

*Michael and Anne Greenwood School of Music*  
*presents*

***OSU Symphony Orchestra***

***Luca Antonucci, Director of Orchestral Studies, conductor***

Overture to "The Anonymous Lover" ("L'Amant Anonyme")

Joseph Bologne, Chevalier de Saint-Georges  
(1745-1799)

*Alyson Rake, conductor*

Concerto for Trombone and Orchestra

Launy Grøndahl  
(1888-1960)

- I. Moderato assai ma molto maestoso
- II. Quasi una Leggenda: Andante grave
- III. Finale: Maestoso

*David Johnston, trombone*

-Brief Pause-

Symphony in E Minor, Op. 32 ("Gaelic")

Amy Beach  
(1867-1944)

- I. Allegro con fuoco
- II. Alla Siciliana - Allegro vivace - Andante
- III. Lento con molto espressione
- IV. Allegro di molto

***Enter and exit during applause only.***

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

## *Biographies*

**Alyson Rake** (she/her) is a first-year MM in Orchestral Conducting student and is one of the Symphony Orchestra's assistant conductors, in addition to being a member of the viola section. In 2025, she graduated from Pacific Lutheran University in Tacoma, WA with a BM in Viola Performance. During her time there, she performed with the University Symphony Orchestra, where she served as principal violist; University Singers; University Chorale, where she was alto section leader; and a variety of chamber ensembles ranging from duets to nonets.

At OSU, she is the viola studio teaching assistant and teaches viola lessons both at the undergraduate level and through the GSM Preparatory Academy. Her other GSM Prep activities include coaching chamber ensembles, teaching theory and musicianship, leading violin/viola group classes, as well as being one of the conductors for the Cowboy Community Orchestra.

When she's not practicing, she probably should be, but also enjoys writing, baking, and caring for her abundance of plants.

**David Johnston-** San Diego-born and -raised trombonist David Johnston began his studies in 2018 in his high school marching band. There, he discovered a passion for music that motivates him to this day.

David has played in various ensembles from jazz to classical, such as the La Jolla Symphony, Big Time Operator, OSU Wind Ensemble, as well as having the honor to play with the Colorado Symphony.

From 2020-2022, David was the principal of the San Diego Youth Symphony. David has also participated in various prestigious summer institutes such as the Banff Centre Interplay program and was a participant of the Aspen Music Festival and School Orchestral/Instrumental program during the summer of 2025.

In 2025, David won the IWBC Susan Slaughter Solo Competition Trombone Category, 22 and under, and received 3rd place in the Marie Speziale Mock Orchestra Trombone audition. He was a finalist in the 2025 Big 12 Tenor Trombone Competition and 2024 Jefferson Symphony Orchestra Youth Artist Competition, and the winner of the 2024 Hyeckha Club of Tulsa Robert Heckman Orchestral Competition.

David has recorded alongside many internationally known artists such as Alan Baer, Megumi Masaki, Joel Brennan, Remi Le Boeuf, and others on various albums and singles.

David has been fortunate to study under his father, Bob Johnston, Peter Steiner, Richard Harris, Ohtae Kwon, and Sean Reusch. He is currently studying at Oklahoma State University under Paul Compton for his bachelor's in music.

His trombone arsenal features a LITTIN S217, 1970 Conn 88h, and a Yamaha YSL-891Z Custom Z. He also plays on Griego mouthpieces.

Outside of music, you'll find David spending time with family and friends, cooking, and traveling.

# ***OSU Symphony Orchestra***

## **VIOLIN I**

Corianna Hong \*  
Ryan Dragun  
Eli Patak #  
Gia Corio  
Taylor Weatherwax ^  
Ronda Herold ^

## **VIOLIN II**

Maryn Beard \*#  
Rachel Graham  
Caleb Holbrook  
Julia Newberry  
Belle Willis  
Lily DeSalvo  
MJ Brown  
Conner Genaw  
Ashley Cooper ^

## **VIOLA**

Caden Stine \*#  
Cade Cink  
Natalie Williams  
Emma Bidelspach  
Megan Jaquez  
Renee Rauls  
Jack Dunker  
Alyson Rake

