School of Music presents
ENSEMBLE ATL

MUSIC OF TRANSFORMATION

Monday, September 20, 2021
8:00 PM

Florence Kopleff
Recital Hall

Sponsored by the
GEORGIA STATE UNIVERSITY
SCHOOL OF MUSIC

and

THE PRO-MOZART
SOCIETY OF ATLANTA
Program

Flötenuhrstücke, Hob XIX (1788 – 93)                Joseph Haydn  
(1732 – 1809)  
Jens Korndörfer, organ  
Selected movements to be performed as interludes

Nonet H. 374 (1959)                Bohuslav Martinu  
I. Poco allegro  
II. Andante  
III. Allegretto  

Interlude 1 – Flötenuhrstücke, Hob XIX, 1

Andante in C, K. 315/285e (1778)  
Wolfgang Amadeus Mozart  
(1756 – 1791)  
Sarah Kruser Ambrose, flute  
Jens Korndörfer, piano  

Interlude 2 – Flötenuhrstücke, Hob XIX, 19

Between Worlds for Solo Violin (2019)  
Carlos Simon  
(b. 1986)  
Jessica Stinson, violin  

Interlude 3 – Flötenuhrstücke, Hob XIX, 21

Nonetto based on the quintet for four wind instruments and piano KV. 452 by W.A. Mozart (1995)  
Jean Françaix  
(1912 – 1997)  
I. Largo, allegro moderato  
II. Larghetto  
III. Rondo
Sarah Kruser Ambrose, flute
Lara Saville Dahl, oboe
Marcie Gurnow, clarinet
Anthony Georgeson, bassoon
Jaclyn Rainey, horn
Adelaide Federici and Jessica Stinson, violin
Tania Maxwell Clements, viola
Brad Ritchie, cello
Emory Clements, double bass
Jens Korndörfer, piano and organ
Robert J. Ambrose, conductor

ABOUT THE ATLANTA PRO-MOZART SOCIETY

The Pro-Mozart Society was founded in July, 1964 by twelve of Atlanta’s leading musical supporters under the leadership of Nellie Bunzl, wife of Austrian Consul General Robert M. Bunzl. The first concert was given at what is now the Rich Auditorium in the Woodruff Arts Center on July 12, 1964. Three years later, Salzburg and Atlanta were proclaimed “Sister Cities” through the influence of Mrs. Bunzl. In 1974 she was awarded the Silver Mozart Medal of the International Foundation of Mozarteum in recognition of her services. She died in Vienna on December 10, 1980.

Today, the mission of the Society is to foster classical music education and interest in the musical works of Wolfgang Amadeus Mozart and other composers through the presentation of concerts and other musical events and to nurture and develop the talents of young musicians. The Society is proud of the fact that it has sponsored 47 students at the Mozarteum throughout its 57-year history.
Flötenuhrstücke, Hob XIX (1788 – 93)
Joseph Haydn produced a total of 32 individual works for a surprising variety of mechanical musical instruments and associated inventions. Taken together, these form what remains one of the least explored and least documented areas of his diverse compositional activity.

Such devices as the mechanical organ, and for more modest domestic applications, the musical clock (otherwise known as the Flötenuhr) had grown enormously in popularity during the latter part of the eighteenth century. Though extremely expensive, and usually of a very ornate and complex design, their growing acceptance amongst the wealthy classes was further evidence of the Enlightenment’s call to unify the apparently polarised forces of technological progress and aesthetic sentiment in a single object that could provide pleasure and scientific fascination.

Haydn’s works for both mechanical clocks and organs were written chiefly during the 17-month interlude between his great London sojourns of 1791-1792 and 1794-1795. In 1780, Pater Joseph Niemecz (of the Barmherzige brethren) had joined the Esterházy court as its librarian; Niemecz (1750-1806) was a skilled amateur inventor, with a keen interest in unusual musical instruments. Niemecz undoubtedly showed Haydn his mechanical organs, which formed the bottom sections of huge clocks, the mechanisms of which could activate the instruments to sound at pre-programmed intervals. Only three Niemecz organs survive, and most, if not all, had a range of approximately 3-1/2 octaves.

