



THE OKLAHOMA SUMMER ARTS INSTITUTE  
PRESENTS  
THE INSTITUTE ORCHESTRA  
SATURDAY, JUNE 22, 1991  
GREAT PLAINS AMPHITHEATER 8:15 PM

*An Outdoor Overture*

Aaron Copland  
(1900 - 1990)

*Shadow Dances\**

Samuel Adler  
(b. 1928)

*Slowly, but not tragic*

*Like a waltz*

*Dancing lightly*

*Fast and driving relentlessly*

*\*Premiere Performance*

*Commissioned by the Oklahoma Arts Institute*

*in memory of*

*R. Boyd Gunning, managing trustee, Sarkeys Foundation*

*Richard Moore, Altus*

*"Shadow Dances" is made possible by the Harris Foundation*

*Symphony No. 2 in D Major, Op. 73*

Johannes Brahms  
(1833 - 1897)

*Allegretto grazioso*

*Allegro con spirito*

*Final Reception: Main Dining Room  
Hosted by Altus Volunteers*

*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.*





# 1991 INSTITUTE ORCHESTRA

## VIOLIN

Ethan Anthony, Norman  
Alisa Bayles, Norman  
\*\*Alvin Chan, Norman  
Amy Diekman, Lawton  
Nedra Ellason, Oklahoma City  
Pamela Fitzgerald, Oklahoma City  
\*\*Scott Franke, Norman  
John Gouldy, Oklahoma City  
\*\*Steven Hakel, Oklahoma City  
\*Amber Hitchcock, Bartlesville  
\*Valerie LaForge, Edmond  
Lisa Lee, Oklahoma City  
Theresa Little, Oklahoma City  
Stacey Lockwood, Broken Arrow  
Andrea Maxwell, Oklahoma City  
\*\*Amy Moses, Tulsa  
\*Isaac Ospovat, Norman  
James Pak, Lawton  
Sarah Parsons, Ponca City  
Patty Rosbach, Oklahoma City  
\*Sara Smith, Oklahoma City  
Heidi Sorenson, Norman  
Elizabeth Warren, Oklahoma City  
Heather Webb, Oklahoma City

## VIOLA

Jennifer Caldron, Ponca City  
Becky Garner, Oklahoma City  
Ceresa Hoover, Oklahoma City  
Eric Jones, Norman  
Kristen Kautz, Enid  
Steven Price, Oklahoma City  
Philip Schnell, Norman  
Sarah Smith, Oklahoma City

## CELLO

Alicia Cassar, Tulsa  
Angela Chen, Oklahoma City  
Amy Clinton, Norman  
Garcy Dobyms, Bartlesville  
Erin Dunn, Norman  
Tae Hee Ham, Lawton  
Kevin Price, Oklahoma City  
Julianne Stokke, Ponca City  
Paul Wheeler, Oklahoma City  
Michelle White, Ponca City

## BASS

Christopher Bengé, Stillwater  
Christopher Black,  
Oklahoma City  
LaPreece Cooper, Fort Sill  
Jess Glotzbach, Edmond  
Ruben Gonzalez, Lawton  
Tricia Paul, Bartlesville

## FLUTE

Lisa Colson, Mustang  
Andrea Raven, Ponca City  
Jill Siegriest, Shawnee  
Sarah Thompson, Edmond

## OBOE

Kimberly Bartlett, Oklahoma City  
Heidi Huseman, Norman  
Urmila Maladkar, Oklahoma City

## CLARINET

Chad Burrow, Coweta  
Jamie Miller, Ponca City  
Andy Taylor, Ada  
Marcy Young, Ponca City

## BASSOON

Eric Dowdy, Guthrie  
Karin Dulaney, Enid  
DeLora Gulley, Midwest City  
Amy Schoeffler, Broken Arrow

## FRENCH HORN

Amy Chapman, Lawton  
Lisa Maschino, Piedmont  
Michelle Perry, Bartlesville  
Paul Riley, Geronimo  
Kevin Shuck, Elk City

## TRUMPET

Doug Guziec, Oklahoma City  
Carrie Harrelson, Broken Arrow  
Brian Lambert, Edmond  
Kyle Rhodes, Norman

## TROMBONE

Jaron Barrington, Lawton  
Brandon Jordan, Oologah  
Alan Matthesen, Moore

## TUBA

Christopher Sean Shurden,  
Shawnee

## PERCUSSION

Andy Behrens, El Reno  
Jason Frueh, Norman  
Steve Muns, Oklahoma City  
Brian Teed, Lawton

## FACULTY

Lacy McLarry, Violin  
Aldee Marquis, Violin  
David Robillard, Violin  
Margaret Cooper, Viola  
Marjory Lunt Cornelius, Cello  
Michael Murray, Cello  
John Williams, Bass  
Gwen Powell, Flute  
Darrel Randall, Oboe  
Jerry Neil Smith, Clarinet  
Betty Johnson, Bassoon  
Laurence Lowe, French Horn  
David Gauger, Trumpet  
Allan Kaplan, Trombone  
Mark Mordue, Tuba  
John Galm, Percussion

## LIAISONS

John Arnold  
Andre Francisco  
Mark Osborn

Ben Bailey, piano technician

\*Indicates Concertmaster for one concert in the series.

