THE FLORIDA STATE UNIVERSITY
COLLEGE OF MUSIC

Presents

THE UNIVERSITY
PHILHARMONIA

Alexander Jiménez, Music Director
Sebastian Jiménez, Acting Principal Conductor

Andrew Becker, Saxophone
Winner, 2021 Young Artist Competition

Friday, February 18, 2022*
Saturday, February 19, 2022
Opperman Music Hall

* Live: wfsu.org/fsumusic
Supporting the Arts

Beethoven & Company

850-894-8700
www.beethovenandcompany.com
719 North Calhoun Street, Suite E
Tallahassee, Florida 32303

Tom Buchanan, owner
PROGRAM

Adagio for Strings and Organ  
Remo Giazotto  
(1910–1998)

Concerto for Alto Saxophone and Orchestra  
Henri Tomasi  
(1901–1971)

I. Andante – Allegro  
II. Giration – Final: Allegro

Andrew Becker, saxophone

INTERMISSION

Symphony No. 1 in G minor  
Vasily Kalinnikov  
(1866–1901)

I. Allegro moderato  
II. Andante commodamente  
III. Scherzo: Allegro moderato  
IV. Finale: Allegro moderato

Please refrain from talking, entering, or exiting while performers are playing. Food and drink are prohibited in all concert halls. Please turn off cell phones and all other electronic devices. Please refrain from putting feet on seats and seat backs. Children who become disruptive should be taken out of the performance hall so they do not disturb the musicians and other audience members. Health Reminder: The Florida Board of Governors and Florida State University expect masks to be worn by all individuals in all FSU facilities. Thank you for your cooperation.
ABOUT THE FEATURED SOLOIST

Andrew Becker is a fourth-year music education major and saxophonist at the Florida State University College of Music. He is from Mount Dora, Florida, and grew up in the central Florida area. In his time at FSU he has performed actively with various ensembles such as the University Wind Ensemble, the Marching Chiefs, jazz ensembles, jazz combos, the FSU Saxophone Orchestra, and saxophone quartets. His primary instructors have been Dr. Geoffrey Deibel and Daniel Ferri.

Andrew has performed at the Region VI North American Saxophone Alliance conferences, the Southeastern Saxophone Summit, and the Great Plains Saxophone Workshop in addition to competing in various competitions. In 2018, he was the first prize winner of the Harold S. Schwartz Scholarship from the Opera Club of the Villages. He has been a participant in masterclasses featuring Dr. Fred Hemke, the H2 Quartet, and Dr. Robert Young. As a chamber musician, Andrew has been the alto chair of the Apex Quartet (2019-2020) and is currently the alto chair of the newly formed Sunburnt Quartet. In their first months together, they have become semi-finalists for the North American Saxophone Alliance biennial quartet competition and have been performers at multiple College of Music events.

After his undergraduate studies, Andrew has aspirations of going to graduate school in saxophone performance, with the ultimate goal of getting a terminal degree and professorship in the subject.
NOTES ON THE PROGRAM

Giazotto: *Adagio for Strings and Organ*

I believe there will always be some sort of mystery surrounding the origin of the *Adagio for Strings and Organ*. For years it has been wrongly attributed to the baroque Italian composer Tomaso Albinoni and many people know the work as “Albinoni’s Adagio.” It is in fact a piece composed in 1958 by Italian musicologist and critic Remo Giazotto, who was also Albinoni’s main cataloger and biographer. Giazotto, a professor of music history in the University of Florence and Director of International Programmes for Radiotelevisione Italiana (RAI), reported that shortly after the end of World War II, the State Library of Dresden, which had been at that time bombed by Allied Forces, sent him a manuscript that included only a part of the figured bass and two first violin fragments that were supposedly written by Albinoni. This testimony has been supported by the Italian music publisher Casa Ricordi, who also holds the rights of the work.

