



JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

One Hundred Twenty-Third Program of the 2021-22 Season

Philharmonic Orchestra

Thomas Wilkins, *Conductor*

Solène Le Van, *Soprano*

Felix Mendelssohn (1809-1847)

The Hebrides (Fingal's Cave), Op. 26
(1830, rev. 1832)

David Dzubay (b.1964)

Autumn Rivulets (2019, rev. 2020)

Solène Le Van, *Soprano*

Intermission

Claude Debussy (1862-1918)

La mer (1903-05)

De l'aube à midi sur la mer

Jeux de vagues

Dialogue du vent et de la mer



JACOBS SCHOOL
OF MUSIC

Musical Arts Center
Wednesday Evening
October Thirteenth
Eight O'Clock

*Indiana University prohibits the unauthorized recording, publication,
and streaming of live performances. Please silence all electronic devices.*

Program Notes for *Autumn Rivulets* by David Dzubay

Jointly commissioned by the Quad City Symphony Orchestra and its music director Mark Russell Smith and the Indiana University School of Music and David Henry Jacobs Bicentennial Dean Gwyn Richards through the “Decade of Commissions” initiative, *Autumn Rivulets*, for soprano and orchestra, was composed in celebration of Walt Whitman’s 200th birthday in 2019 and of the bicentennial of the founding of Indiana University in 2020.

Autumn Rivulets sets three streams (or rivulets) of text, autumnal in tone, reflecting on life, death and truth: Walt Whitman’s “As Consequent, Etc.” from *Leaves of Grass* (Book XXIV: “Autumn Rivulets”); Dylan Thomas’s “Do Not Go Gentle into That Good Night”; and some brief quotations about “truth” by John Keats, Mark Twain, St. Augustine, Batman, Rudy Giuliani, and Thomas Gieryn, a retired sociology professor and vice-provost at Indiana University.

The composition has an arching wave-like formal design. Whitman begins and ends the work, but along the way alternates stanzas with Thomas and the “truth” quotes. The Whitman sections often suggest the water imagery of the text, with drifting currents and waves reflected in the gestures, harmony and rhythms; while mostly a calm traversal of America, the “currents” build toward “the storm’s abysmic waves . . . Raging over the vast . . .” before ending with gently lapping waves gradually disappearing . . . “Wash’d on America’s shores.” The “truth” quotes are presented as two moments of repose in the piece and are meant to bridge the Whitman and Thomas texts a bit.

While the Whitman is grand and universal in tone and perspective, the Thomas is utterly personal and wrenching. I am sure everyone has personal thoughts and feelings about the famous poem Dylan Thomas wrote for his dying father. My mother died in January 2019 at home in Portland; that day I was composing the Whitman section for “Some half-hid in Oregon.” My father is in good health, but is in his 80s; I certainly hope he will “rage against the dying of the light” for years to come, as must we all

