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Season of the



**WESTERN PIEDMONT
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2018-2019

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WESTERN PIEDMONT SYMPHONY

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*This
book
has been
designed by
Eckard Photographic.*

A note from the President

"For height and depths no words can reach, music is the soul's own speech" - wisdom penned by an unknown poet. Somewhere, deep inside, music speaks to us. The Western Piedmont Symphony (WPS) has helped us hear that voice since its inception in 1964.

The three-time national award-winning WPS begins its 54th year following a very successful 2017-2018 season which celebrated the final year for Maestro John Gordon Ross of his amazing 27 years.

The 2018-2019 season is highlighted by the "Maestro Challenge" as four gifted and talented candidates will be vying to be the new conductor and music director of the Western Piedmont Symphony. There will be 4 Masterworks Concerts this season, each presented by a candidate who will be in town for approximately 10 days participating in rehearsals, concerts, and educational events.

Many of you will have input during the final selection process for the new conductor including those who attend concerts, season ticket holders, community and regional leaders, symphony musicians, patrons and contributors, and the WPS Board of Directors and its selection committee.

The award winning Tesla Quartet returns with 4 concerts in its fourth year as the one and only Quartet Residency Program in North Carolina. They are deeply involved in educational outreach as well. The Western Piedmont Youth Symphony will present both fall and spring concerts, led by interim conductor David Wortman.

Outdoor concerts "Under the Sails" in Hickory, the Old Soldiers Reunion Parade Concert with laser light show in Newton in August, and the always popular Holiday Pops! Concert in November add up to an exciting season.

Each year the WPS reaches over 30,000 people through our many outreach programs, from preschoolers to senior adults, with 85 performances a year throughout the 10 county region. The symphony is indeed a regional jewel!

The Board of Directors and staff extend special thanks to our concert sponsors, patrons, contributors, local businesses who advertise in the program book, season ticket holders, volunteers, WPS Board members, and the musicians who have all ensured another season of musical excellence.

These are exciting times for the Western Piedmont Symphony. I'm looking forward to seeing you at the concerts.

Gary McDougal
WPS Board President



Omissions:

While every effort has been made to acknowledge in some way our many volunteers, contributors and supporters, omissions sometimes occur due to printing deadlines and oversights. Many adjustments have been made but please accept our sincere apology if errors are found. We will make every effort to correct all issues.

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Dear Friends of the Symphony,

The Maestro Challenge titles the Western Piedmont Symphony's 54th season. It is an exciting season with a slate of guest conductors coming to lead our orchestra in some fantastic performances. It is also a challenge for us all.

The conductors will challenge each other with their program choices, artistry and ability to connect and communicate with our orchestra and audiences. Our musicians will be challenged by new conducting styles, rehearsal processes and ambitious repertoire. Our search committee will be challenged to recommend a candidate to the WPS Board of Directors.

Your challenge as part of our community is to help decide which of these candidates will best lead us into the future. Surveys are being distributed at each concert. I encourage you to take the opportunity to offer your feedback by filling out surveys at each concert that you attend.

As you offer your feedback, please consider our guiding principles which have been adopted from the Music Director Search Handbook published by the League of American Orchestras:

1 – This is about the music. We are looking for superb and honest musicianship. Other qualities are important—i.e., administrative, education and fundraising skills. But they are less important than musicianship. Musicianship is number one; everything else is number two.

2 – We are looking for the "right" candidate. This is the right person for us at this time. It has a lot to do with chemistry. The right person has the skills, abilities, and character to be a catalyst who can lead this organization to a new level.

3 – The search process must result in a consensus. A consensus is a decision that most everyone supports. It does not require unanimity but it does require far more than a majority. A consensus is necessary because a music director needs strong support from all major constituencies. There will be no close votes. This means the search will not end until we have a consensus.

In addition to The Maestro Challenge, we are thrilled to welcome back the Tesla Quartet for one more season, to expand our educational programs and to again offer a family-friendly Holiday Pops concert. Also - mark your calendar for our first Ice Ball to be held on January 11th, 2019. It is THE party you won't want to miss. For details about other concerts, parties and programs this season, be sure to stay in touch with us through our website, social media and email blasts.