This *Adagio* falls in the neo-classical/neo-baroque movement that was popular in the 20th century with composers such as Stravinsky, Busoni, Hindemith, and Prokofiev. They wanted to revive the earlier sounds of the Late Baroque and Classicism, to combine them with the newer sonorities developed in the 20th century. Writing music in this style would allow the already avant-garde composers to maintain a conservative approach in its structure and form, a fully tonal and harmonic-centered language, and a more direct way of portraying musical ideas. In this instance, the composers could add a romanticized style of playing and some of the 19th-century adventurous musical thoughts that described at their best all kinds of human emotions, just as it occurs in this Adagio.

The piece begins with the lower strings establishing a funereal march-like mood, with a descending basso ostinato that is to be maintained throughout the whole work. At the same time, the organ plays an insistent, mournful melody that fills in the harmony, giving way to the main theme played by the upper strings. Rather quickly, the piece will develop into a quasi concerto, when a significant violin solo takes command of the piece while the rest of the orchestra plays a ripieno, making a direct reference to what we often hear in baroque music, especially in Bach’s instrumental concerti. The sound progressively grows as the piece reaches its climax, with Giazotto requiring full power in the strings by indicating a *fff* dynamic and senza fraseggiare (without phrasing), meaning that all notes are to be executed at a very loud intensity. The solo violin returns to end the piece by fading away after a series of unrelenting, heart wrenching, and harmonically tense chords in a powerful and authoritative tutti.

– Sebastian Jiménez
**Tomasi: Concerto for Alto Saxophone and Orchestra**

Henri Tomasi was a prolific composer and conductor in 20th-century France. Born in the coastal city of Marseille, Tomasi wanted to be a sailor, just like his uncle. His father, a talented professional flutist, persuaded him to study music. He attended the Conservatory of Marseilles, and subsequently took composition and conducting lessons in the Paris Conservatoire with Vincent D’Indy and Paul Dukas.

In 1927, he went on to win the Second Prize of the prestigious composition competition Prix de Rome (the same competition won by Debussy in 1884). In 1932 he became one of the founding members - along with Prokofiev, Poulenc and Milhaud - of the chamber music society called Triton, which promoted new music in France. As a conductor, he conducted opera, ballets and symphonic works and was an advocate for French orchestral music, especially that of Debussy, Ravel and Saint-Saëns, which would later have a big influence in his own works.

Tomasi’s style features elements of impressionism (whole-tone, modal scales), the use of oriental sounds (pentatonic scales), jazz traits, the creation of atmospheres, and sometimes isolated sections that allude to atonality. Always with a brilliant and rich orchestration full of contrasting colors and clever combinations of instruments, Tomasi’s music gives the listener the sensation of a mysterious and dreamy aura.

Along with his *Ballade for Alto Saxophone and Orchestra* (1938), his *Concerto for Alto Saxophone and Orchestra*, performed tonight by the versatile Andrew Becker, was composed in 1949, and it has since the late 20th century become a standard concerto for every saxophone player. This two-movement work begins with delicate, lyrical statements in both the orchestra and saxophone in Andante tempo, setting the mood in a refined, yet mysterious atmosphere. As the movement progresses, the listener will experience a faster, irregular sense of asymmetry in a 5/4 meter that becomes more intense as bitonality is established: at times two unrelated keys are played simultaneously. The second movement also offers metric and tonality imbalance, along with some virtuoso passages in the saxophone that are treated in a call-response fashion together with the winds. The work concludes with a final statement of the main theme of the first movement, this time with a more forceful and energetic presentation.

– Sebastian Jiménez

**Kalinnikov: Symphony No. 1 in G minor**

Vasily Sergeyevich Kalinnikov had a short, traumatic life that was marked by illness and poverty from a very young age. He died from tuberculosis at age 34 (living one year less than Mozart) despite all efforts to treat his condition, including moving to the resort city of Yalta, located in a much warmer region in Russia than his native Oryol. He struggled in his late 20s and early 30s to find mental stability to write music and finally succumbed to his disease in the winter of 1901. Regardless of his health and economic complications, Kalinnikov was an exceptionally talented musician who could have been part of the elite
of Russian composers of the 19th and early 20th century, including Tchaikovsky, Rimsky-Korsakov, Borodin, Glazunov and Rachmaninoff, if he had not died so young.

