About our program:

This evening’s program pairs two works: Dvorak’s famous “New World” Symphony and Cole Porter’s little-known ballet, Within the Quota. The Dvorak is so well-known that it has become integrated in pop culture, while the Porter remains virtually unknown, with the only score in the world housed in the Dansmuseet (Museum of Dance’s) archives in Stockholm, Sweden. While these two works may initially seem to have little in common, they both explore impressions of coming to America at the turn of the 20th century.

Many are familiar with the story of the “New World” Symphony. Dvorak composed it while serving as the director of the now defunct National Conservatory of Music in America. Its familiar melodies are a source of continual discussion and research: are they Czech folk songs representing Dvorak’s homesickness or his effort to capture the aesthetics of African American music? Whatever the case may be, Dvorak felt that the musical future of the United States would be found in African American spirituals. As he wrote, “I am convinced that the future music of this country must be founded on what are called Negro melodies. These can be the foundation of a serious and original school of composition, to be developed in the United States. These beautiful and varied themes are the product of the soil.”

The United States government, however, had a different perspective on what, or should we say who, was a “product of the soil.” Less than 30 years later, they passed the Immigration Act of 1924. According to the U.S. Office of the Historian, “the most basic purpose of the 1924 Immigration Act was to preserve the ideal of U.S. homogeneity.” The act capped immigration at two percent of each nationality currently living in the United States as of the 1890 census. This act specifically aimed to limit entrance of Eastern European Jews, Italians, Slavs (which Dvorak would have been considered), and Africans, and entirely banned immigration from Asian countries.

Inspired by this act, Cole Porter’s ballet follows the story of “Immigrant No. 13” – the thirteenth immigrant to pass through the quota at Ellis Island. Similarly to George Gershwin’s later ballet, An American in Paris, the listener follows the immigrant as he interacts with different characters, each depicted by one of the work’s movements. Porter sets the movements in pairs. Each character is introduced with music that sounds jazzy, popular, accessible, and unique. In the following movements (each titled “Reformer”) we hear a modern and chromatic musical language. Porter intended these movements to depict musical and social oppression, especially against people who are different. In the end, Immigrant No. 13 gains acceptance by becoming actively involved in Hollywood. Porter felt that the only way an immigrant could find success in post-World War I America was by becoming famous. In other words, if an immigrant could penetrate “highbrow” culture, they could be accepted by American society.

The topic of immigration remains a very important, and relevant, discussion in today’s society. We hope that you will appreciate these two musical representations of coming to America. In recognition that many of us, or our ancestors, once had to make the brave leap to leave their own homes to come to a strange, new world, we invite the members of the audience to join the orchestra in the lobby. There you will find a large world map and pins. Please place the pins to represent where you, or your ancestors, once called home.

Dr. Rachel L. Waddell,  
Music Director & Conductor
Within the Quota

Cole Porter (1891-1964)

Orchestration by Charles Koechlin (1867-1950)

I. Opening
II. Heiress
III. Heiress Reformer
IV. Colored Gentleman
V. Colored Gentleman Reformer
VI. Jazz Baby
VII. Jazz Baby Reformer
VIII. Cowboy
IX. Sweetheart of the World
X. Finale

Dancers from the University of Rochester Dance Program
Sarah Elderkin; Kristien Bolar-Byrd; Michelle Koduah; Hannah Zhang;
Yaa Adenike Zawena Cunningham, Dance Understudy & Costume Support
Missy Pfohl Smith, Choreographer

Symphony No. 9 in E minor, "New World"

Antonín Dvořák (1841-1904)

I. Adagio – Allegro molto
II. Largo
III. Scherzo: Molto vivace
IV. Allegro con fuoco

Prior to this concert, you may have enjoyed the sounds of the Hopeman Carillon, during a concert titled *Lift Every Voice*, performed by UR student carillonneurs and members of the Carillon Society. The concert included civil rights era songs, spirituals, a Scott Joplin rag, and Gershwin's "Summertime."
The Symphony Orchestra
Dr. Rachel L. Waddell, Music Director & Conductor

FLUTE
Laura Smoller, Principal on Porter/
Co-Principal on Dvorak
Talia Chen, Piccolo (Dvorak)
Elibba Dean
Emily Kay, Piccolo (Porter),
Co-Principal on Dvorak

