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## ABOUT MUSIC

The University of Arkansas is accredited by the National Association of Schools of Music and the Department of Music is housed within the Fulbright College of Arts & Sciences.

Home to over 300 music students and fifty faculty members, we offer a variety of degree programs at the undergraduate and graduate levels.

Department faculty and students perform over 400 concerts per year, on and off campus. Large concerts are performed at the 600-seat Faulkner Performing Arts Center that opened in 2015. Chamber and solo recitals are primarily presented at the 200-seat Stella Boyle Smith Concert Hall, which is slated for a full renovation starting December 2022 and should be completed by summer 2025.

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# UNIVERSITY SYMPHONY ORCHESTRA

Alan Gosman, guest conductor

John Jeter, guest conductor

Yoshio Yamashita, graduate conductor

# INSPIRATIONAL CHORALE

Lauren Clare, interim director

# ARKANSAS MASTER CHORALE

Alan Gosman, conductor

Carla Summers, assistant conductor

WITH:

Romy Ftaiti, bassoon (2024 Concerto Aria winner)

7:30pm, Monday, April 28, 2025

Faulkner Performing Arts Center

University of Arkansas

# PROGRAM

In Memory of Robert Mueller

## Tragedia (2002)

Robert Mueller (1958-2025)

John Jeter, conductor

## Concerto for Bassoon and Orchestra (*Concerto da Esperimento*) (ca. 1845)

Gioachino Rossini (1792-1868)

I. Allegro

II. Largo

III. Rondò (Allegretto)

Romy Ftaiti, bassoon

Yoshio Yamashita, graduate conductor

# INTERMISSION

## Schicksalslied (Song of Destiny), Op. 54 (1871)

Johannes Brahms (1833-1897)

Alan Gosman, conductor

# PROGRAM NOTES

## **Mueller: Tragedia (2002)**

An orchestral work composed in response to the tragedies of 9/11, *Tragedia* explores the grieving, anxiety, and the need for healing after enduring such a tragedy. The emotions expressed are perhaps a bit dark, but not without a note of hope. It was premiered in the autumn of 2002 by the University Symphony Orchestra at the Walton Arts Center.

Program note by Robert K. Mueller

~

**Dr. Robert Mueller** served on the faculty of the U of A Department of Music for 37 years, beginning in 1988 and continuing until his passing this spring. Throughout his tenure, Mueller taught composition, music theory, score reading, and piano (often adding in some of his vast knowledge of meteorology in the process), and was the conductor of the University Symphony Orchestra for over 20 years (his great passion in life).

Beyond the University, he reached hundreds, if not thousands more students during his 15 summers teaching at the Interlochen Center for the Arts in Interlochen, Michigan. A multi-award-winning composer as well, his works were commissioned and are still performed by ensembles at the University of Arkansas and nationwide. As the music director at Good Shepherd Lutheran Church in Fayetteville, he composed hundreds of pieces of sacred music (much like a modern-day J.S. Bach) and could often be heard improvising over one of his favorite hymn tunes from the organ.

Mueller's career touched thousands of students, and his music reached a countless number of hearts. This performance of his piece, *Tragedia*, is dedicated to his memory as a mentor, teacher, and friend to untold numbers of people.

## **Rossini: Concerto for Bassoon and Orchestra (ca. 1845)**

The obituary of the bassoonist Nazareno (Nazzareno) Gatti speaks of a concerto written for him by the composer Gioachino Rossini; it is assumed that this concerto is the work in question. Rossini worked at the Bologna Conservatory during the time that Gatti studied there, and it is possible that Rossini was convinced by Gatti to write this piece for one of the school's final examinations (thus the label "Concerto da esperimento"). However, concerns have arisen about whether Rossini actually penned the work; his declining health in his final years prevented him from writing any substantial amount of music, and it seems to some more likely that he

was simply in contact with Gatti and may have provided ideas for “his” concerto. Regardless of authorship, the original score to the piece suggests that the orchestration was almost certainly done by someone other than Rossini (Rossini often left tasks of this sort to musical friends of his), but it is uncertain as to whether that person was Gatti or another. These issues of authenticity and provenance, though, do not detract from the charm of the concerto.