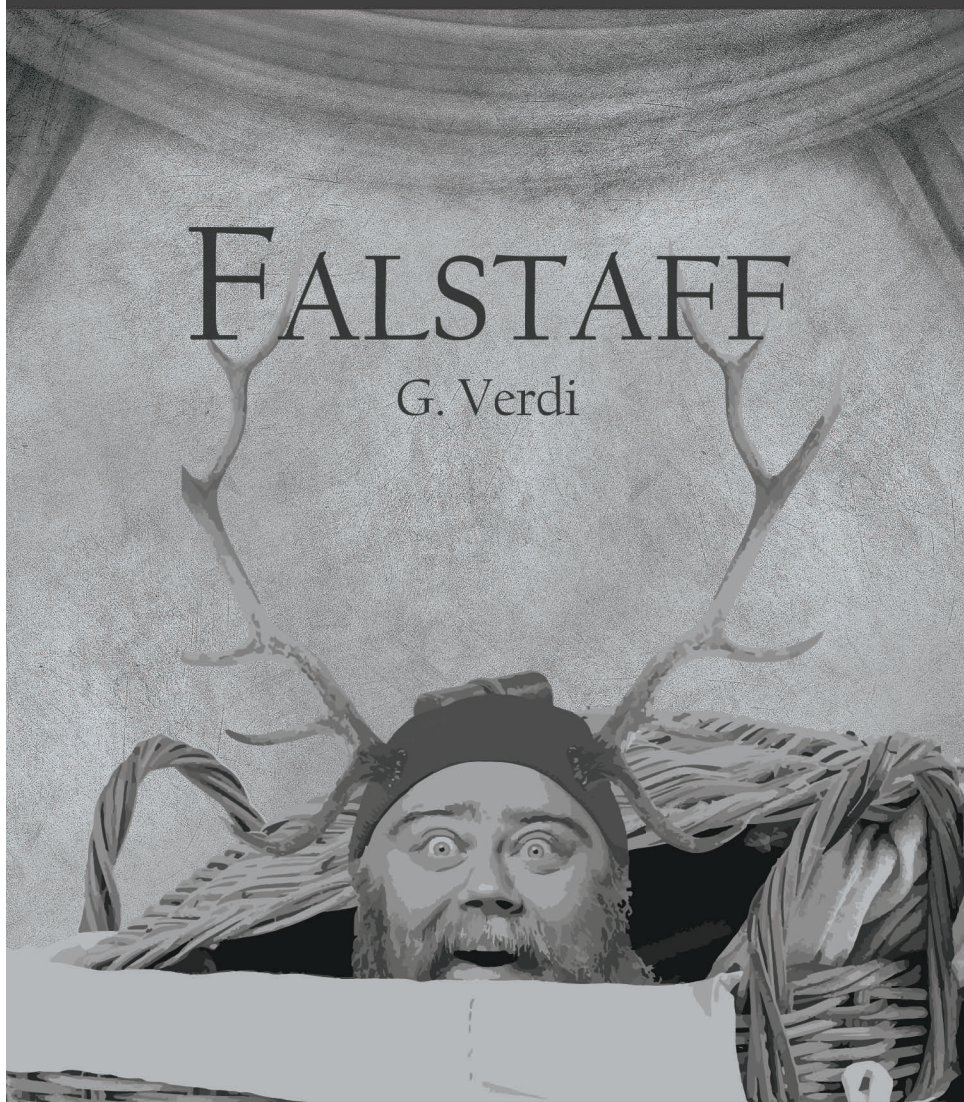
Autumn Rivulets is dedicated to my parents, Dale and Edith Dzubay.

– David Dzubay, June 24, 2019

Bursar billing and group sales available!

FALSTAFF

G. Verdi



NOV. 12, 13, 18, 19 | 7:30 PM

Musical Arts Center



JACOBS SCHOOL OF MUSIC
Indiana University Bloomington

Tickets now available!

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Texts

Walt Whitman (1819-1892)

“As Consequent, Etc.” from *Leaves of Grass, Book XXIV*:

“*Autumn Rivulets*” (1881 version)

Truths

Dylan Thomas (1914-1953)

“Do Not Go Gentle into That Good Night” (1947)

As consequent from store of summer rains,
Or wayward rivulets in autumn flowing,
Or many a herb-lined brook’s reticulations,
Or subterranean sea-rills making for the sea,
Songs of continued years I sing.

Truth is beauty (John Keats)

(Truth) is stranger than fiction (Mark Twain)

Truth is also a place (Thomas Gieryn)

Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.

Though wise men at their end know dark is right,
Because their words had forked no lightning they
Do not go gentle into that good night.

Life’s ever-modern rapids first, (soon, soon to blend,
With the old streams of death.)

Some threading Ohio’s farm-fields or the woods,
Some down Colorado’s cañons from sources of perpetual snow,
Some half-hid in Oregon, or away southward in Texas,
Some in the north finding their way to Erie, Niagara, Ottawa,
Some to Atlantica’s bays, and so to the great salt brine.

Good men, the last wave by, crying how bright
Their frail deeds might have danced in a green bay,
Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight,
And learn, too late, they grieved it on its way,
Do not go gentle into that good night.

[In you whoe'er you are my book perusing,
In I myself, in all the world, these currents flowing,
All, all toward the mystic ocean tending.

Currents for starting a continent new,
Overtures sent to the solid out of the liquid,
Fusion of ocean and land, tender and pensive waves,
(Not safe and peaceful only, waves rous'd and ominous too,
Out of the depths the storm's abysmic waves, who knows whence?
Raging over the vast, with many a broken spar and tatter'd sail.)

Truth is like a lion (St. Augustine)
Truth isn't good enough (Batman)
[Truth] isn't truth (Rudy Giuliani)
No Truth-spot is forever (Thomas Gieryn)

Grave men, near death, who see with blinding sight
Blind eyes could blaze like meteors and be gay,
Rage, rage against the dying of the light.

