



OKLAHOMA SUMMER ARTS INSTITUTE
ONSTAGE AT QUARTZ MOUNTAIN

OKLAHOMA SUMMER ARTS INSTITUTE

PRESENTS

THE INSTITUTE ORCHESTRA

ADRIAN GNAM, CONDUCTOR

Tim Long, Piano Soloist (OSAI, 1983-1986)

SATURDAY, JUNE 11, 1988
8:15 p.m.

La Gazza Ladra, Overture

Gioacchino Rossini
(1792-1868)

Tromba lontana

John Adams
(1947-)

Rhapsody in Blue

George Gershwin
(1898-1937)

Tim Long, Piano Soloist

Dances from "The Bartered Bride"

Bedrich Smetana
(1824-1884)

Polka

Furiant

Dance of the Comedians

*Reception following the concert in the Main Dining Room hosted by
Clinton, Elk City, and Weatherford 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
Mplissa 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
Virginia Sircy, piano
Jerry Neil Smith, clarinet
Ron Wheeler, violin
John Williams, bass

PROGRAMS NOTES

La Gazza Ladra (1817)

The Overture to La Gazza Ladra was the first work performed by the Oklahoma Summer Arts Institute Orchestra in the summer of 1977 conducted by Judith Somogi.

Rossini enjoyed a brilliant and impressive career as an opera composer. Pre-eminent as a composer of vigorous and attractive melodies, Rossini gave utmost importance to the voice, used both alone and in ensembles. His music is characterized by light and clear texture, harmonic simplicity, and effective, easily recognized thematic material. His use of instruments was skillful, the famed Rossini crescendo often contributing to steady growth in tension and excitement. Along with La Gazza Ladra ("The Thieving Magpie"), many of Rossini's overtures remain fresh and attractive on today's symphonic programs.

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Tromba lontana (1986)

John Adams is the composer-in-residence with the St. Paul Chamber Orchestra. Tromba lontana was commissioned by the Texas sesquicentennial and premiered by the Houston Symphony. The title can be translated as Distant Trumpet or Trumpet in the Distance, though Adams points out that really it ought to be Trombe lontane since there are two solo trumpets in stereo placement at the back corners of the stage. Most fanfares are brilliant, even aggressive, but Tromba lontana is, in Adams' own description, "incredibly quiet, slowly moving, mysterious, almost ethereal."

The steady marking of a beat is typical of Adams' music. Tromba lontana begins with a glockenspiel quietly marking the quarters, while piano, harp, flutes, and piccolos add a tinkling clockwork of eighth notes.

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Rhapsody in Blue (1924)

George Gershwin was an early twentieth century American composer who wanted to bridge the gulf between popular music of Tin-Pan Alley and the concert hall stage. Rhapsody in Blue was his first attempt at a jazz-oriented orchestral work. Paul Whiteman and his orchestra, a "Big band" with added strings, performed in February 12, 1924 on a "Concert of Symphonic Jazz." Gershwin, who had no training in writing for orchestra turned over the orchestration to Ferde Grofe (who later became famous as the composer of Grand Canyon Suite).

The jaunty opening clarinet passage of Rhapsody in Blue seems to say, "Here it is folks, a bright, new world of music." This new world was precisely what Gershwin proceeded to create. The Rhapsody attracted attention to this new idiom and its composer in a highly dramatic way; and its success encouraged Gershwin to write larger works for symphony orchestra, including Piano Concerto in F and the American in Paris.

Three Dances from "The Bartered Bride" (1886)

Smetana was a fine pianist and achieved a reputation as a Chopin interpreter. He spent several years as a conductor and composer in Sweden. After his return to Prague, his native country, Bohemia, was granted self-government from Austria. Caught up in nationalism, he turned to composing operas. His second opera, The Bartered Bride, is the most well-known of his early works. In it Smetana uses poetical subjects that lead to his extensive quoting of folk idioms. The opera was received with tremendous acclaim and Smetana was hailed as Bohemia's most important musician. He was soon appointed first conductor of the country's new theater.