The son of a police officer, Kalinnikov won a scholarship as a bassoonist in the music school of the Moscow Philharmonic Society. He also played violin and timpani, while working as a copyist on the side to pay for his bills. These jobs brought by no means a sense of financial stability to Kalinnikov, as he constantly struggled to pay for his rent, food, and medication. It was not until 1892 that Kalinnikov’s talent was recognized and was recommended by none other than Tchaikovsky to hold the position of principal conductor of one of the main theaters in Moscow. After that, he briefly held a prominent position as assistant conductor in the Italian Theatre and served as a private tutor for music theory.

The highlight of tonight’s program is his rarely performed Symphony No. 1 in G minor - which was composed between 1894 and 1895, when the composer was 28 and his health began to deteriorate rapidly. This hidden gem was extremely successful during its premiere in Kiev, Ukraine in 1897. Rimsky-Korsakov stated that he found in it “evidence of real talent.” It followed critical acclaim within the hard-to-please audiences in Vienna, Paris, and Berlin. Kalinnikov, while rigidly opposed to writing program music, had succeeded in depicting his motherland’s country life and landscape in the symphony. Folksongs are a main characteristic of Kalinnikov’s inspiration and are present in the entire work; with themes so Russian that one can easily associate this symphony with those of Tchaikovsky or the Mighty Handful.

The use of complex counterpoint is one of the main attributes of the work and it can be effortlessly perceived in the monumental development of the first movement. The main and secondary themes are very much recognizable as part of the Russian folksong genre and both themes will appear again in the last movement, with a similar orchestration. The second movement wraps the wind and string themes in a silky ambiance that has the harp as protagonist with an insistent motor rhythm copied by the first violins. Much like the compositions of many late 19th-century composers, the third movement shows, in an audacious manner, the influence of Beethoven by being a traditional Scherzo con trio. The symphony closes with its fourth movement stating the main theme of the first movement one more time, only to develop new folk themes at a quicker pace. This tempo, however, is not maintained throughout the whole movement. Kalinnikov suggests a Tempo Maestoso for the grandiose tutti towards the end, making this finale even more imposing. It certainly makes one hope for this symphony to be revived and performed more often by professional and student orchestras alike, for it stands on its own as one of the greatest Russian symphonies in the history of the genre.

– Sebastian Jiménez
University Philharmonia Personnel
Alexander Jiménez, Music Director
Sebastian Jiménez, Acting Principal Conductor

Violin I
Laney Barnett ‡
Gabriel Salinas-Guzman
Francesco Capitano
Madelyne Garnot
Hope Welsh
Alyssa Donell
Alyssa Albert
Michael Mesa
Eve Larkin

Violin II
Sierra Su*
Christopher Chiarotti
Wood Simon
Kali Henre
Ismar Cabrera
Nick Prokopowicz
Harshul Mulpuru
Delaney Reilly
Sean Hartman

Viola
Joshua Singletary*
Sofia Notar-Francesco
Abby Felde
Emily Lombard
Marina Akamatsu
Keara Henre

Cello
Emma Hoster*
Katie Jo Gelasco
Clare Bevensee
Grace Lege
Liam Sabo
Marina Edwards
Daniel Aviles-Correa
Caleb Singletary
Luke Ponko

Bass
Christian Maldonado*
Layla Feaster
Alejandro Bermudez
Payton Liebe
Chase Rowe
Lucas Kornegay

Harp
Lauren Barfield

Organ
To be announced

Flute
Ashleigh Wallace*
Adeline Belova
Cameron McGill

Oboe
Jennifer McHenry*
Gennavieve Wrobel*
Veronica Jacob
Anisa Herbert

Clarinet
Cody Kight*
Alex Vaquerizo
Sadie Murray*
Joshua Collins

Bassoon
Carson Long*
Timothy Schwindt
Ryder Kaya*
Michele Gibson

Horn
JP Collins*
Alexandro Garcia
AC Caruthers
Pat Creegan
Rita Cesare-DeGroat **

Trumpet
James Popper*
Anders Foster
Carlos Manuel Aceves

Trombone
Will Roberts*
Jennae Williams
Cole Dekle (bass)