\*\*Indicates Principal of Seconds for one concert in the series.

All other players alternate principal positions.





## PROGRAM NOTES/SATURDAY, JUNE 22, 1991

An Outdoor Overture (1938)

Aaron Copland

"An Outdoor Overture" was composed especially for the school orchestra of the High School of Music and Art in New York City. Copland was persuaded to write the work when Mr. Richter, conductor of the school orchestra, explained that his work was to be the opening gun in a long-term campaign that the orchestra program planned to undertake with the slogan "American Music for American Youth." The composer interrupted the orchestration of his ballet, "Billy the Kid," to write the composition. When Mr. Richter first heard Copland play it from the piano sketch, he pointed out that it had an open-air quality, a comment that led to the title.

The piece begins in a large, grandiose manner with a theme that is developed as a trumpet solo. A bridge section leads to an Allegro theme with repeated notes. The repeated notes become more broad to form a snappy, march-like theme that is utilized as a canon. After an abrupt pause a third, lyric theme appears, first in the flute, then clarinet, and finally high in the strings. A fourth and final theme evolves—another march theme but this time less snappy with more serious implications—that leads to the opening grandiose introduction again. In a climactic finally allegro, all the themes are combined and a brief coda ends the work with the open-air quality of the introduction.

Shadow Dances (1990)

Samuel Adler

From the Composer:

In 1973, I wrote an opera called "The Lodge of Shadows," based on a Native-American legend of the Nez Perce Tribe of Washington and Oregon. The plot was almost identical to the story of Orpheus in Greek mythology except that the name of the hero was Coyote, a kind of semi-God of this tribe. Both the American Indian and Greek legends try to explain how death became a fact of finality because of human failure to heed the words of the Gods and our lack of patience and discipline. In the Nez Perce legend, Coyote goes to the underworld called "The Lodge of Shadows" to rescue his young wife who died so early in life. While he is there, he dances for five days and nights with all of his relatives, friends, and tribal ancestors who had passed away and then actually likes this so much, he would rather stay there than return to earth. Of course, he must return and then like Orpheus, together with her, find his way back. By the way, he may, under "American" rules, look at her and talk with her but keep his hands to himself, which alas, he could not do.

An interesting philosophy pervades this Native American legend and it is that all of us are engaged in a continuous dance which lasts all of our lives and continues even thereafter. A dance with shadows of ourselves, our ancestors, and all those people and ideas which touch us. This concept has fascinated me very much and it is with this ideal in mind that I wrote the five "Shadow Dances." The figure five is an especially sacred one for all American Indians representing a satisfying, well-rounded experience.





## PROGRAM NOTES/SATURDAY, JUNE 22, 1991

The first dance, although not performed tonight, deals with the great excitement and energy in our lives and is full of robust gestures and wild scale passages, representing the hustle and bustle of daily existence.

The second is a sedate, rather nostalgic dance of a contemplative nature. It is filled with short related melodic fragments and accompanied by sustained chords. The third dance is a happy whirling waltz representing the feelings of love and exuberance. Actually, the form of this dance is the clearest for it is in ABA form with two distinct lengthy melodies contrasting each other. A "Pas de Deux" is the fourth dance. It is a slow waltz of perhaps two lovers meeting clandestinely. Afraid of being discovered they play "hide and seek" with the world. The final dance is a driving Tarantella, very rhythmic and again exhibiting the exhilaration and optimistic feeling which pervades the entire piece.

Symphony No. 2 (1877)

Johannes Brahms

The seething Romanticism of music by Franz Liszt and Hector Berlioz was balanced by the more classical four symphonies of Johannes Brahms. Brahms was regarded by many as the representative of the party opposed to the Liszt-Wagner school. Naturally conscientious, severely self-critical, he approached the composition of a symphony with much care and deliberation, oppressed by what he felt to be his responsibility not to fall below Beethoven's achievements in this form. Because of this self-imposed pedestal of accomplishment that symphonic forms had to reach, the composer was forty-three years old before composing his first symphony.

The "Symphony No. 2" in contrast to the first, has a peaceful, pastoral character, though not without serious undertones. The third movement has the lyrical rhythmic grace of an intermezzo rather than the intensity of a Beethoven scherzo. The exuberant finale brings an engaging touch of gypsy music and ends in a blaze of tromboning triumph.

**SAMUEL ADLER, ROCHESTER, NEW YORK**

**2ND WEEK CONDUCTOR**

Samuel Adler, professor of composition at the Eastman School of Music since 1966, and chair of the composition department since 1973, received his Bachelors of Music Degree from Boston University, and his Masters of Arts from Harvard University. At Tanglewood, Adler worked with Aaron Copland and studied conducting with Sergey Koussevitsky.

Adler has published over 300 works in all media including opera, orchestral, band, and chamber music. As well, he has written a great deal of choral music and many songs.

In 1990, the American Academy and the Institute of Arts and Letters presented him with an award for music—the latest of many honors which include commissions from the Rockefeller Foundation,