## **Brahms: Schicksalslied (Song of Destiny), Op. 54 (1871)**

Ihr wandelt droben im Licht  
Auf weichem Boden selige Genien!  
Glänzende Götterlüfte  
Rühren Euch leicht,  
Wie die Finger der Künstlerin  
Heilige Saiten.

You walk up there in the light  
Upon soft ground, blessed spirit!  
Gleaming divine breezes  
Touch you gently,  
As the fingers of the woman musician  
Touch sacred strings.

Schicksallos, wie der Schlafende  
Säugling, atmen die Himmlischen;  
Keusch bewahrt,  
In bescheidener Knospe  
Blühet ewig  
Ihnen der Geist,  
Und die seligen Augen  
Blicken in stiller  
Ewiger Klarheit

Without destiny, like the sleeping  
Infant, the heavenly ones breathe;  
Preserved chastely  
In a modest bud,  
Their spirit  
Blossoms eternally,  
And their blessed eyes  
Gaze in tranquil,  
Eternal clarity.

Doch uns ist gegeben  
Auf keiner Stätte zu ruh'n;  
Es schwinden, es fallen  
Die leidenden Menschen  
Blindlings von einer  
Stunde zur andern,  
Wie Wasser von Klippe  
Zu Klippe geworfen  
Jahrlang in's Ungewisse hinab.

But it is our lot  
To find rest nowhere;  
Suffering mankind  
Wastes away, falls  
Blindly from one  
Hour to the next,  
Like water hurled from crag  
To crag,  
For years and years down into uncertainty.

*English Translation by Stanley Appelbaum*

Johannes Brahms first encountered the poem "Hyperions Schicksalslied" in 1868, contained in Friederich Hölderlin's novel *Hyperion*. Despite sketching an initial setting of the poem soon after, Brahms became dissatisfied with the ending of the piece and turned instead to the composition of his Alto Rhapsody, Op. 53, completing it in 1870. Upon a suggestion from the conductor Hermann Levi (who later premiered the *Schicksalslied*), Brahms finally found the solution to the ending of the piece: a restatement of the orchestral prelude, transposed from E-flat major to C major.

The *Schicksalslied* is set in a three-part form. The first section begins with an orchestral prelude in E-flat major and sets the first two stanzas of Hölderlin's text describing the "blessed spirit". The central section, now in C minor, sets the final stanza of the poem and paints a bleak portrait of this mortal world: "...but it is our lot to find rest nowhere...for years and years down into uncertainty."

It is the third and final section of the work that eluded Brahms at first. He had originally ended the *Schicksalslied* with a complete restatement of the opening section in E-flat major, an option he came to oppose because it diminished the effect with which Hölderlin chose to end the poem. Eventually, Hermann Levi suggested to Brahms that he close the piece with only the prelude to the first section—not including any of Hölderlin's text. While Brahms first expressed hesitation at the idea, this ending to the piece is seen by some as "a desire on the part of the composer to relieve the gloom of the concluding idea of the text by shedding a ray of light over the whole, and leaving a more hopeful impression." (Evans)

# PERSONNEL

## University Symphony Orchestra

### Flute

Namrata Anand^  
Ava Jane Murphey  
Olivia Pardue\*  
Jillian Russell+, *piccolo*\*

### Oboe

Lorilee Erdman\*+  
Hannah Myers^  
Lime Whitlow

### Clarinet

Samantha Ellis\*^+  
Kaelani Perez  
Garland Watson

### Bassoon

Romy Ftaiti  
Madison Gorny\*  
Michael Keen^+,  
*contrabassoon*\*

### Horn

Chris Dorner  
Landon Greitzenauer  
Macy James  
Drew Schulz\*+  
Hudson Worley^