And you, my father, there on the sad height,
Curse, bless me now with your fierce tears, I pray.
Do not go gentle into that good night.
Rage, rage against the dying of the light.

Or from the sea of Time, collecting vasting all, I bring,
A windrow-drift of weeds and shells.

O little shells, so curious-convolute, so limpid-cold and voiceless,
Will you not little shells to the tympan of temples held,
Murmurs and echoes still call up, eternity's music faint and far,
Wafted inland, sent from Atlantica's rim, strains for the soul of the prairies,
Whisper'd reverberations, chords for the ear of the West joyously sounding,
Your tidings old, yet ever new and untranslatable,
Infinitesimals out of my life, and many a life,
(For not my life and years alone I give—all, all I give,)
These waifs from the deep, cast high and dry,
Wash'd on America's shores?

“Do Not Go Gentle into That Good Night,” written by Dylan Thomas. © The Dylan Thomas Trust

“Truth is also a place” and “No Truth-spot is forever” used with permission:
Thomas Gieryn, “Truth is also a place” (Aeon.co, June 14, 2018) and *Truth-Spots: How Places Make People Believe* (University of Chicago Press, 2018).



Thomas Wilkins is music director of the Omaha Symphony, principal conductor of the Hollywood Bowl Orchestra, and Germeshausen Family and Youth Concert Conductor Chair with the Boston Symphony, as well as professor of music (conducting) at the Jacobs School of Music, where he holds the Henry A. Upper Chair of Orchestral Conducting established by the late Barbara and David Jacobs as a part of Indiana University's Matching the Promise Campaign. Past positions have included resident conductor of the Detroit Symphony and the Florida Orchestra (Tampa Bay), and associate conductor of the Richmond (Virginia) Symphony. He also has served on the music faculties of North Park University (Chicago), University of Tennessee in Chattanooga, and Virginia Commonwealth University in Richmond. Devoted to promoting a life-long enthusiasm for music, Wilkins brings energy and commitment to audiences of all ages. He is hailed as a master at communicating and connecting with audiences. He has guest conducted orchestras throughout the United States. Wilkins' commitment to community has been demonstrated by his participation on several boards of directors, including the Greater Omaha Chamber of Commerce, the Charles Drew Health Center (Omaha), the Center Against Spouse Abuse in Tampa Bay, and the Museum of Fine Arts as well as the Academy Preparatory Center both in St. Petersburg, Florida. Currently he serves as chairman of the board for the Raymond James Charitable Endowment Fund and as National Ambassador for the non-profit World Pediatric Project, headquartered in Richmond, Virginia, which provides children throughout Central America and the Caribbean with critical surgical and diagnostic care. A native of Norfolk, Virginia, Wilkins is a graduate of the Shenandoah Conservatory of Music and the New England Conservatory of Music (Boston). He and his wife, Sheri-Lee, are the proud parents of twin daughters, Erica and Nicole. (Photo by Curt Johnson)



Born in Colmar, France, 24-year-old soprano **Solène Le Van** has been recognized as “nothing short of amazing” (*SlippedDisc*) and a “peerless soloist” (*All About the Arts*). This season, Le Van will sing at Festival Theater Hudson (Shepherd, *Tannhäuser*) as well as with the South Coast Symphony and the Burbank Philharmonic. Future engagements include recitals for the Metropolitan Opera and Pasadena Opera guilds and debuts at the Musikverein in Vienna as Lucia in *Lucia di Lammermoor* and at Opera Classica Europa as Antonia in *Les contes d'Hoffmann*. A soloist in the American premiere of Handel's 1741 *Messiah*, she has previously performed with the Young Musicians Foundation, the Hollywood Chamber Orchestra, and the Malaga Philharmonic in Spain. A prizewinner of the Metropolitan Opera Council (2nd Prize Midwest; Joyce Castle Award) and the French Embassy (Cultural Services Award), she has won eighteen national and eight international competitions, including the Concours Léopold Bellan (Paris), Ise-Shima Competition (Japan), Danubia Liszt Contest (Budapest), and Classical Singer. Acclaimed by *Pizzicato Magazine* for her “excitingly performed” collaboration with conductor José Serebrier (Reference Records), Le Van will soon release her debut recording of French mélodies. She is a Princeton graduate and the recipient of highest honors from the Royal College of Music, London (voice/violin). The co-founder of the JFWVA Academy with mentor Jon West, she is an associate instructor and a master's student at the IU Jacobs School of Music in the studio of Heidi Murphy. She will perform the role of Nannetta in November with IU Opera Theater (*Falstaff*).