Haydn began to compose intermittently for mechanical organ during the last years of the 1780s, when he wrote several original pieces for a recently commissioned instrument of Niemecz’s manufacture. In the years 1792-1793, he completed the bulk of his output in this very unusual form.

Nonet H. 374 (1959)
Bohuslav Martinů (1890-1959) was one of the most significant and prolific Czech composers of the twentieth century. He wrote 6 symphonies, 15 operas, 14 ballet scores and a large body of orchestral, chamber, vocal and instrumental works. He became a violinist in the Czech Philharmonic Orchestra, and briefly studied under Czech composer and violinist Josef Suk. After leaving Czechoslovakia in 1923 for Paris, Martinů deliberately withdrew from the Romantic style in which he had been trained. During the 1920s he experimented with modern French stylistic developments, exemplified by his orchestral works Half-time and La Bagarre. He also adopted jazz idioms, for instance in his Kitchen Revue (Kuchyňská revue).

Nonet H. 374 was composed in 1959 during the final year of Martinů’s life, during his battle with cancer. It is scored for flute, oboe, clarinet, bassoon, horn, violin, viola, cello, and double bass. And was written in for the Czech Nonet in celebration of the ensemble’s 35th anniversary. The Nonet is symbolic of the contrasts that mark the human experience: life’s triumphs, the freedom of new horizons, the comfort of familiarity- and sweet and sad reflection that makes those moments of joy all the more precious and enduring.

The first movement begins with bright bell-tones in the clarinet and strings, opening into a joyous expression of light, sweeping lines. Martinů’s music has this beautiful,
enduring connection to those early days in Polička- the composer himself stated “It was this space that I had constantly before me and which, it seems to me, I am forever seeking in my compositions. Space and Nature, not people.” Despite these words, there is something achingly human about the second movement. Subtle dissonances and plaintive melodies drift as though they were passing thoughts. The third movement pulls us back to the present with strong dance rhythms and interweaving lines.

**Andante in C, K. 315/285e (1877)**

Wolfgang Amadeus Mozart (1756–1791) was arguably the most gifted musician in the history of classical music. His inspiration is often described as ‘divine’, but he worked assiduously, not only to become the great composer he was, but also a conductor, virtuoso pianist, organist and violinist. Mozart’s music embraces opera, symphony, concerto, chamber, choral, instrumental and vocal music, revealing an astonishing number of imperishable masterpieces.

Mozart was born in Salzburg, in 1756. Mozart’s father, Leopold, was an ambitious composer and violinist. His output of works was vast with over 600 works to his credit. Mozart composed his first opera, Apollo et Hyacinthus when he was only 11. A year later the Emperor Joseph II commissioned him to write La finta semplice.

Mozart had a great run of successes in his final years - Eine Kleine Nachtmusik and the Clarinet Quintet in A, three of his 41 symphonies; Cosi fan Tutte, three piano trios, the Coronation piano concerto, two piano sonatas and three string quartets.

In 1790 his health began to fail and his work rate slower. He got better, though, and in 1791 alone composed the most famous The Magic Flute, the Requiem, and the Clarinet Concerto. Mozart did not live long enough to complete his Requiem. He died in Vienna, in 1791, before his 36th birthday. The Andante in C for Flute K. 315/285e was composed in 1778 and commissioned by Ferdinand De Jean as a possible replacement or alternative second movement for the Flute Concerto No. 1 in G major (K. 313).

Supposedly, the commissioner of the K. 313 concerto, De Jean, disliked the original Adagio and had Mozart compose the shorter Andante to replace it; however, it is also speculated the Andante may have been part of the third flute concerto Mozart was commissioned to write for De Jean but never completed.

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**Between Worlds for Solo Violin (2019)**

Carlos Simon is a native of Atlanta, Georgia whose music ranges from concert music for large and small ensembles to film scores with influences of jazz, gospel, and neo-romanticism.

