Michael and Anne Greenwood School of Music

presents

OSU Symphony Orchestra

Luca Antonucci, Director of Orchestral Studies, conductor

Festive Overture, Op. 96 — Dmitry Shostakovich (1906-1975)

Chokfi': Sarcasm for String Orchestra and Percussion — Jerod Impichchaachaaha' Tate (b. 1968)

~Brief Pause~

Symphony No. 1 in C minor, Op. 68 — Johannes Brahms (1833-1897)

2025-2026

7:30 pm
Thursday, March 5, 2026
McKnight Center for the Performing Arts, Performance Hall

Enter and exit during applause only.

The use of photographic, recording equipment, and cell phones is forbidden during performances.

OSU Symphony Orchestra

VIOLIN I
Corianna Hong ^
Eli Patak *
Maryn Beard
Gia Corio
Enzo Cameron ##, *Stillwater HS*
Kaylea Snow ##, *Homeschool*
Izri Lam ##, *Stillwater HS*
Jose Batty #
Maria Marcos #
Heather Wickersham #

VIOLIN II
Ryan Dragun *^
Rachel Graham
Julia Newberry
Belle Willis
Lily DeSalvo
Caleb Holbrook
Holden Robbins ##
Edmond Santa Fe HS

VIOLA
Caden Stine *^
Emma Bidelspach
Cade Cink
Jack Dunker
Megan Jaquez
Renee Rauls
Alyson Rake
Natalie Williams
Joel Hernandez ##
Stillwater JH

CELLO
Jennifer Ripley *^
Hailey Bobbitt
LeQuincia Brown
Adrian Clements
Macie Juarez
Luke Moore
Jonathan Shaw
Mattea Lawson ##, *Stillwater HS*
Nicholas Williams ##, *Stillwater HS*

BASS
Jacob Robinson *^
Gabe Houts
Cole Kempke
Drew Moguin
Luke Olsen
Cyrus Rowe
Will Samuels

FLUTE
Cristian Garcia
Lauren Joseph ^
Jared Muñoz
Sara Vance *

OBOE
Belanna Castillo-Escobar ^
Carlon Buckels
Cadence Buss *

CLARINET
Sophia Genevro *
Brendan Patterson ^
James Pacanowski
Carson Reedy

BASSOON
Lydia Finch ^
Rebecca Schlecht *
Jolene Villaseñor

HORN
Daniel Fair * ^
Colby Monroe
JayJay Juarez
Jerry Gonzalez
Megan Kraus

TRUMPET
Nick Armstrong
Shawn Collier ^
Jesus Escobar *
Drake Williams

TROMBONE
Chloe Romack *^
Austin Adkison
Jordan Tolleson

TUBA
Avery Scammahorn

PERCUSSION
Ella Atkins *^
Landon Banning
Ashlynn Cowles
Braden Keith
Erick Leos

ASSISTANT CONDUCTORS
Alyson Rake
Pedro Vieira

*Principal: Shostakovich
Tate
^Principal: Brahms
Guest Performer
Student Guest Performer

Program Notes

Tate: Chokfi' - Sarcasm for String Orchestra and Percussion

Jerod Impichchaachaaha' Tate (b. 1968) is a composer and Chickasaw Nation citizen in Oklahoma. Through all of his works, he strives to develop "American Indian classical composition." He earned his Bachelor's Degree in Piano Performance at Northwestern University and his Master's in Piano Performance and Composition from The Cleveland Institute of Music. In 2021, he was appointed as Cultural Ambassador for the U.S. State Department in 2021. In 2022, he was inducted into the Chickasaw Hall of Fame and received The Cleveland Institute of Music's Distinguished Alumni Award. He also won the Wise-Hinrichsen Award in Music from the American Academy of Arts and Letters in 2025. His recent commissions include *Woodland Songs* for string quartet, featured by the Dover String Quartet on their current tour, and *Loksi' Shaali'* (Shell Shaker), which is the first opera by an American Indian composer in their own language and was premiered by Oklahoma's Canterbury Voices. Currently, he is working on a violin concerto for soloist Irina Muresanu and new works for both the North Carolina Symphony Orchestra and the Oklahoma City Philharmonic.