OBOE
Ryan Wong, Principal on Porter,
English horn (Dvorak)
Sophia Stone, English horn (Porter)
Samuel Triest, Principal on Dvorak

CLARINET
Ryan Reiss, Principal
Gayeon Lee
Zheng Liu

BASSOON
Barbara Gross, Principal
Jeanne Coonan, Contrabassoon (Porter)
Christopher Corona

ALTO SAX
Jacob Bauer

HORN
Gregory Savich, Principal (Dvorak)
Hannah Osgood
Lori Osgood, Principal (Porter)
Naomi Ruetz
Steve Landgren

TRUMPET
Jeffrey Pinsker-Smith,
Principal (Porter)
Deborah Uman,
Co-Principal (Dvorak)
Richard Zona,
Co-Principal (Dvorak)

TROMBONE
Lou Osgood, Principal
Jacob Kuebler
Clayton Emmel
Mike Dorval
Adam Meltzer

TUBA
Adam Meltzer

HARP
Alaina Attanasio

PIANO
Zane Xiao
Yuhe Wang

TIMPANI/PERCUSSION
Adam Joslyn, Principal
Katelyn Gibson
Alex Durr

VIOLIN I
Ben Srajer, Concertmaster
Ellen Henry
Aelin Kim
Sara MacNally
Khang Huynh
Reuben Epstein
Elizabeth Karpman
Eric Moore
Elissa Moy
Luke McCarney
Nia Hrynio
Ke Ding
Hannah Simons
The University of Rochester Symphony Orchestra also wishes to thank the Dansmuseet in Stockholm, Sweden, who graciously loaned us the score and parts for *Within the Quota* for this evening’s performance.

We would also like to thank Jimmy Warlick for the set for today’s performance and for the map located in the foyer.
KRISTIEN BOLAR-BYRD is a dean's list sophomore double majoring in Religion and Dance Studies. Extensively studying community dance foundation that is dedicated to accessibility, quality and impeding direct cultural broadening through supportive creative education. She has studied at the Harvey B. Gantt Center for African-American Arts + Culture, formerly known as the Afro-American Cultural Center in Charlotte, North Carolina, The Children's Theatre of Charlotte and the NY State Unified Court System Intern Student Ambassador Program for the 7th Judicial District. Approaching activism through dance studies she promotes cultural essences that create positive change intended to make improvements in society.

YAA ADENIKE ZWENA CUNNINGHAM (Dance Understudy and Costume Support) was born in Washington, D.C. and currently lives in Hyattsville, Maryland. Since the age of two, Yaa-Ade was involved in the visual arts and West African dance. Throughout her whole life she has danced with her family dance and drum company Farafina Kan. She’s a graduate from Suitland High School in Forestville, Maryland where she studied the arts. Through the Posse Scholarship she currently attends University of Rochester and is now finishing her sophomore year. On campus she is involved in many organizations and she is a co-captain of the dance group Ma’Frisah.

SARAH ELDERKIN is in her fifth year, studying Dance and Studio Art for her Take Five. She is a double major in Music and Brain & Cognitive Science with a focus on music cognition and child developmental research. Sarah was invited to perform her own original choreography for professional adjudication at the American College Dance Association’s New England conference in Boston in 2018, and has studied with UR dance faculty both on campus and in Corfu, Greece.

MICHELLE KODUAH is a senior with a Brain and Cognitive Science major and a cluster in Dance and Performance. Her long term dance experience includes includes hip hop and street jazz, but she has developed a strong interest in contemporary dance over the last two years. Michelle performed an original work by internationally renowned choreographer Bill Evans, as well as performing in faculty choreography this past fall.

HANNAH ZHANG is an English major with Dance and East Asian Studies minors. She started contemporary dance in her sophomore year and as a senior performed an original work by internationally renowned choreographer Bill Evans, as well as performing in faculty choreography this past fall. Since then, she has been on a journey to explore dance as a disciplined but liberal art of healing, and she believes that dance can change the world. Dance has helped her redefine herself as a person and she intends to continue post-graduate study in the field of dance and movement.
MISSY PFOHL SMITH is a choreographer, performer and collaborative artist, who directs the Program of Dance and Movement at University of Rochester and is artistic director for the contemporary repertory company, BIODANCE, based in Rochester, NY. Her work has repeatedly sold out shows at both Edinburgh Fringe in Scotland and Rochester Fringe, having been called "Gorgeous...astonishing...exceptional" and "a brilliantly crafted world of beauty, melody and calmness" by Rochester City News. BIODANCE will celebrate its 12th Anniversary in concerts this May 19-21 at Geva Theatre Center’s Fielding Stage. Missy enjoys creating site specific work and recently created her second evening length show crafted for a 4 story planetarium in collaboration with a media artist, dancers, musicians and a visual artist. Missy’s viola and dance work with Bridget Kinneary is expanding to include new contemporary compositions by internationally known composers. Her choreography, performance and teaching has spanned across the US and internationally, and she is certified in Bill Evans Laban/Bartenieff-based pedagogy and also teaches choreography, dance on camera and contemporary dance and social justice.

