Cafferty, violin
Barbara Conable, Alexander Technique
William Conable, cello
Marge Chapman Cooper, viola
Marjory Lunt Cornelius, cello
Deborah Egekvist, flute
Sandra Flesher, oboe
John Galm, percussion
David Gauger, trumpet
Betty Johnson, bassoon
Allan Kaplan, trombone
Jacob Larson, music coordinator
Lacy McLarry, violin
Mark Mordue, tuba
David Robillard, violin
Robert Schwendeman, french horn
Virginia Sircy, piano
Jerry Neil Smith, clarinet
Ron Wheeler, violin
John Williams, bass

MUSIC LIAISONS

Andre Francisco
Eleanor Havens
Janet Wagner

PROGRAM NOTES

Die Meistersinger von Nurnberg (The Mastersingers of Nuremberg) had been sketched in 1845, as a sort of comic pendant to Tannhauser. Toward the end of 1861 Wagner planned the work again in a new vein. In his autobiography he wrote "As from the balcony of my flat, in a sunset, of great splendor, I gazed upon the magnificent spectacle of 'golden' Mayence, with the majestic Rhine flooding its outskirts in glory of light, the Prelude to my Meistersinger again suddenly made its presence closely and distinctly felt in my soul....I wrote down the prelude exactly as it appears today in the score, containing the clear outlines of the leading themes of the whole drama."

The opera's story uses the historical background of the Mastersinger Guilds of sixteenth-century Nuremberg and their song contests, bound in traditional rules and customs. Wagner incorporates many of these points and uses several names and characters of real Mastersingers. He even uses an actual Mastersinger melody (the march theme) which begins in the overture.

Tchaikovsky's sixth symphony, the "Symphonie pathetique", was his last. Olin Downes, in his Symphonic Masterpieces, says, "the Sixth is his masterpiece, one which will endure as long as any of his music is known. Nowhere else has he approached the burning intensity and the sable splendor of this score." The Symphonie pathetique made such an impression on the public that for a time it was overplayed.

The Symphony has an unusual succession of movements and peculiarities of form. The most exciting movement is the third -- the terrible march. There is no slow movement, but instead, for the second part, a dance in the strange and perturbing rhythm of five-four.

Tchaikovsky's music is characterized by frank and open sentiment, rich melodies, and inventiveness of a high order. His compositions, especially this symphony, are conditioned by personal and introspective emotional states -- gloominess, melancholia, and the acceptance of the irresistible power of Fate. The Orchestra tonight will play Movements 2 and 3 from the symphony.

The tenth anniversary of the Oklahoma Summer Arts Institute has been marked this evening by the commissioned work "Quartz Mountain." This work was conceived in the summer of 1987 when a search went out to find a work that would be appropriate for the occasion and would involve all disciplines in the program. Ray Luke consented to undertake the project and by January of 1988 the work in its present form was available to us. Dr. Luke is currently Professor of Theory and Composition at Oklahoma City University. He received his B.M. and M.M. degrees from Texas Christian University, and his Ph.D from the Eastman School of Music. His association with the Oklahoma Symphony Orchestra has included Associate Conductor, Music

Director, and Guest Conductor. Dr. Luke has composed 60 major works, and an opera, Medea, which won first prize in 1978 from the Rockefeller Foundation for a new opera by an American Composer. He is a recipient of numerous honors and awards.

The text to "Quartz Mountain" was written by Mary Gordon Taft of the Oklahoma Summer Arts Institute.

That moment, like a bursting rocket--
Understanding, fusing, achieving.
And the music echoes off the rocks,
Mingling with the birdsong.

The sun rises over the lake,
the moon is caught in the mountain peaks.
The heat, the wind, the thunder and lightning.
The sage. The friends.

RAY LUKE

Ray Luke is currently Professor of Theory and Composition at Oklahoma City University. He received his B.M. and M.M. degrees from Texas Christian University and his Ph.D. from the Eastman School of Music. His association with the Oklahoma Symphony Orchestra has included Associate Conductor, Music Director, and Guest Conductor. Dr. Luke has composed 60 major works, and an opera, Medea, which won first prize in 1978 from the Rockefeller Foundation for a new opera by an American Composer. He is a recipient of numerous honors and awards.