This year is a great milestone for our organization and you are a part of it. I hope you take great pride and interest in helping us reach the best decision for the future of our orchestra.

Thank you for allowing me to serve as your Executive Director and for all of your time, service and gifts to the Western Piedmont Symphony. Cheers to our future and the excitement to come!

Sincerely,



*A note from the
Executive Director*

*Ingrid Keller
Executive Director*



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Youth Symphony Director*



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First Chair Society

The First Chair Society ensures excellence in musical performance and leadership by providing the orchestra the highest quality musicians for each of the principal chairs.

The First Chair Society partnership was implemented in 1987 as a major financial resource for the expanding needs of the Western Piedmont Symphony. With the generous support of the First Chair Society, the Symphony has been able to solicit a wider variety of nationally known guest artists, composers and performers. This partnership provides funding to support in-school music education programs, as well as outreach programs for all ages.

Our community has benefited by having a much higher caliber of musical talent normally limited to major orchestras in large metropolitan centers. This enhancement of our quality of life is appreciated by the community and businesses presently residing here and also by those businesses and individuals contemplating making this area home.

Please join the Western Piedmont Symphony in saluting this special group of supporters for their continued commitment to musical excellence in our communities. To learn more about becoming a First Chair Society member, contact the Symphony office.

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Western Piedmont Symphony

MISSION STATEMENT

Western Piedmont Symphony's mission is to provide musical performances of distinction that enrich and enliven the community's classical music experience; and to nourish new audiences through school concerts and family outreach programs.

Tickets

The box office opens to the public one hour prior to all concerts. In order to avoid the hassle of waiting in line, please feel free to call the WPS office to place your tickets in Will-Call OR just drop by and pick them up. You can purchase and print your tickets through our website at wpsymphony.org/tickets. You can also obtain tickets by clicking the links on our Facebook page. Buy a season subscription and save time and money!

Season ticket holders desiring to purchase additional tickets for a single concert may do so by calling the Symphony office prior to the performance. Additional tickets are subject to availability. The Box Office will make every effort to work with your seating preferences. We are unable to issue refunds or exchanges for unused tickets. Don't let your seat be empty! Please give your ticket(s) to a friend or call the office to release your tickets for re-sale. We will issue you a receipt for tax purposes for the donation of your ticket(s).

Special group discounts are available for most concerts. Call the symphony office for details.

Special Assistance

Assisted Listening Devices are available at P.E. Monroe Auditorium. The ushers will be glad to help you.

Symphony Etiquette

Concerts begin promptly at 7:30 PM. There is a 15 minute intermission. All concerts are recorded live. Latecomers will not be seated until the first convenient pause in the program.

NO cell phones, cameras or recording devices unless preapproved by WPS.
NO Smoking in any of the auditoriums.
NO food and/or drink allowed in the auditoriums.
Candy wrappers are noisy.

Since the mid 19th Century, audiences have quit clapping between movements of a multi-movement work, like symphonies or concertos. But sometimes people get caught up in the excitement of a dazzling passage and they want to clap. Go right ahead.

CATAWBA VALLEY COMMUNITY CHORUS

Spence Robertson, Director | Tim Warren, Accompanist

Founded in 1987, the Catawba Valley Community Chorus has provided quality music that has both stirred the spirit and satisfied the soul of audiences as well as singers. The chorus, made up of approximately 40 singers, offers four cyclical performances for both Fall and Spring. We welcome new members to join. Auditions are not required. We rehearse in the Choral Room at Concordia Christian Day School, in Conover, NC, Mondays, 7:00 pm. For more information, contact our president, Sandra Herman at 828.238.3928.