RACHEL L. WADDELL is the newly-appointed Director of Orchestral Activities at the University of Rochester. Before coming to Rochester, she served as the Associate Conductor of the Canton Symphony Orchestra, a professional regional orchestra in northeastern Ohio, and Music Director of the award-winning Canton Youth Symphonies. During her time with Canton, Waddell conducted over eighty performances and served as the Cover Conductor for additional masterworks programming under the direction of the CSO’s Music Director, Gerhardt Zimmermann. In both roles, Waddell worked closely with guest artists such as Project Trio, Lindsay Deutsch, Béla Fleck, André Watts, and many others. In 2016 she conducted the Ohio premier of Christopher Theofanidis’ Dreamtime Ancestors with the CSO.

Waddell’s innovative programming and passion for community engagement has made her a popular conductor with audiences of all ages. Her POPS performances have included an array of diverse concerts from the Music of Queen to a swingin’ holiday spectacular. Under Waddell’s leadership, the Canton Youth Symphony grew from a small, single orchestra to a three-tier progressive orchestral training program reaching over 120 students throughout northeastern Ohio. The Canton Youth Symphonies were named the 2015 Youth Orchestra of the Year by the Classics Alive Foundation in Los Angeles. In 2016 Waddell co-founded New Horizons Chamber Orchestra to provide an outlet for amateur adult musicians in her community to perform chamber music. In recognition of her service to the greater Canton community, Waddell was named one of YStark and The Canton Repository’s 2015 “20 Under 40!” recipients.

In addition to her work with the CSO and CYS, Waddell was the first women to guest conduct Cleveland’s Suburban Symphony Orchestra, and has appeared as guest conductor with the Las Vegas Philharmonic, Flagstaff Light Opera Company, and Greater Hartford Women Composers’ Festival. She has also held positions as Conductor of Oberlin Conservatory’s Northern Ohio Youth Orchestra, Assistant Conductor of the Miami Music Festival in Florida, Music Director of the Las Vegas Korean Youth Orchestra, and Apprentice Conductor of the Las Vegas Philharmonic. Her conducting has been described by Cleveland Classical as “distinctly animated” with “charismatic fervor….a sensibility eagerly reciprocated by the orchestra as it responded with marvelous tonal depth and palpable exuberance.”

Waddell has served on faculty at Kent State University-Stark, Malone University, Walsh University, and the University of Nevada, Las Vegas. She holds a Doctor of Musical Arts in Orchestra Conducting from the University of Nevada, Las Vegas, a Masters in Orchestra Conducting from Northern Arizona University, and a Bachelor of Music in Composition from the Hartt School of Music in Connecticut. Waddell continues her commitment to music education through her research on the psychology and sociology of orchestral conducting and performance.
The Orchestra, Dr. Waddell, and Music Department wish to thank:
- The UR Music Ensemble Techs for providing logistical support;
- Jon Powers & Verdon Davis (ECM) for use of the platforms
- The Music Interest Floor for providing ushers to this concert;
- Chris MacKay – Special lighting for Within the Quota

UPCOMING EVENTS

Sunday, April 8
Jazz Combos Concert
Lower Strong, 7PM

Wednesday, April 18
Chamber Ensembles Recital
May Room, Wilson Commons, 8PM

Thursday, April 19
Brass Choir Spring Brass-tacular
Wilson Commons Quad, 6PM

Friday, April 20
Chamber Orchestra & Chamber Singers
Upper Strong, 8PM

Sunday, April 22
Wind Symphony Concert
Upper Strong, 4PM

Saturday, April 28
Symphony Orchestra Concert
Upper Strong, 8PM

For a full listing of Music Department concerts and events, please visit: http://www.sas.rochester.edu/mur/concerts/