Tuba
Anthony Borda

Percussion
Danial Kukuk*
Jake Graff

Orchestra Manager
Madeline Hoth

Equipment Manager
Alejandro Bermudez

Librarians
Nate Haines
Sebastian Jiménez

Administrative Assistant
Willow Larson

‡ Concertmaster
* Principal
** Assistant Principal
2021-2022 Concert Season

FALL
“A New Created World”
Nov. 21, 2021
4:00 pm
The Creation, Franz Joseph Haydn

UNITY 16
“Repair The Future”
January 30, 2022
4:00 pm
Weather, Rollo Dilworth,
Poem by Claudia Rankine

SPRING
“I Shall Give Peace”
April 24, 2022
4:00 pm
Dona Nobis Pacem,
Ralph Vaughan Williams

Joined by The Florida A&M University Concert Choir

*Tickets: tcchorus.org or call 850-597-0603

Photo: Claire Timm Photography

All performances in
Ruby Diamond Concert Hall,
The Florida State University
Experience the energy of live theatre!

February 18 - 27
at the Fallon Theatre
RODGERS + HAMMERSTEIN’S
CINDERELLA
with a new book by Douglas Carter Beane

February 25 - March 6
at the Lab Theatre
MEN ON BOATS
by Jaclyn Backhaus

2021 - 2022 SEASON

FAMU | ESSENTIAL THEATRE
2021-22 Concert Season
www.theartistseries.org
850-445-1616
Live Concert, 4 pm Opperman Hall
Livestream & Video available

September 12, Merz Trio

October 10, Frisson Ensemble

January 23, Amernet Quartet

March 13, Daniel Hsu, piano

May 8, Poulenc Trio
FLORIDA STATE UNIVERSITY
COLLEGE OF MUSIC

Special Thanks
To Les and Ruth Akers,
Sole Sponsors of the
UMA Concert Series

JOIN
THE UNIVERSITY MUSICAL ASSOCIATES
TODAY!

For over 30 years the University Musical
Associates, also known as the UMA, has served as
the patron group for the FSU College of Music
performance programs. We support performances
by our talented students and faculty both on the
FSU campus and at prestigious events outside of
Tallahassee. We also enhance the College and
community by helping to bring in guest artists
who are world-class performers and scholars.
Join us as we return to the stage during the
2021-22 season by becoming a member and
subscribing to the UMA Concert Series.
UNIVERSITY MUSICAL ASSOCIATES
2021-2022

Dean’s Circle
* Charles Rockwood

Gold Circle
Drs. Charles and Sharon Aronovitch
* Karen N. Bradley
* Donna Callaway
* J. W. Richard Davis
Louie and Avon Doll
Patrick and Kathy Dunnigan
Richard Dusenbury and Kathy Jaschke
Kevin and Suzanne Fenton
Mr. Tim Hendrix
* Emory and Dorothy Johnson
Kathleen Orescan and Jan Kibler
* Bob Parker
Francis C. Skilling, Jr.
* Paula and Bill Smith
Jayne Standley
Bret Whissel
* Teresa Beazley Widmer

Sustainer
Marty Beech
Kathryn M. Beggs
Brian Causseaux and David Young
Pete and Bonnie Chamlis
Robert and Linda Clickner
Jim and Sandy Dafoe
Margaret and Russ Dancy
F. Marshall Deterding and Dr. Kelley Lang
Jack and Diane Dowling
Susan and Jack Fiorito
Joy and James Frank
William Fredrickson and Suzanne Rita Byrne
John and Mary Geringer
Marylee and Tina Haddon
Myron and Judy Hayden
* Marc J. and Kathryn S. Hebdal
Dottie and Jon Hinkle
Todd S. Hinkle
Ed and Karolyn Holmes
Jonathan Jackson and Gregory Springer
The Jelks Family Foundation, Inc.
Dr. Gregory and Dr. Margo Jones
Howard Kessler and Anne Van Meter
Dennis G. King, Esq.
Pell and Angela Kornegay
Dr. Annelise Leysieffer
Linda and Bob Lovins
Robert and Patty McDonald
Walter and Marian Moore
Ann W. Parramore
David and Joanne Rasmussen
Dottie Roberts and Doug Bruce
* Lisa and John Rutledge
Ken and J.R. Saginario
David and Jane Watson
Bill and Sally Wendt
Kathy D. Wright