Chokfi', the Chickasaw word for "rabbit," is a work for strings and percussion about the legendary trickster rabbit found in Southeast American Indian cultures. The work was commissioned by the Oklahoma Youth Orchestras and premiered in 2018. In Tate's own words, "I decided to create a character sketch that would be both fun and challenging for the kids. Different string and percussion techniques and colors represent the complicated and diabolical personality of this rabbit person." The work opens with a "harsh" percussion ostinato which the low strings join. The opening section uses mixed meter—alternating 2/4 and 3/8, then 3/4 and 2/8 before a last group of 3/8 and 2/4—to bring out the unpredictable nature of the rabbit. Bongo and shakers introduce driving eight notes that the first violins join. The second violins emerge from nothing and, just as the ostinato begins to feel almost predictable, change it to more simple groupings of 3/4, 2/4, and 4/4. The next section features a "soaring," almost hopeful violin melody, derived from a Muscogee Creek tribal church hymn, accompanied by playful pizzicato in the rest of the strings. This doesn't last long, however, as the rabbit's tricky impulses take over in a spiky and spidery fashion. The unsettling aspects continue as cello and then viola play *molto ponticello*, very over the bridge, creating a nails-on-chalkboard type effect before having their turn at a sarcastic melody. Ascending chromatics in the violins signal the transition into a calm, sweet melody in the violins. The rest of the strings and toms play aleatorically, or by chance, with the direction to create "a soft but full wash of sound" through use of open string arpeggios. After three resonant chords in the percussion, the violins bring back the earlier hymn theme over a cloud of lush chords in the rest of the strings. This fades away until only the violas are playing, and then the percussion reintroduces the impish opening which concludes the piece.

For this performance, the musicians of the OSU Symphony Orchestra are delighted to be joined on stage by some of the middle and high school students who attend our inaugural String Day in February.

Biographical information from jerodtate.com

Shostakovich: Festive Overture

Soviet composer Dimitri Shostakovich (1906-1975) began studying piano with his mother at nine and, showing much promise, was admitted into the Petrograd Conservatory at 13. He broke on to the musical scene in Moscow with the premiere of his First Symphony, his graduation piece, when he was 19. He had initially intended to perform it privately with the conservatory orchestra and conduct the premiere himself, but Nikolai Malko (also Shostakovich's conducting teacher), wanted to conduct it with the Leningrad Philharmonic Orchestra as soon as the work had been brought to his attention. It was enthusiastically received, so much so that the audience demanded an encore of the Scherzo. His success as a composer and concert pianist in the USSR garnered Shostakovich the attention of Joseph Stalin. In 1936, Stalin attended a performance of Shostakovich's opera, *Lady Macbeth of the Mtsensk District* and left with his entourage without speaking to anyone. Shortly thereafter, an editorial was published complaining about the work; a clear signal that Shostakovich had offended Stalin. He lost many of his commissions and concert appearances, as aligning with Shostakovich was seen as disagreeing with Stalin, a fatal error. The Fifth Symphony (1937) brought him back into alignment with the Party, with critics claiming he had "learned from his mistakes" and grown into "a true Soviet artist."
In 1948, Shostakovich was denounced again with the accusation of writing "inappropriate and formalist music." He, alongside other composers including Prokofiev and Khachaturian, was summoned to publicly apologize to the Central Committee and agree to remove all Western, "non-Russian" influence from their compositions. Shostakovich was dismissed from his position at the Conservatory and was said to have waited for his arrest by standing outside by the elevator at night, so that his family wouldn't be disturbed. In 1949, Stalin decided to send artists to represent the USSR at the Cultural and Scientific Congress for World Peace, and Shostakovich was among them. Nicholas Nabokov, a fellow Russian-born composer who was now a US-citizen, was also present and wrote that Shostakovich was "not a free man, but an obedient tool of his government." Back in the Party's good graces, Shostakovich continued to write music which praised Stalin until Stalin's death in 1953. At last free from his fear of Stalin, he wrote his Tenth Symphony. The second movement, according to a memoir of debated origin, was intended to depict Stalin in a brutal and savage manner.