### Trumpet

Joseph McGee\*^+  
Nathan Steinmuller  
Bobby Carlisle

### Trombone

Logan Ballard\*+  
Aammar Khan  
Jake Sasser

### Tuba

Henry Sargent\*

### Timpani

Yoshio Yamashita\*+  
William Sulliban^

### Percussion

Chalon Ragsdale, *faculty*  
Christopher Scherer, *faculty*  
Fernando Valencia, *faculty*  
Nicholas Soderquist

### Violin

Isabella Adams  
Landon Barker  
Alec Barnum  
Trinity Charlton  
Soumya Chauhan  
Merritt Denton I+  
Phoebe Drinkard  
McKenna Johnson  
Gus Kerby  
Juan Ramos II\*^  
Lucy Mae Rousseau II+  
Ethan Sexauer  
Max Shive  
Brett Shock  
Dayton Strick I\*^  
Lauren Weeks  
Er-Gene Kahng, *faculty*

### Viola

Ryan Davis  
Angel Duron  
Kancana Kathiravan\*^  
Ashton Laurent+  
Gisell Maldonado  
Timothy MacDuff, *faculty*

### Bass

Freeman Boatright  
Gabriela Gomez+  
Jackson Messenger  
Jack Minnick\*^  
Marco Wimer  
Garrett Jones, *faculty*

### Violoncello

Lorena Aguire  
Chloe Hubbard  
Jonathan Lea+^\*  
Hayden Melchiori  
Nicole Patrao  
Beau Shock  
Shawn Sproles

\* denotes *pr. On Mueller*

^denotes *pr. on Rossini*

+ denotes *pr. on Brahms*

# Inspirational Chorale

## Soprano

Alejandra Lopez Avalos  
Amelia Booker  
Ashlee Capsha  
Alex Edmondson  
Laci Golden  
Avery Hamlin  
Maggie Jayroe  
Jess Hicks  
Ginny Grace Ledbetter  
Ana Sofia Victoria Moreno  
Emma Norman  
Lauren Ramsey  
Jazlin Redding  
Crystal Casasola Rosas  
Molly Self  
Brooklynn Smith

## Alto

Abigail Beale  
Alayna Brown  
Ellis Anne Card  
Bella Drummonds  
Macy Edwards  
Bianca Euler  
Bailey Griggs  
Hannah Gunnels  
Haven Jackson  
Campbell Leiterman  
McKayla Lemon  
Shay Mac  
Beatrice Nkunga  
Hope People  
Tatianna Pointer  
Laci Sauer  
Audra Shaver  
Layla Simpson  
Chayili Tchoungang  
Savanna Wells  
Tiara Williams  
Keiko Yoshiki

## Tenor

Nolan Bryant  
Connor Clayton  
Evan Collier  
Nathan Edwards  
Deborah George  
Justin Gillette  
Corey Hunter  
Jeffrey Kerst  
Drew Pirtle  
Jadon Sanders  
Nicholas Tidwell  
Kyle Telgemeier  
Brennan Wilkins  
Damian Wilson  
Kevin Willis

## Bass

John Akins  
Kyle Bobo  
D'Shawn Brown  
Jackson Cawthon  
Evan Goforth  
Ashton Laurent  
Christian Mathews  
Steve Meehan  
Drew Neff  
Edwin Soto  
Titus Sutterfield



# Arkansas Master Chorale

## Soprano

Leah Allen  
Ariel Barton  
Rosie Creech  
Sarah Denison  
Fidelma Fariñas-Cobas  
Chloe Honeycutt  
Shana Kasperek  
Alexandra Rouw

## Alto

Rose Brown  
Nancy Jane Butler  
Laura Gehrke  
Patricia Gross  
Angela M. LaPorte  
Morgo Leavitt  
Ruby McCloskey  
Linda McMath  
Meribeth Schaap  
Ethel Simpson  
Carla Summers  
Sydney Witt

## Tenor

Britt Graves  
Malcom Hayward  
Annette Lewis

## Bass

Dennis Brewer  
Thomas Cole  
Carson Leavitt  
Nathan McCloskey  
Matt Siebenhühner