Philharmonic Orchestra

Violin I

Hua Zhang
Jonathan Yi
Bryson Karrer
Seoyoon Bae
Thomas Mathias
Liuwenji Wang
Xiachu Song
Donni Evans
Naomi Powers
Marina López
Janani Sivakumar
Maia Law
Sage Park
Inkyung Oh

Violin II

Miranda Werner
You-Xin Li
Sydney Hartwick
Philip Hammond
Yuri Santos
Chian-Yi Tsai
Zoe Willingham
Jae Hee Jeoung
André Araújo de Souza
Aleena Griffiths
Jaden Tong
William Mayhew

Viola

Duncan Steele
Mathew Lee
Alice Ford
Katherine Deneris
Noah Morsi
Angela Gullo
Wen-Yu Chen
Keigan Iwanicki

Cello

Songhee Lee
Hwisung Oh
Sojeong Park
Connor Swain
Ellen Byrd
Tammy Shu
Nathan Matsubara

Cello (cont.)

Andrea Chung
Keegan Bamford
Joy Chu
Ethan Clay

Bass

Eion Lyons
Broner McCoy
Joseph Ippolito
Jacob Diaz
Emily Krajewski
Avery Cardoza
Elan Simon
Jonathon Piccolo
Kolten Heeren
Angela Leeper

Flute

Lilah Senibaldi
Feiyan Yang
Christopher Pegram,
Piccolo

Oboe

Donovan Bown
Julie Baty
Abigail Pitts, *English*
Horn

Clarinet

Paige Stafford
Renae Dishman
Jake Pierson, *Bass*

Bassoon

Evan Duffey
Blanton Boso
Lauren Hallonquist
Chanelle Junio, *Contra*

Horn

Charles Ball Fuller
Simon Field
Tristan Kuhnert
Anna Gruzaz
Daniel Seaman

Trumpet

Joseph Boksa
Paul Armitage
Bailey Cates
Richard Stinson, *Cornet*
Sebastian Sarre, *Cornet*

Trombone

Di Wang
Ethan Lehman
Chance Gompert, *Bass*

Tuba

Junming Wen

Timpani

Lucas Allen

Percussion

Theodore Jackson
Cole Nasman
John Sevy
Austin Cantrell

Harp

Aubrey Shumway
Katie Calderwood
Delia Hernández Juárez

Piano/Celesta

Josh Catanzaro

Orchestra Manager

Lawson Long
Sydney Hartwick, *Asst.*

Orchestra Set-Up

Donovan Bown
Sydney Hartwick
Bryson Karrer

Librarian

Cynthia Stacy

Assistant Conductor

Christian Olson

Fall 2021 Orchestra Events

September

Wed 8 PHILHARMONIC ORCHESTRA, 8pm MAC
Giancarlo Guerrero, guest conductor
Price/Still: *Dances in the Canebrakes*
Shostakovich: *Symphony No. 5 in D Minor, Op. 47*

Wed 15 CHAMBER ORCHESTRA, 8pm Auer
Angel Gil-Ordóñez, guest conductor
Schoenberg: *Chamber Symphony No. 2, Op. 38*
Schubert: *Symphony No. 5 in B-Flat Major, D.485*
Márquez: *Danzón No. 2 (1994)*

Tue 21 CONDUCTORS ORCHESTRA, 8pm Auer
Diego Barbosa-Vásquez, conductor

Wed 22 SYMPHONY ORCHESTRA, 8pm MAC
Sarah Ioannides, guest conductor
S. Berg: *Ravish and Mayhem (2012)*
Liszt: *Les préludes, S.97*
Mussorgsky/Ravel: *Pictures at an Exhibition*

Thu 23 NEW MUSIC ENSEMBLE & NOTUS
Contemporary Vocal Ensemble, 8pm Auer
David Dzubay & Dominick DiOrio, directors
T. Taylor: *Distill (2021, premiere)*
Grossmann: *El plenilunio reina en un temblar de bruma (2021, premiere)*
Siadat: *Hymn to Aethon (2015)*
C. Rubin: *Concerto for chorus and chamber orchestra (2020, premiere)*