In 1954, the *Festive Overture, op. 96* was composed and premiered. The Bolshoi Theatre commissioned the work for a celebration of the 37th anniversary of the October Revolution. At the time, Shostakovich was the theatre's musical consultant, and, with three days from commission to premiere, Shostakovich agreed to provide the work. Within the hour, couriers began taking the

score, page by page, from his apartment to the Bolshoi copyists to prepare parts. The work is influenced by Russian music of all sorts. First, a truly joyous brass fanfare repurposed from the "Birthday" movement of his *Children's Notebook, op. 69*, which has subsequently been used as the theme for various events, including the 1980 Olympics. The most notable influence is Mikhail Glinka's overture to *Ruslan and Lyudmila*, which inspires all of the energetic and acrobatic scales which make up the first theme. The second theme, introduced by solo horn and cellos, is more lyrical and, though the tempo does not change, provides a calmer contrast to the frenzied scales. This is followed by a pizzicato section reminiscent of the *Scherzo* from Tchaikovsky's Symphony No. 4. Both themes return at various points through the next section, sometimes elaborated, sometimes in fragments, and, on occasion, being played at the same time. Dramatically, Shostakovich slows down and brings back the opening fanfare, interjected with flourishes from the upper woodwinds and violins before the ensemble races to the conclusion.

Biographical information from Grove Music Online.

Brahms: Symphony No. 1 in C minor, Op. 68

Johannes Brahms (1833-1897) was a German composer, pianist, conductor, and perfectionist. He was born in Hamburg to a multi-instrumentalist father and seamstress mother. His father was Brahms' first music teacher, giving him lessons on violin and cello. In 1840, he began studying piano with Otto Cossel, who complained two years later that Brahms "could be such a good player, but will not stop his never-ending composing." His parents also disapproved of his early compositions as they, too, thought he had a better chance of making a career from performing. Brahms would later self-critically destroy manuscripts for all of his early works (the earliest works he claimed ownership of date to 1851), so it's not possible to judge whether or not he had just an early penchant or real talent for composition. He began touring Central Europe as a pianist and premiered many of his own works. During this time, he met Liszt, worked with violinist Joseph Joachim (to whom he would dedicate his *Violin Concerto*), and became acquainted with the Schumanns. Robert Schumann went so far as to proclaim Brahms as Beethoven's heir. After Robert Schumann's attempted suicide and subsequent institutionalization, Brahms stayed with Clara and fell in love with her. Clara likewise wrote in her diary that there was "the most complete accord between us." After Robert's death in 1856, the two travelled to Switzerland, accompanied

by family. Shortly thereafter, they parted ways, though Clara never remarried, Brahms never married, and the two remained close friends for the rest of their lives.

The journey to Brahms' first symphony was long. In 1854, then 21-year-old Brahms heard Beethoven's Ninth Symphony and began to write his own. A year later, he wrote to Joachim that he had "orchestrated the first movement" and "completed the second and third." This symphony was never completed, but the material is repurposed in his First Piano Concerto and a section of his *German Requiem*. In 1862, an early version of the C minor symphony's first movement made its appearance. It did not include the slow introduction, but instead began with the Allegro. In 1876, over twenty years since his first symphonic attempt and 14 years since the first draft of a symphony in C minor, Brahms was finally satisfied enough with the work and allowed it to be performed.

The first movement, *Un poco sostenuto – Allegro*, is in sonata form and features an extensive and dramatic introduction. The timpani and basses beat the drums of war as the rest of the orchestra depicts a struggle of universal proportions. The cellos pluck one final G before the exposition begins with a descending motive in the winds. The first theme expands on this motive in the violins, bassoons, and cellos. Underlying this theme is a "short, short, short, long" rhythmic pattern reminiscent of the "fate" motif from Beethoven's Fifth Symphony. The second theme, sweet and expressive, is led by the winds and offers a brief moment of respite from the conflict. The violas interrupt this peace by calling forth fate again. The development plays both the themes and the fate motif off each other in a variety of keys as the orchestra struggles, fights, and pleads to find its way back home to C. Everything fades away, becoming nearly motionless as the cellos and timpani pass fate back and forth. Basses and contrabassoon, followed by violins, bassoons, and eventually the whole woodwind section join in a laborious ascent before the recapitulation. A series of jagged eighth notes mark the end of the recapitulation. The eighth notes continue, now plucked in the low strings, as the upper voices sigh their way, at last, to C Major. The horns and timpani bring fate with them almost to the very end, but instead join in sustaining the delicate and peaceful final chord.