Fall Concert 2018

Nov. 26, 7:00pm, Trinity Village, Hickory
 Dec. 8, 7:00pm, Zion Lutheran Church, Hickory
 Dec. 9, 3:00pm, Mt. Zion Lutheran Church, Conover
 Dec. 10, 7:00pm, Abernethy Laurels, Hickory

Follow us @cvcchorus
 for upcoming Spring Concerts 

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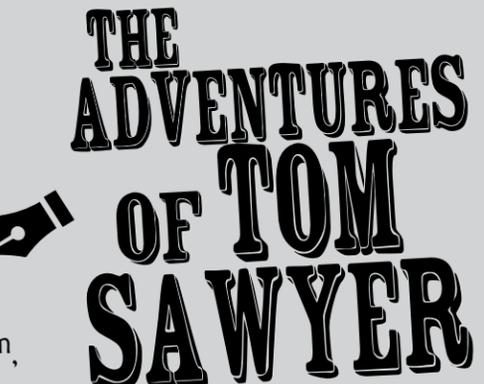
Scrooge!
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23, 24, 25^m, 30
December 1, 2^m, 2018



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25, 26, 27^m, 2019



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22, 23, 24^m, 2019
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April 5, 6, 7^m,
12, 13, 14^m, 2019



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- 12.18 - MESSIAH SING-A-LONG
- 12.31 - NEW YEAR'S EVE MASQUERADE

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- 01.11 - KINKY BOOTS
- 01.21 - WE SHALL OVERCOME - A CELEBRATION OF DR. MARTIN LUTHER KING JR.
- 01.29 - CAROLINA BLUE
- 02.09 - CIRQUE ELOIZE - SALOON
- 02.21 - ROCK OF AGES
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- 03.21 - JERSEY BOYS
- 03.26 - SWITCHBACK
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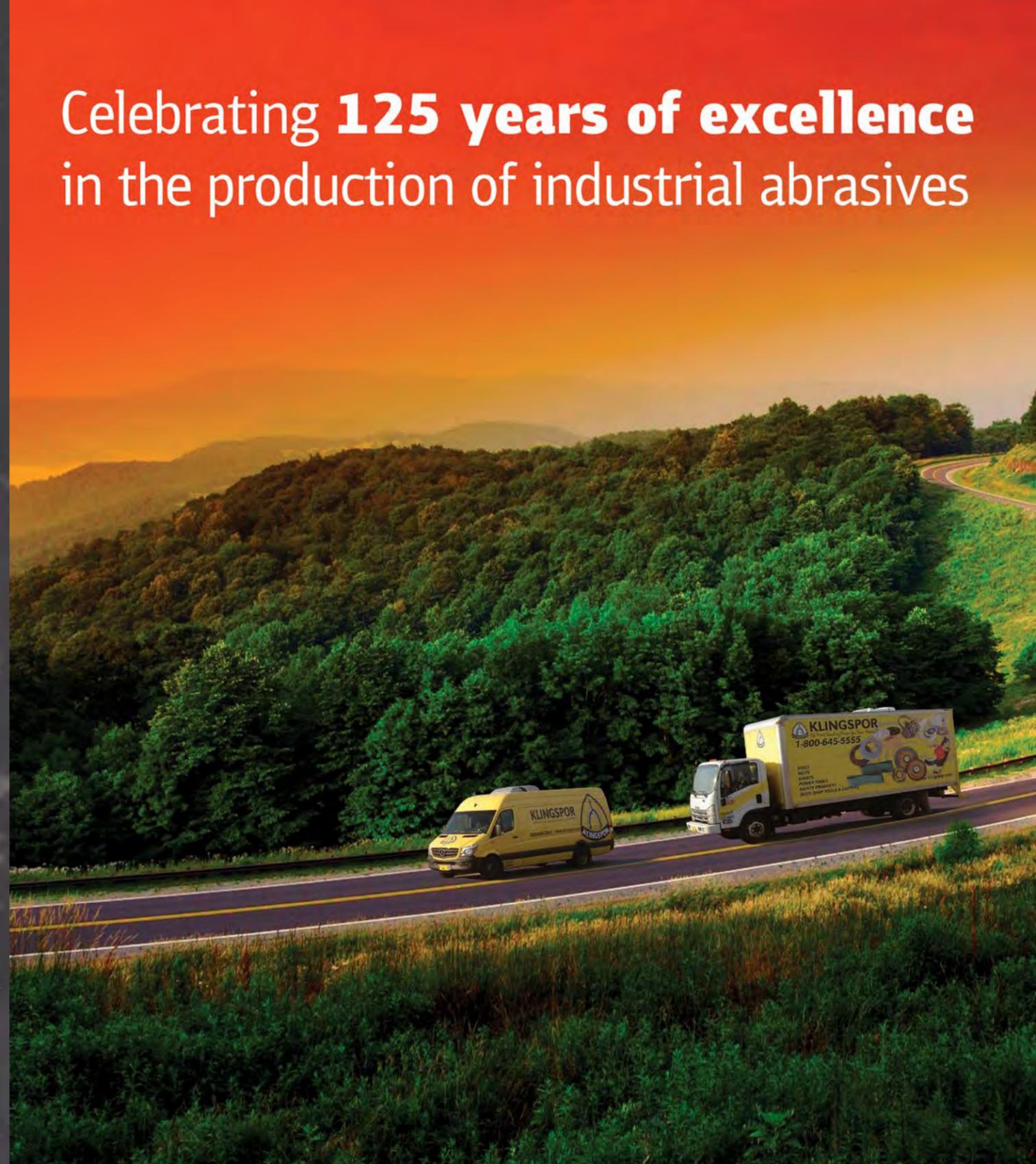