Sun 26 BAROQUE ORCHESTRA, 4pm Auer
Ingrid Matthews, director
Schmelzer: *Fechtschule (Fencing School)*
Handel: *Concerto Grosso in A Minor, HWV 322*
Biber: *Sonata No. 10 in E Major, C 87*
Biber: *Partita No. 3 in A Minor, C 71*
Telemann: *Overture-Suite in G Major, TWV 55:G10*

October

Sun 3 UNIVERSITY ORCHESTRA, 3pm MAC
Michael Palmer, guest conductor
M. Gresham: *Music for a Summer Celebration (2006)*
Mahler: *'Adagietto' from "Symphony No. 5"*
Brahms: *Symphony No. 2 in D Major, Op. 73*

Wed 13 PHILHARMONIC ORCHESTRA, 8pm MAC
Thomas Wilkins, conductor; Solène Le Van, soprano
Felix Mendelssohn: *The Hebrides (Fingal's Cave), Op. 26*
Debussy: *La mer*
Dzubay: *Autumn Rivulets (2019)*

Sun 17 SYMPHONY ORCHESTRA, 3pm MAC
Arthur Fagen, conductor
Martinů: *Memorial to Lidice, H.296*
Smetana: *Three Dances from "The Bartered Bride"*
Dvořák: *Symphony No. 8 in G Major, Op. 88*

Wed 20 CONCERT ORCHESTRA, 8pm MAC
Thomas Wilkins, conductor
Webern: *Im Sommerwind*
R. Strauss: *Tod und Verklärung, Op. 24*
Coleridge-Taylor/Fletcher: *Suite from "Hiawatha, Op. 82"*

Sun 24 CONDUCTORS ORCHESTRA, 8pm Auer
Christian Olson, conductor

Wed 27 UNIVERSITY ORCHESTRA, 8pm MAC
David Neely, guest conductor
Still: *Festive Overture*
Borodin/Rimsky-Korsakov/Glazunov: *Polovtsian Dances*
W. A. Mozart: *Symphony No. 31 in D Major, K.297 ("Paris")*

Thu 28 NEW MUSIC ENSEMBLE, 8pm Auer
David Dzubay, director
Macklay: *Microvariations (2016/17)*
Wubbels: *Auditory Scene Analysis (I) (2014)*
C. Baker: *Tre canzone (2020, premiere)*

Sat 30 BAROQUE ORCHESTRA, 4pm Auer
Ingrid Matthews, director
Corelli: *Concerto grosso in F Major, Op. 6 No. 6*
Castello: *Sonata No. 15 (1629)*
Marini: *Passacalia, Op. 22 No. 25 (1655)*
Lully: *Suite from "Le triomphe de l'Amour" (1681)*
J. S. Bach: *Orchestral Suite in D Major, BWV 1068*

November

Wed 3 SYMPHONY ORCHESTRA & ORATORIO CHORUS, 8pm MAC
Arthur Fagen, conductor
Kay: *Umbrian Scene (1963)*
W. A. Mozart: *Piano Concerto in E-Flat Major, K.482*
Poulenc: *Gloria (1959)*

Sun 7 CONDUCTORS ORCHESTRA, 2pm Auer
Tyler Readinger, conductor

Wed 10 CHAMBER ORCHESTRA, 8pm Auer
Ellen dePasquale, leader
Golijov: *Last Round for string orchestra (1996)*
Stravinsky: *Symphonies of wind instruments*
Beethoven: *Violin Concerto in D Major, Op. 61*

Sun 14 CONCERT ORCHESTRA – New Voices for Orchestra Competition Winners Concert, 3pm MAC
David Dzubay, conductor
Kwapis: *Dreams of Flight (2021, premiere)*
Liao: *Beneath the Stillness (2021, premiere)*
Frizzo: *Nocturne (2021, premiere)*
Yee-Paulson: *You Are the Light (2021, premiere)*
Rieke: *The Evening Redness in the West (2021, premiere)*

December

Thu 2 NEW MUSIC ENSEMBLE, 8pm Auer
David Dzubay, director
Akiho: *Cobalt Canvas (2018)*
Amick: *Eikasia (2021, premiere)*
Pinto Correia: *El concierto interrumpido (2010)*
Needham: *in this climate (2021, premiere)*

Sat 4 BAROQUE ORCHESTRA, 4pm Auer
Jonathan Oddie, director

Wed 8 ALL-CAMPUS ORCHESTRA, 8pm MAC
Andrew Downs, conductor