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making music come alive for all

*Ghostbusters -
No Tricks,
Just Treats!*

October 26, 2024, 7 p.m.
Hatheway Cultural Center



Wm. Shane Williams

Conductor

Maestro Wm. Shane Williams is celebrating his 12th season as Music Director/Conductor of the Alton Symphony. He is a charismatic and versatile conductor, versed in wide gamut of musical styles, carrying a vision to Make Music Come Alive for All playing under his baton.

His skills and gifting have allowed him conducting opportunities in the United States and abroad: the Zapadocesky Symphony

Orchestra of the Czech Republic, the St. Louis Philharmonic, the Illinois Symphony, the Kirkwood Symphony, the Alton Symphony, the University City Orchestra, and the Gateway Chamber Orchestra, to name a few. Maestro Williams has had the privilege of working with Grammy Award winning violinist Mark O'Connor. Shane is a regular guest conductor, performer, clinician, and adjudicator throughout the region.

His previous conducting posts include the Alton Summer Chamber Series, the Young People's Concert Orchestra at the Webster Community Music School, the Sangamon Valley Youth Symphony, Pops Conductor of the Alton Symphony and Resident Conductor of the Award-winning St. Louis Brass Band.

As a professional musician, Maestro Williams has performed with the St. Louis Symphony Orchestra (noted performances at Carnegie Hall), Opera Theater St. Louis, the Illinois Symphony, the Nashville Symphony, Winter Opera St. Louis, the Joffrey Ballet, Ice Capades, Moody Blues, the Elvis Show, the Three Irish Tenors, Opryland USA, Burt Bacharach, Roger Williams, Dionne Warwick, Tommy Tune, Amy Grant, Michael W. Smith and many others.

Maestro Williams serves on the music faculty at Missouri Baptist University where he teaches conducting and oversees the instrumental programs. As an educator, Mr. Williams has taught public, private, and homeschool. In 2002, he founded the SCCYO Summer String and Woodwind Workshops and Audition Preparation Workshops (APW). Also, he has previously served on the music faculty of the Masterworks Music Festival for many years.

Maestro Williams holds a Bachelor of Science degree in Music Education from Austin Peay State University, a Master of Percussion Performance from the St. Louis Conservatory of Music, and a Master of Music degree in Conducting from the University of Missouri-Columbia. He has completed doctoral studies at Lindenwood University.

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Vincent Piazza *Concertmaster*

A native of Alton, IL, Vincent Piazza began studying violin at the age of nine in the Alton public school system. After studying with Elizabeth Jankowski through high school, he enrolled at the University of Illinois at Urbana-Champaign, studying with Peter Schaffer and Pacifica

Quartet member Sibbi Bernhardsson. Also, during his years at the University of Illinois, Vincent was a student of Italian, receiving a minor and studying in Catania, Sicily. Vincent also holds a Master's degree from Boston University studying violin with Bayla Keyes.

Vincent's summer highlights have included the National Repertory Orchestra, the Round Top Festival Institute and the Tónlistarhátíðar unga fólksins string quartet seminar in Iceland. In 2007 he toured China as a member of the Sinfonia da Camera.

Vincent has a long history with the Alton Symphony Orchestra. He was a member of the Alton Junior Youth Symphony, the Alton Youth Symphony, and, during high school, the Alton Symphony. He enjoyed playing in many ensembles. While playing with the Alton Symphony in high school, he also performed with the St. Louis Symphony Youth Orchestra and the Alton High School Symphonic Orchestra.

Today, Vincent works at St. Louis College of Pharmacy in the Office of Institutional Advancement. He freelances in the St. Louis area and teaches privately. He resides in Edwardsville with his wife Jenna and their five children, Rachel, Allegra, Luca, Giuliana and Matteo. Rachel, Luca, and Matteo play violin, Allegra plays cello, and Gigi plays piano.

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practice tendency to choose between either the major third or minor third in triadic figures, the split-third uses both simultaneously. This creates an unnerving effect that makes the resulting sonority sound both bright and dark, reflecting this same duality in the cinematography and screenplay of Hitchcock's films.

Ghostbusters (1984) - Ray Parker Jr.