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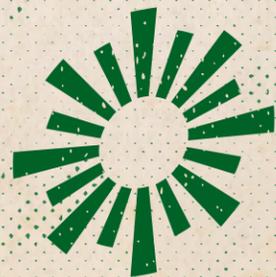
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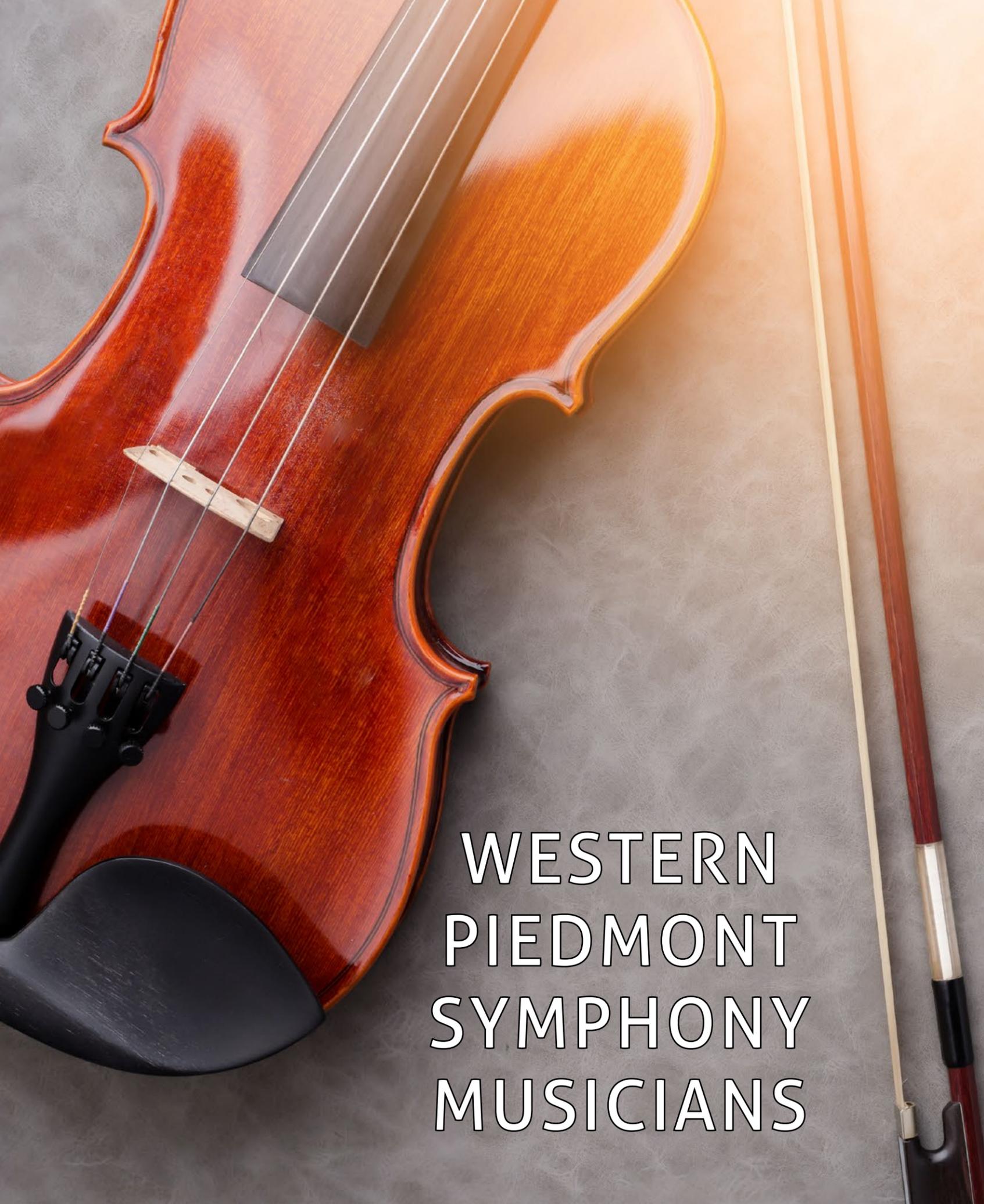
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THE HISTORY OF THE WESTERN PIEDMONT SYMPHONY

