

## UTC Symphony Orchestra Personnel

### Violin I

Patricia Nagle, *concertmaster*  
Patricia Roberts, *assistant concertmaster*  
John Lazenby  
Alisa Pickett  
Kenzie Hammond  
Katherine Goforth Elverd \*  
Elizabeth Partee  
Nancy Christy  
Elizabeth Lindley

### Violin II

Katherine Fair, *principal*  
Helena Rosa  
Pam Graham  
Tim Walker  
Isabella Dougherty  
Ava Kelton  
Lily Claybrooks  
Connie Ward  
Joyce Jones  
Sally Chandler  
Cheryl Reinhardt  
Irene Wilkinson

### Viola

Wyndy Metcalf, *principal*  
Sarita Jetton  
Katherin Martinez Castillo  
Ava Faragher  
Caitlyn Sudkamp  
Elyssa Looney

### Cello

David Fray, *principal*  
Anne Marie Ford  
Marian Roseninge  
Diana Wayburn  
Bob Wood  
Tom Chambers

### Double Bass

Mattie Mills, *principal*  
Andy Clem

### Flute

Ronda Ford, *principal* \*  
Jordan Combs  
Peggy Moyer

### Piccolo

Peggy Moyer, *principal*

### Oboe

Linda Pennebaker, *principal* \*  
Jean Hudgins

### Clarinet

David Gibson, *principal*  
Madison Coffey  
Keely Phillips  
Malik Norwood

### Bassoon

Marlee Sanders, *principal*  
Liam Porterfield  
Kassidy Robertson

### Horn

Christine Pope, *principal*  
David Crawford  
Michael Logue  
Ron Morris

### Trumpet

Meaghan Hibbs, *principal*  
Emmett Davies

### Trombone

Luke Podolsky, *principal*  
Cleatus Rodgers

### Tuba

Ember Evans, *principal*

### Percussion

Tyler Horner, *principal*  
Jayden Mejia  
James Albertson



presents

## UTC Symphony Orchestra

### Fall Concert

Sandy Morris, conductor

Sunday, November 6, 2022

3:00 PM

Roland Hayes Concert Hall

Livestreamed at

<https://livestream.com/utc/symphonyconcertf22>

### Program

Songs of Distant Earth, Op. 16

Kenyon Wilson

I. Eris

(b.1970)

II. Pluto

III. Haumea

IV. Makemake

V. Ceres

Symphony No. 6 in F Major (Pastorale), Op. 68     Ludwig van Beethoven

I. Awakening of cheerful feelings     (1770–1827)

upon arrival in the country: Allegro ma non troppo

III. Merry gathering of the country folk: Allegro

IV. Thunderstorm: Allegro

V. Happy and grateful feelings after the storm: Allegro

## Songs of a Distant Earth, Op. 16

In 2006, the International Astronomical Union clarified the definition of a planet, creating a new class of objects known as dwarf planets. They are defined as a celestial body orbiting the Sun that is massive enough to be rounded by its own gravity but has not cleared its neighboring region of planetesimals and is not a moon. As of the end of 2008, there are five known dwarf planets: Eris, Pluto, Haumea, Makemake, and Ceres.

**I. Eris**, the goddess of strife and discord, is the largest of the known dwarf planets. The movement commences with a brief fanfare based on Eris's original catalogue designation, UB313. Following the opening section, the ensemble presents the main motive that appears throughout the entire movement. An argument between the principal trumpet, horn, and trombone follows the opening motive and represents the mythology that Eris started the Trojan war by creating discord between Hera, Athena, and Aphrodite. The movement concludes with a restatement of the original fanfare.

**II. Pluto**, the god of the underworld and the second largest of the dwarf planets, was discovered in 1930 and designated a planet for 76 years. After the discovery of Eris, a larger neighbor, Pluto was reclassified as a dwarf planet. Because of Pluto's demotion, the movement is appropriately set in the style of a funeral march.

**III. Haumea**, the patron goddess of Hawaii, is an atypical dwarf planet. Unlike the other dwarf planets, its rapid rotation causes the planet to be ellipsoid rather than spherical in shape. As such, the outer sections of the movement are humorous and asymmetrical with the inner section being an ethereal chorale section.

**IV. Makemake** is the god of fertility in the mythos of the Rapanui, the native people of Easter Island. It is unique in that it is the only dwarf planet in the Kuiper belt (the region past the orbit of Neptune) that lacks a moon (or at least one hadn't been discovered at the time of writing). The music of this movement, therefore, represents the loneliness or longing of a god of fertility without offspring.

**V. Ceres**, the goddess of growing plants, the harvest, and motherly love, is the only dwarf planet to inhabit the asteroid belt. Since its discovery in 1801, it has seen its status change from planet to asteroid and finally to dwarf planet. Ceres takes 4.6 years to orbit the sun compared to over 245 years for the other dwarf planets, and because of its extremely fast orbit, a *moto perpetuo* style is employed throughout the movement.

## Symphony No. 6 (Pastorale), Op. 68

Beethoven wrote this symphony in 1808 and named it the "Pastorale Symphony, or Recollections of Country Life". Beethoven was at one with nature when writing this symphony and desired for the listener to feel his journey and not just see images he depicted. In Beethoven's sketchbook, he wrote that "Each act of tone-painting, as soon as it is pushed too far in instrumental music, loses its force." (Lockwood, *Beethoven's Symphonies*, p.132.) Beethoven saw nature as a healing force as he came to terms with his deafness. The creation of this symphony was a yearning for the peace he gained by experiencing nature. In movement I, "Awakening of Cheerful Feelings upon Arriving in the Country", Beethoven uses sonata form and opens with cello and bass playing a rustic open fifth while the violins play a joyful melody based on repetitive rhythmic and melodic motives that will be developed throughout the whole movement. Movement III, "Merry Gathering of Country Folk" begins with a scherzo that is reminiscent of an amateur country dance band and moves into the trio, which depicts an Austrian country dance with heavy foot stomping. In movement IV, "The Storm", Beethoven used *Sturm und Drang* (Storm and Stress, a late 18th century literary movement that emphasized nature, feeling, and individualism) stylistic gestures in depicting a ferocious thunderstorm. The rumbling low strings and timpani evoke thunder, and the piccolo and trombones add to the chaotic climax of the storm. In movement V, "Shepherd's Song: Happy Thankful Feelings after the Storm", Beethoven, instead of closing with a conventional last movement, wrote a shepherd's song that depicts the gathering of his flock after the storm. The ending of this symphony "seems to confirm the peace of nature and the peace of the soul that the work had promised from the beginning, the feeling for which the composer had been longing all his life." (Lockwood, *Beethoven's Symphonies*, 140.)

Reference: *Beethoven Symphony Basics*  
at Eastman School of Music