While composer Elmer Bernstein composed most of the original score to the 1984 film Ghostbusters, plenty of other popular music from the time was included in the runtime of the film to compliment the original score. While the Ghostbusters theme fits this description, it was an original composition by the jazz guitarist and vocalist Ray Parker Jr. Interesting to note, Parker's contribution was the final attempt by the crew to get a theme for the film; Ivan Reitman, the director of the film, had asked nearly 60 performing artists and bands prior to Parker, none of which produced a result that they found to be satisfactory. The team offered the guitarist \$50,000 to bring them something, whether they used it or not. The catch was that he had to pull it together in three days. At the end of the recording session, Parker was unconvinced that his work would be good enough for the film and went home to sleep at the end of the session. Little did he know just how popular the song would become.

Shortly after the premiere of the film, the song was an immediate hit, topping the Billboard Hot 100 on August 11 and stayed there for a full three weeks, to say nothing of its international popularity. In Parker's own words, "The best part of the song to me is I have four sons, and at each age group, aged when they were seven, eight, ten, I was their hero. That's priceless. You can't buy that, your sons' personal hero. I mean, not anymore! But at that time I was my sons' hero."

Symphonie fantastique, IV and V (1830) - Hector Berlioz

The Symphonie fantastique has notoriety in the repertoire for a number of reasons. The work is a piece of program music that follows the story of a gifted artist. This artist was thrown into the depths of hopelessness and despair because of his unrequited love for a woman, leading him to poison himself with opium. The hallucinations that follow are those events that are represented in the piece. The artist's passion pervades the totality of the piece, being presented as what Berlioz refers to as the *idée fixe*, what the Dictionnaire de l'Académie française describes as "an idea that keeps coming back to mind, an obsessive preoccupation." The two movements we are performing this evening, IV and V, depict the march to the scaffold and a witches' sabbath respectively. The text provided by Berlioz: IV. "Having grown sure that his love is unappreciated, the artist poisons himself with opium. The dose of the narcotic, too small to kill him, plunges him into a sleep accompanied by the most horrible visions. He dreams that he has killed the one he loved that he is condemned, that he is being led to execution, and that he is witnessing his own guillotining." and V. "He sees himself at a sabbath, in the middle of a horrible troop of ghosts, sorcerers, and monsters of all kinds, gathered together for his funeral. Strange noises, moans, bursts of laughter, distant cries to which other cries seem to respond. The beloved melody reappears again, but it has lost its character of nobility and timidity; it is no more than a dance tune - ignoble, trivial, and grotesque; it is she who is coming to the sabbath."

While this is certainly an interesting story on its own, the notoriety comes from the fact that this story is not merely fiction; in fact, it is semi-autobiographical and was published in the first edition of the score in 1845, with some revisions made in 1855 to connect the work to its companion piece and sequel, *Lélio*, for actor, soloists, chorus, piano, and orchestra. Many of the primary characteristics of the story have direct connections in Berlioz's personal life; in 1827, he fell in love with the actress, Harriet Smithson, who he pursued without success for years. This obsession led to the composition of the *Symphonie fantastique*, which she did not hear until 1832 when it was performed in its revised form alongside its companion piece. It was this performance that ultimately convinced her to meet with Berlioz. Unlike the gifted artist in *Symphonie fantastique*, Smithson reciprocated his feelings after this performance, leading to their romance and marriage in the following year.

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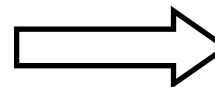
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represented by the oboe, casting them back to their graves until next year. In the piece, this is represented by the harp's 12 "chimes" accompanied by the strings. After the 12th chime, Death and his fiddle, represented by the detuned violin, announce the beginning of the danse. This is further cemented by the presentation of the Dies irae, a Gregorian plainchant of unknown attribution from the 13th century, and a gesture which will be heard again in Hector Berlioz's *Symphonie fantastique*. The *Danse macabre* features many different dances, from the explosive bacchanale at the end of the violin's second solo entrance to the waltz at the center of the piece.