## **CELLO**

Jennifer Ripley \*#  
LeQuincia Brown  
Adrian Clements  
Hailey Bobbitt  
Jonathan Shaw  
Luke Moore  
Ely Armendariz  
Macie Juarez

## **BASS**

1 Jacob Robinson \*#  
Drew Moguin  
2 Luke Olsen  
Gabe Houts  
3 Cole Kempke  
Cyrus Rowe  
4 Will Samuels

## **FLUTE**

Lauren Joseph #  
Sara Vance \*  
Cristian Garcia

## **PICCOLO**

Jared Muñoz

## **OBOE**

Belanna Castillo-Escobar \*  
Carlton Buckels +  
Cadence Buss #

## **ENGLISH HORN**

Belanna Castilo-Escobar

## **CLARINET**

Sophia Geneviro  
Brendan Patterson #  
James Pacanowski  
Carson Reedy \*

## **BASS CLARINET**

Carson Reedy

## **BASSOON**

Lydia Finch \*  
Jolene Villasenor #  
Rebecca Schlecht

## **HORN**

Daniel Fair \*  
Colby Monroe  
JayJay Juarez  
Jerry Gonzalez  
Megan Kraus # +

## **TRUMPET**

Nick Baatz  
Shawn Collier  
Jesus Escobar  
Drake Williams

## **TROMBONE**

Chloe Romack  
Austin Adkison  
Jordan Tolleson

## **TUBA**

Avery Scammahorn

## **PERCUSSION**

Landon Banning  
Ella Atkins

## **PIANO**

Brysen Norman

## **ASSISTANT CONDUCTORS**

Alyson Rake  
Pedro Vieira

+ Principal, Overture  
\* Principal, Concerto  
# Principal, Symphony  
^ Guest Performer

## Program Notes

### Saint-Georges: Overture to “*L’amant Anonyme*”

Joseph Bologne, Chevalier de Saint-Georges (c. 1745-1799) was an “archetypal romantic hero ... his life the stuff of legend” (Badley & Blundell). He was born in Guadeloupe, a French colony in the Caribbean, where his mother was one of the enslaved Creole and his father was a wealthy, white plantation owner. At age seven, Saint-Georges was taken to France to be educated in all manner of disciplines, from fencing and horseback riding to violin and composition. In 1771, François-Joseph Gossec appointed Saint-Georges concertmaster of the Concert des Amateurs, an ensemble which he had been playing in since 1769. In 1772, he debuted as a soloist with the ensemble, premiering his two Op. 2 concerti. The next year, he replaced Gossec as the leader of the ensemble.

In 1776, Saint-Georges was appointed to conduct the Paris Opera. This position did not last long, however, as performers opposed being directed by a person of color. Instead of conducting opera, he began composing in the genre and opened *Ernestine* at the Comédie-Italienne in 1777. Unfortunately, the premiere was a disaster, and the production was immediately discontinued. No scores have been recovered to this day. His second attempt, *La Chasse* (The Hunt) was written and premiered in 1778-1779 and received wide acclaim from audiences at the *Théâtre Italien*, though the work is also considered lost. Saint-Georges’ third and most successful opera, *L’amant anonyme* (The Anonymous Lover) premiered in 1780 at a private theatre.

Due to a lack of funding, the Concert des Amateurs was disbanded in 1781. Saint-Georges managed to reassemble the ensemble as Le Concert Olympique at the Loge Olympique. In 1785, the ensemble premiered Joseph Haydn’s six Paris symphonies. Within six months of the outbreak of the French Revolution, the Loge was disbanded and Saint-Georges left for England. He returned to Paris briefly, but decided to tour northern France instead until 1792, when he became a captain of the National Guard. His corps of around 1000 men had very little success, and Saint-Georges ended up imprisoned for 18 months before returning to Paris in 1797. For the last two years of his life, he directed a new ensemble, *Le Cercle de l’Harmonie* and returned to playing violin in his spare time.