Written by: HENRIETTA OUZTS

Organized music in Hickory goes back to the 1940's and to Dr. Robin Gatwood, a Lenoir-Rhyne professor. Because he recognized musical talent in the region, he assembled 25 to 30 amateur musicians and they played together on a regular basis. Years later, the Western Piedmont Symphony began with Mr. T.R. Kramer's backing. Albert Chaffoo was leading the Asheville Symphony and he sent a letter to Charles Jeffers, who was president of the newly formed Arts Council, proposing that a symphony be started in Hickory. Mr. Jeffers thought the proposition was absurd, but he asked his father-in-law, Mr. T.R. Kramer, about it. He expected laughter in response. Instead, Mr. Kramer said, "Do it!" According to Jeffers, Mr. Kramer said, "Get the Arts Council to organize it, and I'll underwrite it." He did underwrite it to the tune of \$50,000, and at that moment in 1964 the symphony was born.

The Beginning: 1964 -70 with Albert Chaffoo

1964 marked the beginning of the Hickory Symphony Society, which was the forerunner of the Western Piedmont Symphony Society. The first board of directors hired Albert Chaffoo as its first conductor and musical director. Chaffoo was born in Iraq but was trained in music in London at the Royal Academy of Music and the Royal College of Music. He came to the United States in 1956 after serving as Director of Music for the Iraqi government. He was the musical director of the Asheville Symphony Orchestra before coming to Hickory.

In July 1964 the Hickory Orchestra held its first rehearsal on the campus of Lenoir-Rhyne. The first concert was presented on Sunday, October 18, 1964, in P.E. Monroe Auditorium. The Symphony performed three more concerts in its inaugural season. The final concert played to a capacity crowd at P.E. Monroe Auditorium.

Four concerts were again performed in the second season. During this year the Hickory Symphony Society and the St. Cecilia Music Club sponsored a Mozart Festival for a weekend in 1966. The top attraction was pianist Soulima Stravinsky, son of composer Igor Stravinsky. Soulima Stravinsky gave a recital and also performed with the Symphony.

In the third season the Hickory Symphony was joined by a ninety-voice massed chorus from different churches and community choruses from the area; they performed Handel's Messiah. When Look magazine named Hickory an All-American city in early 1968, it cited the Hickory Symphony

as part of what made the city noteworthy. In 1968 the orchestra again performed the Messiah in joint concert with choral groups around the area.

In the fifth season the Symphony joined with choral groups in the area and performed Mendelssohn's Elijah in Monroe Auditorium. At the end of this season in May, the founding conductor, Albert Chaffoo, was hospitalized and was not able to continue as conductor.

Second Conductor, Martin Bellar: 1970-1983

After serving as interim director for the 69-70 season, Martin Bellar was named permanent musical director and conductor for the Hickory Symphony Society in 1970. Mr. Bellar was a prominent member of the Charlotte music scene.

At the beginning of Martin Bellar's tenure, discussion began about expanding the Hickory Symphony into the Unifour, that is, into the three adjoining counties. This proposal had to be implemented through the Western Piedmont Council of Governments. Finally, in February 1972 the Hickory Symphony was changed to the Western Piedmont Symphony, and on November 3 it was legally incorporated in the state of North Carolina.