Simon was named as one of the recipients for the 2021 Sphinx Medal of Excellence. The Sphinx Medal of Excellence is the highest honor bestowed by the Sphinx Organization, recognizing extraordinary classical Black and Latinx musicians. Along with a $50,000 career grant, Sphinx annually awards the Medals of Excellence to three artists who, early in their career, demonstrate artistic excellence, outstanding work ethic, a spirit of determination, and an ongoing commitment to leadership and their communities. Simon’s latest album, MY ANCESTOR’S GIFT, was released on the Navona Records label in April 2018. Described as an “overall driving force” (Review Graveyard) and featured on Apple Music’s “Albums to Watch”, MY ANCESTOR’S GIFT...
incorporates spoken word and historic recordings to craft a multifaceted program of musical works that are inspired as much by the past as they are the present.

As a part of the Sundance Institute, Simon was named as a Sundance/Time Warner Composer Fellow in 2018, which was held at the historic Skywalker Ranch. His string quartet, Elegy, honoring the lives of Trayvon Martin, Michael Brown and Eric Garner was recently performed at the Kennedy Center for the Mason Bates JFK Jukebox Series. With support from the US Embassy in Tokyo and US/Japan Foundation, Simon traveled with the Asia/America New Music Institute (AANMI) on a two-week tour of Japan in 2018 performing concerts in some of the most sacred temples and concert spaces in Japan including Suntory Hall in Tokyo, Japan. Other recent accolades include being a Composer Fellow at the Cabrillo Festival for Contemporary Music, winning the Underwood Emerging Composer Commission from the American Composers Orchestra in 2016, the prestigious Marvin Hamlisch Film Scoring Award in 2015, and the Presser Award from the Theodore Presser Foundation in 2015. He has also served as a contributing arranger for Rachel Barton Pine Foundation’s Music by Black Composers series for violin.

Recent commissions have come from the New York Philharmonic, Los Angeles Philharmonic, Los Angeles Opera, Philadelphia Orchestra, Washington National Opera, Reno Philharmonic, the American Composers Orchestra, Arizona State University Symphony Orchestra, Irving Klein String Competition, Morehouse College celebrating its 150th founding anniversary, the University of Michigan Symphony Band celebrating the university’s 200th anniversary, Albany Symphony’s Dogs of Desire (American Music Festival) as well as serving as the young composer-in-residence with the the Detroit Chamber String and Winds in 2016. Simon’s music has been performed by Tony Arnold, the Third Angle New Music Ensemble, Hub New Music Ensemble, the Asian/American New Music Institute, the Flint Symphony, the Color of Music Festival, University of North Texas Symphony Band, University of Miami Symphony Band, Georgia State University Wind Ensemble and many other professional performance organizations. His piece, Let America Be America Again (text by Langston Hughes) is scheduled to be featured in an upcoming PBS documentary chronicling the inaugural Gabriela Lena Frank Academy of Music. He has served as a member of the music faculty at Spelman College and Morehouse College in Atlanta, Georgia and now serves as Assistant Professor at Georgetown University.

Acting as music director and keyboardist for GRAMMY Award winner Jennifer Holliday, Simon has performed with the Boston Pops Symphony, Jackson Symphony, and St. Louis Symphony. He has toured internationally with soul GRAMMY-nominated artist, Angie Stone, and performed throughout Europe, Africa, and Asia.

Simon earned his doctorate degree at the University of Michigan, where he studied with Michael Daugherty and Evan Chambers. He has also received degrees from Georgia State University and Morehouse College. Additionally, he studied in Baden, Austria at the Hollywood Music Workshop with Conrad Pope and at New York University’s Film Scoring Summer Workshop.

Carlos Simon, Jr. is a member of many music organizations including ASCAP (American Society of Composers, Authors and Publishers), where he was honored as one of the “Composers to Watch” in 2015 and will take part in the ASCAP Film Music Workshop in Los Angeles, California in 2019. He is also an honorary member of Phi Mu Alpha Music Sinfonia Fraternity and a member of the National Association of Negro
Musicians, Society of Composers International, and Pi Kappa Lambda Music Honor Society. His compositions have been published by the Gregorian Institute of America (GIA) Publications and Hal Leonard Publications.