The Sorcerer's Apprentice (1897) - Paul Dukas

Paul Dukas composed *The Sorcerer's Apprentice* right in the early stages of an important junction in the history of programmatic music. Typically, 19th century composers would write their works to closely adhere with the story that the piece was based on (in fact, it was common practice to publish the story alongside the score because of such), an aesthetic that would be called descriptively programmatic. *The Sorcerer's Apprentice* closely follows the story of the poem recounted in "Der Zauberlehrling" (transl. "The Sorcerer's Apprentice"), a poem by the renowned German poet Johann Wolfgang von Goethe. The piece gained a surge in popularity after its inclusion in the 1940 Disney film *Fantasia*, the animation of which also closely follows the story of Goethe's "Der Lauberlehrling".

Dukas himself was an interesting character. In a time when French musicians were divided into progressive and conservative factions, a divide which would continue to deepen and intensify throughout the 20th century. Dukas chose to follow neither group, instead displaying admiration for both "sides" of the musical spectrum. Some of the notable influences were Beethoven, Berlioz, Franck, d'Indy, and Debussy. While the works that have survived from Dukas are still numerous, we are aware that most of his output was largely destroyed by his own hand due to his deep-seated self-critical nature and perfectionism. Beyond his career as a composer, he also wrote extensively as a music critic for five journals and was a professor at the Conservatoire de Paris and the École Normale de Musique. Some of his notable pupils include Olivier Messiaen, Walter Piston, Maurice Duruflé, and Xian Xinghai, many of whom would become major figures during the inter-war and post-war periods of the 20th century.

Suite from Psycho (1960) - Bernard Herrmann

The production of the 1960 film *Psycho* is largely considered to be one of, if not the, most influential films that Alfred Hitchcock directed. The film was one of the first examples of what we would now consider to be the slasher film genre and the Library of Congress deemed the film significant enough to the development of culture and history that it would be preserved in the United States National Film Registry. The film is based on the eponymous 1959 novel by Robert Bloch, which itself was loosely inspired by the case of Wisconsin murderer and grave robber Ed Gein. Interesting to note, despite the film's success, it very nearly did not get created. When Hitchcock approached the executives at Paramount, they refused to give him the budget he usually received to produce the film, calling it "too repulsive", leading Hitchcock to personally fund the project. Many of the film's decisions, such as the use of black and white cameras and reduced orchestration, are partly due to the extreme budgetary restriction. In total, the film cost \$806,000 to produce, and would see nearly \$50 million at the box office, to say nothing of its sustained popularity afterwards.

The continued professional relationship between Hitchcock and composer Bernard Herrmann continued into the production of *Psycho*. Herrmann refused to take a lower rate for his work on the score, leading him to employ a string ensemble for the entire score rather than the full orchestral complement that he would have been using for previous films. Several effects were used for the strings throughout, such as the use of muted strings to create a darker, more subdued atmosphere, the constancy of ostinati to maintain tension even through quiet parts of the film, and the creation of the bird-like screeching of the ensemble during the famous scene of the murder. The entire score is an excellent demonstration of several key features of the expanded aural world composers found available to them throughout the 20th century. Of these devices, one of the most famously employed in Hitchcock scores is the use of a split-third chord; instead of the common

Program Notes by Anthony Jensen

Toccata and Fugue in D Minor, BWV 565 (unknown, orch. 1927) - Johann Sebastian Bach, orch. Leopold Stokowski

Despite the popularity of J.S. Bach's Toccata and Fugue in D minor, there is quite a lot of mystery surrounding the creation and discovery of the piece, with many musicologists continuing to argue issues regarding its attribution and authenticity to this day. What we do know is that the first manuscript of the work was undated and produced by the composer and organist, Johannes Ringk. Examination of Ringk's life details the production of many of Bach's scores dating as far back as 1730, which correctly lines up with the estimated timeframe for the Toccata and Fugue, the first score of which is thought to date to somewhere between 1730 to 1735, based on Jean-Claude Zehnder's commentary. The contemporary attribution to J.S. Bach comes from the efforts of Felix Mendelssohn's Bach Revival in the mid-1800s when the piece was first published in 1833 and premiered in 1840. However, it wouldn't be a staple of Bach's repertoire until the 20th century with the orchestration of the work done by Leopold Stokowski for the 1940 Disney film Fantasia, the very same we are performing tonight - which coincides with the time when its authenticity began to be questioned more thoroughly.

