



# USC Thornton Symphony

**Friday, Mar. 11, 2022**

**7:30 p.m.**

Bovard Auditorium

University of Southern California

Maestro Leslie Dunner, *conductor*

**USC Thornton**  
School of Music

# Program

**Adolphus Hailstork**  
(1941-)

*An American Port Of Call*

**Benjamin Britten**  
(1913-1976)

Four Sea Interludes from  
*Peter Grimes*

## INTERMISSION

**Claude Debussy**  
(1862-1918)

*La Mer*



# Program Notes

Adolphus Hailstork (1941- )

*An American Port of Call*

Dr. Adolphus Hailstork resides in Virginia Beach, Virginia, and is a professor of music and an eminent scholar at Old Dominion University in Norfolk.

He received his doctoral degree in composition from Michigan State University, where he was a student of H. Owen Reed. He previously studied at the Manhattan School of Music under Vittorio Giannini and David Diamond, at the American Institute at Fontainebleau with Nadia Boulanger, and at Howard University with Mark Fax.

Dr. Hailstork has written numerous works for chorus, solo voice, piano, organ, various chamber ensembles, band, orchestra and opera.

He wrote *An American Port of Call* for the Virginia Symphony and premiered it in 1985.

"The concert overture, in sonata-allegro form, captures the strident (and occasionally tender and even mysterious) energy of a busy American port city," Hailstork said. "The great port of Norfolk, Virginia, where I live, was the direct inspiration."

Derek Zimmerman  
*Master's student, Spring 2022*

Benjamin Britten (1913-1976)

Four Sea Interludes, from *Peter Grimes*

Benjamin Britten was an English composer, conductor and pianist. He was an influential figure of 20th-century British music, composing in a range of styles including opera, vocal music, orchestral music and chamber music. Britten began to compose as early as 1919, and after about 1922, he composed consistently until his death.

Britten was born near the sea in Suffolk and spent much of his life close by. His opera, *Peter Grimes*, is centered on the sea and the townspeople of an isolated, little fishing village. There are six interludes in the opera that facilitate the changing of scenes, and Britten extracted four of them as the orchestra suite. In the opera, a prologue sets the gloomy mood, wherein Grimes is unconvincingly cleared at an inquest of the death at sea of his apprentice.

"Dawn" ominously opens the first act, introducing the song of the chorus, who drearily lament their life of labor. A birdlike solo flute alternates with majestic brass chords that together not only evoke dawn over the sea but grow into a sinister evocation of the tragedy to come.

The second act begins with "Sunday Morning," a herky-jerky affair of conflicting musical ideas that appropriately herald the clashing events: a mob of angry neighbors storm the putative murderer's house, and then ironically, the second apprentice dies—ostensibly an "accident."

"Moonlight" segues into the grinding dénouement of Act III, with the discovery of the second apprentice's body and Grimes' flight to an apparent suicide at sea.

*(cont.)*

The fourth interlude, "Storm," is the literal maelstrom that engulfs the tense events in the pub of the first act and is a fit conclusion to this sordid little drama of death, distrust and social isolation.

After a concert in 1927, composer Frank Bridge showed Britten several of his compositions, and ultimately, Bridge took him on as a private pupil. After two years at Gresham's School in Holt, Norfolk, Britten entered the Royal College of Music in London in 1930, where he studied composition with John Ireland and piano with Arthur Benjamin.

Derek Zimmerman

*Master's student, Spring 2022*

Claude Debussy (1862-1918)

*La Mer*

Claude Debussy was a French impressionist composer from the late 19th and early 20th centuries. Debussy had a gift at the piano from a young age that sent him to the Paris Conservatory at age 11. At age 22, he won the Prix de Rome, which financed two years of further musical study in the Italian capital. After the turn of the century, Debussy established himself as the leading figure of French music. During World War I, while Paris was being bombed by the German air force, he succumbed to colon cancer at the age of 55. Debussy is considered one of the first impressionistic composers because of his highly original system of harmony and musical structure that expressed the ideals by which the impressionist and symbolist painters and writers of his time created.

*La Mer* consists of three symphonic sketches for the orchestra. Debussy had fond childhood memories of the beauties of the sea. While composing *La Mer*, he was not necessarily inspired by actual large bodies of water, but rather he drew inspiration from art, referring to the seascapes available in painting and literature.

In Debussy's own words, "Music is the expression of the movement of the waters, the play of curves described by changing breezes."

The first section is titled "From Dawn to Noon on the Sea." As the sea becomes more animated, melodic fragments appear and disappear quickly. Like the water, all the music is moving. By noontime, light streaks across the water in a climatic brass chorale as the sun travels across the heavens.

Debussy's second reflection is titled "The Play of the Waves." Again, the music begins quietly, but this time the sea works itself into an energetic, capricious scherzo. Waves move quickly within irregular rhythms and fast-moving passages.

The third section is titled "Dialogue of the Wind and Sea." A foreboding opening in lower strings sets the stage for a storm. The movement comes to a huge climax that is announced by the horns.