About the work, the composer states: “Bill Traylor was born a slave in Alabama in 1853 and died in 1949. He lived long enough to see the United States of America go through many social and political changes. He was an eyewitness to the Civil War, Emancipation, Reconstruction, Jim Crow segregation and the Great Migration. As a self taught visual artist, his work reflects two separate worlds— rural and urban, black and white, old and new. In many ways the simplified forms in Traylor’s artwork tell of the complexity of his world, creativity, and inspiring bid for self-definition in a dehumanizing segregated culture. This piece is inspired by the evocative nature as a whole and not one piece by Traylor. Themes of mystical folklore, race, and religion pervade Traylor’s work. I imagine these solo pieces as a musical study; hopefully showing Traylor’s life between disparate worlds.”

Nonetto based on the quintet for four wind instruments and piano KV. 452 by W.A. Mozart (1995)
The Quintet for Four Wind Instruments and Piano KV. 452 was written by Mozart in 1784, a year in which he wrote six piano concertos. The following year, he wrote three more. It is safe to say that the composer’s creative proclivity was bent on piano, which, after all, was his solo instrument. This piano and wind quintet, in fact, was first performed with Mozart at the piano. Its success was resounding, and the composer himself was rightfully proud of it. To his father he wrote of how greatly the audience liked the work, saying it “… was the best thing I have written so far in my life.” And this was said by the Mozart who was between his 37th and 38th Symphonies, and soon to finish his extraordinary opera Figaro.

Although this Quintet may not be as well-known as other great compositions by Mozart, it bears noting that years later it impressed Beethoven so deeply that he wrote his own quintet, for the same instruments, in the same key, and essentially in the same formal structure.

There are good reasons to be as in love with this Quintet as Mozart was. It is unique in that it plays in many regards like a piano concerto with a four piece orchestra. The Quintet does allow for the winds to have their due, however, mostly in the luxurious second movement. Here, too, in this Larghetto, one can hear some incredible cleverness in some of its descending passages, which allow the winds to soar lyrically while the piano ranges through some amazing chord progressions.

The last movement is vintage Mozart lightness, full of charm, grace, and that ubiquitous energy that seems to so define his music.

French composer Jean Françaix arranged Mozart’s quintet in 1995. He maintained the original parts for oboe, clarinet, horn and bassoon, yet transcribed the piano part for a string quartet and a double-bass. Mozart’s complex piano quintet from 1784 is one of the most important contributions to the genre of quintet for piano and wind instruments. The brilliant transcription of the solemn and sometimes sparkling piano part for the string parts by Françaix is another proof of his lifelong admiration and study of Mozart.

Program note by Max Derrickson
SYMPHONIC WIND ENSEMBLE
8:00 PM | KOPELFF RECITAL HALL | FREE
The acclaimed Symphonic Wind Ensemble presents “Songs and Dances for Winds.”
Conductor Robert Ambrose leads the Symphonic Wind Ensemble in this program of standard and contemporary works for wind band.

UNIVERSITY SYMPHONY ORCHESTRA
8:00 PM | FIRST PRESBYTERIAN CHURCH OF ATLANTA | FREE
Conductor Michael Palmer leads the University Symphony Orchestra in a performance of repertoire across three centuries, including George Walker’s String Suite, as well as Haydn’s Symphony #104 and J. S. Bach’s Orchestral Suite #2. This concert is part of the Concerts @ First Series in the beautiful sanctuary of First Presbyterian Church in Midtown Atlanta. Guest artist Christine Smith, Atlanta Symphony Orchestra Principal Fluitist will join the USO in Bach’s Orchestral Suite #2.

LE NOZZE DI FIGARO
FRI & SAT, 7:00 PM, SUN, 3:00 PM | KOPELFF RECITAL HALL | FREE
The GSU Opera Theater presents Le nozze di Figaro. On the morning of his wedding, the valet Figaro learns that his young lord, Count Almaviva, has romantic designs on his bride-to-be, the lady’s maid, Susanna. Figaro vows to prevent it, and to teach his lord a lesson. Half-baked plans, mistaken identities, and romantic intrigues lead to a sweet engagement. Musto’s satirical opera, on the other hand, begins with an exhausted bride and groom immediately after their wedding ceremony.