*L’amant anonyme* tells a typical comic story of love and misunderstanding: a wealthy young widow, Léotine, receives anonymous gifts and letters from an admirer, who is her close friend Valcour. Léotine is hesitant to fall in love again and Valcour, being of lower birth, does not believe Léotine could ever love him in return, and so he lets her believe that he is also closed to love. Many misunderstandings later, Valcour successfully manages to reveal himself as the titular Anonymous Lover and all is well. The music for the Overture is repurposed from Saint-Georges’ Op. 11, No. 2 Symphony in D Major. The Symphony, and thus the overture, has three movements: *Allegro Presto*, *Andante*, and *Presto*. The *Allegro Presto*, performed this evening, is a lively almost-sonata-form. The exposition begins with a proud and stately theme in the violins, followed by a gentler, strolling theme in the oboe and first violins. An exciting codetta sees the violas briefly jump out of the texture with a flourish. This flourish is transformed to include all strings at the start of the development, taking us into a minor key before both themes return in some form, reconciled in D Major, and the movement concludes.

*Biographical information from Grove Music Online, “The Chevalier de Saint-Georges: Virtuoso of the Sword and the Bow” by Gabriel Banat, and the Foreword from the Artaria Editions score by Allan Badley and Reuben Blundell*

## **Grøndahl: Trombone Concerto**

Danish conductor and composer Launy Grøndahl (1886-1960) began his musical studies at age eight with violinist Axel Gade. When he was 20, he started performing as a section violinist with the Orchestra of the Casino Theatre in Copenhagen. During this time, Grøndahl also studied composition with Ludolf Nielsen. In 1919, his extensive career as a conductor began when he was appointed to direct the Danish Musical Society. He is most well-known for the three decades he spent as the chief conductor of the Danish Broadcasting Corporation orchestra from beginning in 1925. During his time with the ensemble, which would grow from 11 musicians to the over 100 strong Danish Radio Symphony Orchestra, he championed Danish classical music on the world stage. The DRSO toured in Berlin, Helsinki, Stockholm, Prague, and Warsaw, among other locations. The ensemble performed works by many Danish Late-Romantic composers, including hallmark recordings of Carl Nielsen's six symphonies. Grøndahl retired from conducting the ensemble when he turned 70.

As a composer, his most well-known work is the Trombone Concerto. In the summer of 1924, Grøndahl traveled to Italy on a scholarship from the Jubilee of the Copenhagen Orchestral Association. At this time, he was regularly performing as a violinist in the Casino Theatre orchestra, and that ensemble's trombone section inspired the composition. The concerto premiered with the orchestra in Copenhagen later that year and featured principal trombonist Vilhelm Aarkrog.

The piece has three movements. The first, *Moderato assai ma molto maestoso* (very moderate tempo but very majestically), opens with the thunder and lightning of an orchestral hit and tremolo in the upper strings. The lower strings and bassoons play a descending line of four notes, which the solo trombone uses to start the dramatic first theme. The trombone melody morphs into something more lyrical, which then passes around the woodwinds and strings. Both the dramatic descending and sweet, lyrical motives travel throughout the ensemble until the violas and solo bassoon are interrupted by the return of the opening storm, which concludes the movement.

The second movement, *Quasi una Leggenda: Andante grave* (In the manner of a legend: solemn walking tempo), begins with a descending chromatic line in the piano and pizzicato lower strings before the solo enters with an expressive first melody. The pace picks up slightly and arpeggiated piano accompaniment gives way to a second sweet and expressive melody. The first idea returns, and intensity builds as the solo line dramatically ascends to a high B-flat. Calm returns and rippling ascending arpeggios fade away to end the movement.

Finally, *Finale: Maestoso – Rondo*, starts with the return of the first movement's descending motive, played by the full orchestra. The storm finally clears and the Rondo begins with a playful scherzo. Three accented chords and a quick ascending run in the trombone call forth an orchestral interlude, wherein flute and oboe both take a turn at the playful theme. Three chords then signal the return of the solo trombone, this time with a new melody which plays with the pulse not only in the solo line, but in the various accompaniments. As this is a rondo, the scherzo returns. We journey through a couple tonal centers before a fiery interlude drives us into a full orchestra statement of the scherzo theme. The second theme returns, fading away and transforming back into a quiet statement of the scherzo. Three sharp chords once again announce the trombone, and the scherzo receives a true restatement before racing to a final, flourishing fortissimo.