Derek Zimmerman  
*Master's student, Spring 2022*

# About the Artists

## **Maestro Leslie Dunner** *conductor*



Dr. Leslie B. Dunner is the conductor of the Interlochen Arts Academy Orchestra. He is also the interim artistic director of the South Shore Opera Company, where he has been music director since 2014, as well as resident conductor of New Jersey's Trilogy: An Opera Company since 2018. His stirring performances with the Long Beach Opera of Anthony Davis' historical work, "The Central Park Five," received the 2020 Pulitzer Prize in Music.

Dr. Dunner served as music director of the Joffrey Ballet and music director for the symphony orchestras of Annapolis, Dearborn and Nova Scotia. He spent eleven seasons at the Detroit Symphony Orchestra (DSO): first as assistant, then associate and finally as resident conductor, while serving concurrently as music director of the DSO's youth orchestra, the Detroit Symphony Civic Orchestra. Besides holding principal conducting positions at the Dance Theatre of Harlem, Harlem Festival Orchestra and Louisville Ballet, he undertook a season as interim music director of the Orquesta Filarmónica de Jalisco in Guadalajara, Mexico.

Dr. Dunner's guest engagements with major orchestras include two years with the Chicago Symphony and five with the New York Philharmonic as cover conductor, where he also assisted during a four-week European tour. He has appeared with such distinguished ensembles as the Atlanta, Baltimore, Dallas, San Francisco and Seattle Symphonies, the Cleveland, Minnesota and Philadelphia Orchestras, as well as orchestras in Canada, Mexico, Spain, Italy, Portugal, Ukraine, Russia and South Africa. An avid ballet conductor, Dr. Dunner has taken the podiums of the American Ballet Theater, New York City Ballet, Michigan Opera Theatre, Royal Ballet at Covent Garden, Birmingham Royal Ballet and South African Ballet Theatre, among others.

In addition to his professional conducting work, Dr. Dunner is a dedicated music educator. He began his career in music education as an assistant professor at Minnesota's Carleton College and has continued to lead youth orchestras throughout his career. The first American prize-winner in the Arturo Toscanini International Conducting Competition, he is also a recipient of the Leonard Bernstein American Conductors Award and the NAACP's James Weldon Johnson and Distinguished Achievement Awards

When not conducting, Dr. Dunner is a composer, and he continues to perform as a clarinetist.

# USC Thornton Symphony

## ***Violin I***

Yue Qia,  
*concertmaster*  
Bradley Adam Bascon  
Artem Kolesov  
Evan Llafet  
Maya Masaoka  
Floriane Naboulet  
Semaj Murphy  
Billie Smith  
Elizabeth Wei  
Asher Wulfman

## ***Violin II***

Elise Haukenes,  
*principal*  
Emily Hsu  
Vikram Iyer  
Yu-Chen Lin  
Veronika Manchur  
Taiga Murooka  
Ariana O'Connell  
Peiwen Su

## ***Viola***

David Kang,  
*principal*  
Emma Antonides  
Jay Julio  
Daniel Miles  
Jenny Sung  
Andrew Towsey-Grishaw  
Ellie Welker  
Sarah Wilkinson

## ***Cello***

Quenton Blache,  
*principal*  
Ismael Guerrero Bombut  
Mairead Flory  
Jisun Jung  
Madeline Sheard  
Andrew Siehr

## ***Bass***

Sarah Wager,  
*principal*  
Andrew Hungness  
Ethan Moffitt  
Avery Weeks

## ***Harp***

Mana Azimi  
Kaitlin Miller

\* = Principal on Hailstork

+ = Principal on Britten

^ = Principal on Debussy

## ***Flute***

Gaby Beltran  
Lindsay Bryden+  
Chloe Descher  
Sylvia Ettinger  
Emily Harrington\*  
Sierra Schmeltzer^

**Oboe**

Sonia Matheus^  
Sara Petty\*+  
Cameron Roberts

**English Horn**

Sara Petty

**Clarinet**

Eric Braley^  
Alex Chang  
Adam Floyd+  
Byungho Park  
Anders Peterson  
Alex Tu\*

**Bassoon**

Ingrid Hernandez  
Amanda Musinski  
Daniel St. John\*+^

**Contrabassoon**

John Gonzales

**Horn**

Caleb Durant  
Susannah Greenslit  
Aiman Khan  
Rachel Lauson^  
Abraham Murillo  
Siri Storheim\*  
Kathy Yang+

**Trumpet**

Anna Ahn^  
Jorge Araujo Felix  
Lucca Cidale+  
Talitha Duckworth\*  
Emily Nastelin  
Kobina Sampson-Davis

**Cornet**

Jorge Araujo Felix  
Talitha Duckworth

**Trombone**

Sean Cooney  
Terry Cowley\*  
Rocky Fox  
Nate Limas+  
Paul Wu^

**Tuba**

Patrick Zhang

**Timpani**

Michael Dehan^  
Dominic Grande\*+

**Percussion**

Sorie Bangura  
Zoe Beyler  
Austin Cernosek\*+^  
Soojin Kang

# Upcoming Events

Mar. 26 at 4:00 p.m.

**Polish Music Spring: California Dreamin'**

Mar. 27 at 7:30 p.m.

**Electro-Acoustic Composition Showcase**

Apr. 1 at 7:30 p.m.

**USC Thornton Winds**

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