In September 1971 Mr. Bellar held an organizational meeting for the Unifour Youth Orchestra, and in January 1972 fifty-six student musicians from eight towns performed a concert. Also in-school concerts were instituted and were well received. In-school concerts were performed in Morganton, Lenoir, Hickory, and Taylorsville. A



chamber orchestra was organized to play in the schools as well as in the Symphony.

In July 1975 conductor Martin Bellar attended the conducting class of the Eastern Institute of Orchestral Studies in Virginia. He was one of eleven conductors selected to attend after nationwide auditions.

During this time various fundraising events were held, and the Symphony began to have paid employees, in addition to the conductor, in the Symphony office. One fundraiser, profitable for at least two years, was the Needlework Fair. The Symphony began to apply for grants at this time also; one \$3000 grant for the purchase of percussion instruments was awarded in 1976 by the Z. Smith Reynolds Association of Winston Salem.

Mr. Richard Hughey came in 1982 as assistant director in 1982. He was named director of the Symphony in the spring of 1983, following the resignation of Martin Bellar, who had held the post since 1969.

Richard Hughey: 1983-1990

Mr. Hughey formed the Western Piedmont Quartet from members of the orchestra in 1982 when he was assistant director. This group performed in schools and in other venues, thus adding to the outreach program which has continued and expanded through the years. He also initiated the Family Concerts in the 88-89 season, again beginning a tradition that expanded audience and outreach.

In 1987, the First Chair Society partnership was implemented as a major financial source for the expanding needs of WPS. The First Chair Society encourages the highest quality musicians, and it also supports outreach programs.

Mr. Hughey notably turned the Western Piedmont Symphony into a fully professional orchestra, improving the sound that people appreciated.

After the 89-90 season, Mr. Hughey left for a teaching position in Germany. In the 90-91 season five conductors for the Masterworks concerts and two conductors for Family Concerts auditioned to become the fourth conductor of the Western Piedmont Symphony. Mr. John Gordon Ross was chosen from this field.





John Gordon Ross: 1991-2018

John Gordon Ross began his leadership of the Western Piedmont Symphony in 1991, and he continued for twenty-seven years until 2018, at which time he retired as full-time director. His leadership lasted almost one-half of the life of the symphony.

Mr. Ross, from Selma, Indiana, came to Hickory from Kingsport, Tennessee, where he was conductor of the Kingsport Symphony Orchestra and the Youth Orchestra from 1981-91. Prior to that stint, he served in various positions with the Cleveland Philharmonic Orchestra and the Canton Symphony Orchestra. When the Rosses moved here, his wife, Sally Rocco Ross, became the associate principal cellist and the Director of Strings for the Hickory Public Schools.

Because Mr. Ross believed in balancing purely classical music with more modern music, he has attracted significant American artists and composers to Hickory for the Masterworks Concerts. In the first three years, Ross had Riders in the Sky, Judy Collins, and the Lettermen. Subsequently, he had Edgar Meyer, DBR (Daniel Bernard Roumain), Kruger Brothers, Bela Fleck, and Time for Three.

In 1997 because Mr. Ross had a reputation for promoting American music by living composers, a representative of the E. Rhodes and Leona B. Carpenter Foundation approached WPS about being the lead partner in a three-year composer residency under the aegis of Meet the Composer, Inc. WPS, along with Hickory Museum of Arts, the Hickory Public Library, and Lenoir Rhyne College (now LRU) selected Dr. J. Mark Scarce for the residency. The Hickory Metro was the smallest market ever chosen for a fulltime composer residency.

While he was here, Mr. Scarce composed many works which were premiered by WPS, but from the beginning of Mr. Ross's tenure (the 91-92 season) WPS was performing premiers, some World, some Eastern, some Southern, some North Carolinian. By the end of the 2017-18 season, WPS or the quartets associated with WPS had performed over forty premiers.

The Chamber Classics began in 1982, but in the 1999-2000 season WPS launched its first resident quartet. The first residency was initially supported by a Rural Residency Grant from Chamber Music America and the National Endowment for the Arts. Thereafter, due to the generous support of Suzanne G. Millholland and the Millholland Foundation, WPS and the Metro region have enjoyed and have profited from having a resident quartet in place. Once the first Quartet came to Hickory, the Friends of the Quartet was formed to help with funding.