*University Musical Associates Executive Committee
Jayme Agee
Mary S. Bert
Marcia and Carl Bjerregaard
William Buckner
Kasia Bugaj and Jose Pinto
Dr. Kathryn Karrh Cashin
Malcolm Craig
Rochelle Davis
Geoffrey and Aleksandra Deibel
Pamala J. Doffek
John and Jodi Drew
Diana Dumlavwalla
Douglas Fisher
John S. and Linda H. Fleming
Nicole Folkert
* Bonnie Fowler, Armor Realty
L. Kathryn Funchess
Bruce and Luisa Gillander
Ruth Godfrey-Sigler
Laura Gayle Green
Mary Stuart Hartmann
Jerry and Bobbi Hill
Madeleine Hirsiger-Carr
Rick and Linda Hyson
Alexander and Dawn Jiménez
Judith Jolly
Evan and Marnie Jones
Alan Kagan, MD

Dean Kindley
Joseph Kraus
John and Silky Labie
Donna Legare
Joan MacMillan
Helen and Tom Martineau
Ann and Don Morrow
Dr. William C. Murray
Albert and Darlene Oosterhof
Mr. and Mrs. Clyde Palmer
Karalee Poschman and Jana Sterling
Gloria Priest
Edward Reid
George Riordan and Karen Clarke
John and Carol Ryor
Jeanette Sickel
Rick and Carole Stewart
George and Jackie Sweat
Shannon Thomas Trem and Frank Trem
Michael and Jennifer Thrasher
Marjorie Turnbull
Dr. Ralph V. Turner
Sylvia B. Walford
Geoffrey and Simone Watts
Mr. and Mrs. Charles Werner
Heidi Louise and Christopher Williams
Marilynn Wills
Jeff Wright
### Lifetime Members

| Les and Ruth Ruggles Akers | Sally and Fred Kreimer |
| John and Willa Almlof | Beverly Locke-Ewald |
| Florence Helen Ashby | Ralph and Sue Mancuso |
| Mrs. Reubin Askew | Meredith and Elsa L. McKinney |
| * Tom and Cathy Bishop | Ermine M. Owenby |
| Nancy Bivins | Mike and Judy Pate |
| Ramona D. Bowman | Jane Quinton |
| André and Eleanor Connan | David D. Redfield |
| Russell and Janis Courson | Laura and Sam Rogers, Jr. |
| * Ginny Densmore | Connie Sauer-Adams and Len Adams |
| Nancy Smith Fichter and Robert W. Fichter | Jean T. Souter |
| Carole D. Fiore | Drs. Louis and Julia St. Petery |
| Patricia J. Flowers | Sharon Stone |
| Jane E. Hughes | Elaine Swain |
| Hilda Hunter | Donna Cay Tharpe |
| Julio Jiménez | Brig. Gen. and Mrs. William B. Webb |
| Kirby W. and Margaret-Ray Kemper | Rick and Joan West |
| Patsy Kickliter | John L. and Linda M. Williamss |
| Anthony M. and Mallen E. Komlyn | |

---

### Corporate Sponsors

| Beethoven & Company |

### Business Sponsors

| WFSU Public Broadcast Center |
The University Musical Associates is the community support organization for the FSU College of Music. The primary purposes of the group are to develop audiences for College of Music performances, to assist outstanding students in enriching their musical education and careers, and to support quality education and cultural activities for the Tallahassee community. If you would like information about joining the University Musical Associates, please contact Kim Shively, Director of Special Programs, at kshively@fsu.edu or 850-644-4744.

The Florida State University provides accommodations for persons with disabilities. Please notify the College of Music at 850-644-3424 at least five business days prior to a musical event if accommodation for disability or publication in alternative format is needed.