Regardless of the work's authenticity, its popularity and consistency within the repertoire is indisputable. The work is divided into two primary sections. The Toccata is a form that first appeared in northern Italy during the Renaissance. They are designed to be free form works that feature virtuosic material and cascading passages, primarily written for keyboard instruments such as the organ or harpsichord. The Fugue is an even older musical form, though its meaning has shifted somewhat from its origin. The term dates back to Jacobus of Liege's text Speculum Musicae from 1330 and was primarily focused on the technique of musical imitation. Since then, further authorship has defined fugues more strictly, though imitation still exists at the core of the form. It sets a particular musical subject that is first introduced in imitation that then becomes the focus of further development. The fugue is an immensely difficult form to work with and, even today, is often used as a fundamental demonstration of a student's mastery of harmony and counterpoint.

The Stokowski orchestration is an interesting addendum to the history of the work. While many orchestrators try to maintain historical authenticity to the period from that the piece comes from, Stokowski took a dramatically different approach. Instead, his orchestration can be better described as a conversation between traditions; the Baroque tradition that the original organ work comes from and the 20th century developments of both the orchestra and orchestration. He did so out of the fear that this work was beginning to be lost to time, and the concertgoers of his time were far more interested in works for the orchestra than those for the organ. He sought to make this experience both true to the work itself as well as resonate with the audiences of the time. What resulted was a truly dramatic collision of worlds, of sounds, and of historical eras, and through the dialogue of these forces, it's safe to say that he did exactly what he set out to do.

Danse Macabre (1874) - Camille Saint-Saëns

Saint-Saëns' symphonic poem Danse macabre has led an interesting life. The work originated in 1872 as an art song for voice and piano, setting text by the French poet Henri Cazalis. Later, in 1874, the composer reworked and expanded the piece into the form of a symphonic poem, replacing the then vocal part with the now iconic solo violin part. This solo violin part also employs a rarity in the repertoire, using what's known as a scordatura. A scordatura is a direction that informs a player to tune their instrument differently than convention. In this case, the solo violin's high string, an E, is tuned downwards by a semitone to an Eb. This changes the interval between their highest two strings from a perfect fifth to a tritone, which is also commonly referred to as "the devil in music" as early as the Middle Ages plainchant traditions. This small change allows for a much more piercing and brighter timbral effect rather than relying on stopped strings.

As a piece of programmatic music, the piece presents a short story throughout its musical structure. The story is an artistic allegory from the Late Middle Ages as a form of memento mori, a reminder to the people of the fragility of mortal life. At midnight each Halloween, a personification of Death appears and calls forth the dead from their graves to dance for him, accompanied by his fiddle. They dance for him until the cockerel crows at dawn,

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“Ghostbusters—No Tricks, Just Treats!”

October 26, 2024

National Anthem

Francis Scott Key

John Stafford Smith

Toccatina and Fugue,

J.S. Bach (orch. Stokowski)

BWV 565, D minor

(1685—1750)

Danse macabre, op.40

Camille Saint-Saëns

(1835—1921)

L'apprenti sorcier

Paul Dukas

(The Sorcerer's Apprentice)

(1865—1935)

Suite from Psycho

Bernard Herrmann

(1911—1975)

INTERMISSION

Refreshments will be served in the upstairs lobby

Ghostbusters

Ray Parker, Jr.

(b. 1954)

Symphonie Fantastique

Hector Berlioz

IV. March an supplice

(1824—1884)

V. Songe d'une nuit sabbat

Librarian—Gary Lee

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Vincent Piazza, *Concertmaster*

Dr. Frank M. Boals Chair

Kelsey Booth

Nicholas Monahan

Sr. Marie-Therese Swiezynski

Allison Woerner

Tressa Zimmerman

Violin II

Tom Winter, *Principal*

John Simmons Chair

Connie Clayton

Casey Hansen

Mary Mahoney

Natalie O'Rando

Viola

Macey Heimburger, *Principal*

Jean Heil

Anthony Jensen

Paul Quinlisk

Cello

Gary Lee, *Principal*

Fariga Drayton

Robert Flick

Sam Mundell

Elyse Tillman

Jerre Honke Chair

Bass

Anita Hagerman

Flute

Tami Flick, *Principal*

Linda Atkinson

Corrina Pohlman

Oboe / English Horn

Cathy Woelbling Paul, *Principal*

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David Carter

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