## **Beach: Symphony in E minor, Op. 32 “Gaelic”**

Amy Marcy Cheney Beach (1867-1944) was born in New Hampshire to a prominent New England family. Her father, Charles Cheney, was a paper manufacturer and importer and her mother, Clara (Marcy) Cheney was an accomplished amateur pianist and singer. Beach was a prodigy: by one, she could reportedly sing 40 songs accurately, could improvise harmonies to her mother’s melodies when she was two, taught herself to read at three, and, by four, was composing and could play anything she heard by ear, including four-part harmonies. She began formally studying piano with her mother when she was six and gave her first public recital featuring works by Handel, Beethoven, and Chopin, as well as her own compositions, the next year. The family moved to Boston when she was eight and she began piano lessons with Ernst Perabo. She debuted in Boston in 1883 and subsequently performed with the Boston Symphony Orchestra in 1885. Her aptitude as a pianist drew significant interest, particularly from Dr. Henry Beach (1843-1910), a physician, amateur singer, and anatomy lecturer at Harvard. The two were married in 1885, and Dr. Beach asked that she take a step back from performing. As a result, she only gave annual recitals and donated all proceeds to charity. Consequently, her focus shifted primarily to composition.

Her formal compositional training had been only a year long: in 1884 she had sought the advice of Wilhelm Gericke who encouraged her to study the works of the masters. Over the next decade, she taught herself everything from counterpoint and fugues to orchestration using various texts, treatises, and pieces as models. She wrote a variety of songs, choral pieces, chamber works, an 85-minute Mass, a piano concerto and, of course, a symphony. Following the death of her husband in 1910 and mother in 1911, Beach travelled to Europe and worked to reestablish her performing career alongside promoting her compositions. She gave recitals showcasing her own works and her symphony and concerto were performed numerous times. She returned to the United States at the outbreak of the first world war and performed all across the country before settling in New Hampshire in 1916. In 1921, she was a fellow at the MacDowell Colony and composed many of her later works, including a string quartet, various songs, and a chamber opera. She spent the last two decades of her life supporting the careers of many young musicians, leading the Music Teachers National Association and the Music Educators National Conference, and co-founding the Society of American Women Composers, of which she was the first president in 1925. She retired in 1940 due to heart disease, which was her cause of death four years later. All of her royalties are assigned to the MacDowell Colony.

Beach’s only symphony, written between 1894 and 1896, is the first American symphony composed by an American. She composed it in response to Antonin Dvorak’s statement that American composers should draw on African American spirituals and indigenous materials to create true American compositions, as he had in his symphony “From the New World.” Beach believed that American composers could draw from whatever their own heritage was and could still be considered “American” composers. As a result, she primarily draws from Irish folk melodies.

The first movement, *Allegro con fuoco* (brisk with fire) adheres to a traditional sonata form. One of her original songs, “Dark is the Night,” is repurposed for both themes. Soft chromatic tremolo in the strings evoke the tumultuous ocean from which the woodwinds emerge, the brass burst forth, and the horns call out. A single measure briefly disrupts the pulse and the first transition begins. Rapidly descending arpeggios followed by a horn solo give way to a *tranquillo*

second theme. Solo clarinet and horn calls precede a lush melody in the woodwinds and violins: a moment of respite from the storm

The theme ends with oboe and flute solos derived from a late 17th century Irish jig, “Conchobhar ua Raghallaigh Cluann” (Connor O’Reilly of Clounish). Just when all seems serene, the opening tremolos return and the development begins. Both themes play against each other and attempt to reconcile before fading away into a grand pause. The recapitulation features both themes in order, that same disruptive measure, and ends with the return of the jig in the flute, oboe, and first violins. The coda sees one last return of the tremolos before animatedly building to the end of the movement. Eight measures now disrupt the pulse, before a series of orchestra hits conclude the movement.