- 1999-2002 Fry Street Quartet
- 2003-2006 Degas Quartet
- 2007-2009 LaCatrina Quartet
- 2010-2014 Kontras Quartet
- 2015-Present Tesla Quartet

All of the members of these quartets have served as principals of their sections of the WPS Masterworks, and they have presented four or five of their own concerts each year. In addition, they have spent countless hours teaching and attending various outreach events.

Outreach expanded under John Ross's leadership; the resident quartets aided in this expansion. Members of the Symphony and/or the quartets have performed in almost every venue one can imagine-schools, libraries, nursing homes, senior centers, etc. A count made after the 2016-17 revealed the musicians had reached 30,000 students, and they had made eighty-five presentations to a variety of age groups.

During this time the Suzanne G. and Kenneth Millholland Symphony Award was established to recognize support for the Western Piedmont Symphony at the highest level. A few of the criteria for this award are the level of support in giving to the symphony, years of participation, level of volunteerism, and the overall impact on the music community in our region. The award was initially given to Suzanne and Kenneth Millholland for whom the award is named. Subsequent winners were Larry and Barbara Freiman, Adam Neilly, Rhys Samuel, and David Millholland. In the 17-18 season, Mr. T.R. Kramer was given this award posthumously.

Initially the Symphony performed in P.E. Monroe Auditorium at Lenoir-Rhyne but moved to First Baptist Church in Hickory for many years. Recently the Symphony has returned to P.E. Monroe and Drendel Auditorium in the Salt Block for its Masterworks and Quartet performances. In addition, the Symphony performs in Broyhill Auditorium in Lenoir, Under the Sails in Hickory, Morganton, Taylorsville, Lincolnton, West Jefferson, Sparta, Newton, Gastonia, Dallas, Banner Elk, and Gaffney, S.C.

Under Maestro Ross's leadership, the Western Piedmont Symphony was featured on WDAV, WFDD, South Carolina Public Radio, and with Greg Knight on NPR's Performance Today; NPR airs nationally and internationally. Four different years WPS placed in national competition, the Professional Orchestra Division of the American Prize Competition: third place in 2011, second place in 2012, and first place in 2013 and 2015.

In 2016-17 John Gordon Ross relinquished the leadership of the Youth Symphony to Joseph Brunjes, and he announced that he would be retiring after the fifty-third season of WPS, in the spring of 2018. His finale was Beethoven's Ninth, Ode to Joy, a work that Maestro Ross presented on September 28, 1991 in his first Masterworks concert.

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Grants from the Catawba Valley Community Foundation, the Unifour Foundation Inc. Endowment, United Arts Council of Catawba County, Caldwell Arts Council, Beaver Family Foundation and the North Carolina Arts Council, a division of the Department of Cultural Resources, will assist us in reaching out to the community (both young and old) for a series of mini concerts at schools, facilities, and locations around the region. We truly appreciate their continued support and dedication as they enrich all of our lives through the arts.

The Symphony is also very happy to be a partner with the City of Hickory and the Hickory Metro Convention and Visitor's Bureau. Through their support the extremely popular "Symphony Under the Sails" outdoor Pop series continues to grow.

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MASTERWORKS

I

Mystery, Science, and Theatre

OCTOBER 6, 2018, 7:30 P.M.
P.E. Monroe Auditorium, LRU
Matthew Troy, Conductor
Guest Artist: Dmitri Vorobiev, Piano

Concert Sponsored by: President's Circle

Nikolai Rimsky-Korsakov *Scheherazade, Op. 35*
I: The Sea and Sinbad's Ship.
II: The Story of the Kalandar Prince.
III: The Young Prince and the Young Princess.
IV: The Festival at Baghdad. The Sea.