As the tumult of the first movement has at last concluded, the orchestra quietly emerges into the *Andante sostenuto*. First, a quiet yet hopeful phrase in the strings and bassoons, followed by an uncertain ominous phrase, mark the uncertainty with which the world comes back to life after everything it was put through in the first movement. Soon, the oboe, accompanied by the rest of the winds and violas begins to sing out, though the ominous feeling returns at the end. A series of lilting arpeggios in the strings call forward a lush, but darker mood. The oboe returns, more agitated than before, and is echoed by clarinet, who tries, and is briefly successful, at brightening everyone's spirits. The underlying gravity and uncertainty of the situation causes the strings to retreat back into a more cloudy atmosphere before a mysterious, soft transition brings back the spirit of hopeful opening theme. Solo violin, oboe, and horn reiterate the need for hope and bring everyone into agreement that the worst has passed.

Finally at peace, *Un poco allegretto e grazioso* presents two joyful sections. The first opens with a clarinet melody, whistling as if walking through the forest on a sunny day, accompanied by a pizzicato cello line and sweet, gentle swells in the other strings and winds. The flutes enter, bringing to mind the birds in this pastoral scene. The proverbial stroll approaches a rippling stream as syncopations and quick chromatic lines lead into the trio, as if we've stumbled upon a countryside dance. After spending some time with the locals, our journey resumes with the themes from the start of the movement before a short, tranquil coda.

Suddenly, the tumult from the first movement returns. *Adagio – Allegro non troppo, ma con brio* destroys the carefully built peace in a fearful instant. The tempo fluctuates through mysterious and menacing string pizzicato lines and an underlying unease permeates every gesture. From the distance, a horn calls out—in Brahm's own words to Clara Schumann—"High on the mountain, deep in the valley, I greet you a thousand times!" Strings accompany with fluttering chords and other winds support the call as it bounces off of the mountain faces. The flutes call back before a short but solemn trombone chorale reverently asks for a true resolution to all of the drama and tension that has led to this moment. A cannon of horn calls throughout the winds ring out one last time, ushering in the *Allegro*. The first theme, initially presented in three-part harmony with the violins and violas, is reminiscent of Beethoven's Ode to Joy, so much so that the two could be played at the same time without much issue. After an exuberant transition of agile scales, the second theme, derived from the horn call, appears in the first violins, followed by the winds. Solo oboe skips above syncopated violas before arpeggios ascend into the violins accompanied by punctuated figures in the cellos, basses, and horns which harken back to the first movement. Also like the first movement, the violas instigate a three-note rhythmic figure, this time jubilant instead of brooding. The two themes are then developed alongside mentions of motives from other movements as the finale continues to build in strength and sheer happiness. At the end, the struggle is at last over. Brahms has completed a symphony to be proud of and the world is, finally, at peace.

Biographical information from Grove Music Online and The Cambridge Companion to Brahms.

Program notes by Alyson Rake, MM Orchestral Conducting '27

Many Thanks

The Michael and Anne Greenwood School of Music and the OSU Friends of Music organization gratefully acknowledge the commitment and generosity of individuals, corporations, foundations, and government agencies that support our mission. Because of the investment of our loyal donors, the Greenwood School of Music is a thriving music program, and many students are the beneficiaries of life-changing scholarships. Thank you!

We encourage you to get involved. There exists continued need for student scholarships, student and faculty travel support, and facilities. Please contact us for more information at 405-385-0701.

Join us today, and together we can continue providing inspiration and joy to the OSU campus and greater Stillwater community through music performance and education.

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Michael and Anne Greenwood School Upcoming Events

Friday, March 6, 7:30 pm- Senior Recital; Jackson Rowe, horn- MCPA Recital Hall
Saturday, March 7, 7:30 pm- Senior Recital; Katelyn Biggs, horn- MCPA Recital Hall
Sunday, March 8, 12:00 pm- Junior Recital; Jacob Robinson, double bass- MCPA Recital Hall
Sunday, March 8, 2:30 pm- Senior Recital; Charlie Harris, horn- MCPA Recital Hall
Monday, March 9, 7:30 pm- Wind Ensemble Chamber Concert- MCPA Recital Hall
Tuesday, March 10, 7:30 pm- Faculty Chamber Music- MCPA Recital Hall
Thursday, March 12, 12:00 pm- Noon Concert Series; Clarinet Ensemble and Strings Showcase- Edmon Low Library

Dates and times of events are subject to change.
Please feel free to confirm this information by calling (405) 744-6133
For ticket availability and pricing of all events in the McKnight Center venue,
Please call the McKnight Center Box Office at (405) 744-9999