The second movement opens with a pastoral siciliana: a lilting dance using a distinct set of rhythms. Solo horn, accompanied by strings entering in canon, introduce the dance with a melody composed around the “Goirtin Ornadh [ or Eornan]” (The little field of Barley). In this wistful song, someone dreams of their love and wishes they could be near them again. The tune is taken up by solo oboe and a bagpipe-esque accompanying woodwind chorale. Solo flute joins the oboe briefly before the allegro vivace section commences. The theme remains the same but now takes the form of perpetual motion variations. The siciliana returns after a pause and solo horn, clarinet, and flute each take turns trying to start the theme. Solo English horn ultimately succeeds and is eventually joined by all the woodwinds and strings. The texture builds and a short clarinet duet springs out of the texture before oboe and English horn transition back to energetic violins as the allegro vivace section briefly returns to close out the movement.

The third movement, in Beach’s own words, conveys “the laments ... romance and ... dreams” of the Irish people. At this time in Boston, the Irish immigrant community was largely discriminated against and treated with hostility, especially by the upper class into which Beach had married. Though she herself was not an Irish emigrant, this movement in particular showcases tremendous empathy for refugees in the face of backlash from her social circles. Two different Irish themes are referenced in the movement. The first, “Paisdin Fuinne” (The lively child), mourns the death of a child and the second, “Cia an Bealach a Deachaidh Si” (Which way did she go) admires the beauty of Ireland and was a song of solace. The movement features an extensive solo for the concertmaster beginning with a quasi-cadenza passage before by a heartfelt cello solo joins. This movement develops in an entirely different fashion from the first two, with the focus always remaining on the fairly simple melodies, using texture and timbre, and showcasing Beach’s mastery of orchestration throughout.

The final movement, like the first, is in sonata form. The “jarring” measures from the first movement return, but this time in the form of a dramatic opening. Syncopated strings underpin a variety of woodwind, horn, and brass statements of the first theme, also derived from the first movement. The ensemble builds together before quickly fading into the second theme, first played by violas, cellos, and bassoons. This theme is Beach’s own, but its expressivity and heart-on-your-sleeve-longing make it clearly reminiscent of Irish folk music. Beach wrote this movement was about the “sturdy daily life [and] passions and battles” of the Celtic people. The coda is everything one could want to hear from a symphony: stunning melodies, rich textures, masterful orchestration, and a fanfare full of exuberance and celebration.

*Biographical information from Grove Music Online and “Amy Beach, Passionate Victorian” by Adrienne Fried Block*

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## 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.*

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## Michael and Anne Greenwood School Upcoming Events

**Sunday February 8, 2:30 pm-** Junior Recital; Mark Conners, trumpet- *MCPA Recital Hall*

**Sunday, February 8, 5:00 pm-** Junior Recital; Drake Williams, trumpet- *MCPA Recital Hall*

**Monday, February 9, 7:30 pm-** OSUSO Concert- *MCPA Performance Hall*

**Monday, February 9, 7:30 pm-** Senior Recital; Jake Berry, saxophone- *MCPA Recital Hall*

**Thursday, February 12, 5:00 pm-** Faculty Double Reed Recital- *MCPA Recital Hall*

**Friday, February 20, 7:30 pm-** Non-Degree Recital; Cooper Kaehler- *GSM108*

**Monday, February 23, 7:30 pm-** Jazz Orch./Jazz Ens. Concert- *MCPA Performance Hall*

**Tuesday, February 24, 7:30 pm-** Graduate Woodwind Quintet- *MCPA Recital Hall*

**Saturday, February 28, 7:30 pm-** Senior Recital; Jackson Keeney, trumpet- *MCPA Recital Hall*

**Sunday, March 1, 5:00 pm-** Symphonic Band Concert- *MCPA Performance Hall*

**Sunday, March 1, 7:30 pm-** Graduate Recital; Jennifer Zhang, piano- *MCPA Recital Hall*

**Monday, March 2, 5:00 pm-** Junior Recital; Megan Engleman. oboe- *MCPA Recital Hall*

**Tuesday, March 3, 5:00 pm-** Senior Recital; Jeremy Black, trombone- *MCPA Recital Hall*

**Tuesday, March 3, 7:30 pm-** Faculty Recital; Christine Wu, piano- *MCPA Recital Hall*

**Wednesday, March 4, 7:30 pm-** Faculty Recital; Christian Bester Recital, voice- *MCPA Recital Hall*

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