INTERMISSION

Carl Maria von Weber
Bernard Herrman
I. Prelude
II. The Nightmare
III. Scene d'amour

Overture to *Der Freischütz*, J. 277
Suite from *Vertigo*

Franz Liszt

***Totentanz*, S. 126**
Dmitry Vorobiev, Piano

MATTHEW TROY

Matthew Troy has led orchestras across the country including the North Carolina Symphony, Oklahoma City Philharmonic, Rochester Philharmonic, Portland Symphony, Greensboro Symphony, UNC School of the Arts Symphony, Northern Lights Chamber Orchestra (AK), Carolina Chamber Symphony, Salisbury Symphony, and numerous others. During the 2015 and 2016 seasons, he was an "Emerging Artist" by the League of American Orchestras in Symphony Magazine. Maestro Troy served as Associate Conductor of the Winston-Salem Symphony where he conducts Classics, Pops, Family, Education, Handel's Messiah, and Side-by-Sides, Galas, and the Youth Symphony concerts. During the summer of 2015 and 2016, Troy served as the Conductor of the Cannon Music Camp Orchestra.

Troy is currently the Music Director of the Piedmont Wind Symphony (PWS) and Education Conductor for the Oklahoma City Philharmonic. Since becoming Music Director of the PWS, Troy has increased the budget size of the ensemble, formed community and national partnerships, and commissioned new works. Additionally, the PWS will perform as the featured ensemble during the 2017 NCMEA conference. Troy has received numerous accolades for his innovative programming and leadership. He has led performances with many internationally renowned soloists, including Midori, Jennifer Koh, Anthony Dean Griffey, Antonio Pompa-Baldi, Eileen Ivers, Classical Mystery Tour, Judy Collins, Ben Folds, The Wailers, Pink Martini, Dee Dee Bridgewater, and many others. He has taught at UNC School of the Arts, Wake Forest University, and UNC-Greensboro. Troy is an innovative advocate for symphonic music and continues to redefine the role of the orchestra in the 21st century.



DMITRI VOROBIEV

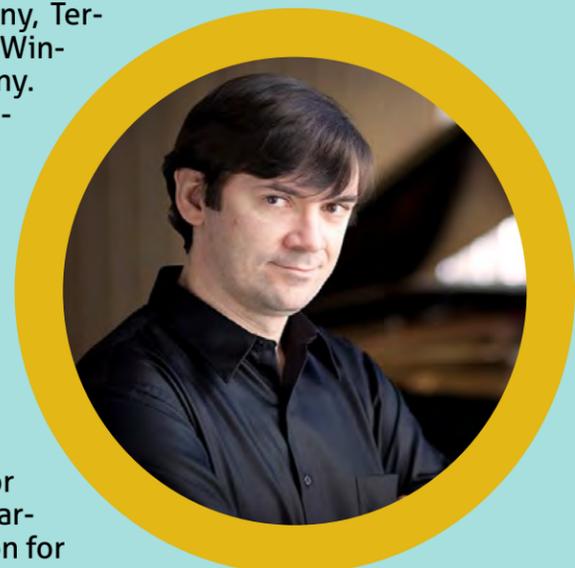
PIANIST

Dmitri Vorobiev first came to international attention after winning the Casagrande International Piano Competition in Italy in 1994, followed by performances at the Festival of Two Worlds in Spoleto and numerous recitals throughout Italy. Mr. Vorobiev has been a major prize-winner in the Busoni, Cincinnati World, Ibla Grand Prize, A.M.A. Calabria, Iowa and Alabama international piano competitions. In 2000, he placed first and also took three special prizes at the UNISA International Piano Competition in Pretoria, South Africa, and in 2003, Dmitri won the first prize in the New Orleans International Piano Competition. He appeared as a soloist with Cape Town Symphony Orchestra, Pretoria Chamber Orchestra, Durban Symphony, Ter-ni Philharmonic, Manhattan School of Music Symphony, Winston-Salem Symphony and Western Piedmont Symphony. His solo recitals took him throughout the United States, Israel, Russia, Germany, Czech Republic, Ireland and South Africa.

Dmitri Vorobiev maintains a dynamic concert schedule and one of his current projects is performing complete solo piano works by Ludwig van Beethoven. As a frequent recording artist with the Blue Griffin label, Mr. Vorobiev's most recent production is a double CD set with selected works by Franz Liszt. An acclaimed soloist, Dmitri is also an active chamber music player. Some of the highlights include recordings of complete sonatas for violin and piano and complete piano trios by Bohuslav Martinu with violinist Stephen Shipps and cellist Richard Aaron for Naxos label. Mr. Vorobiev's collaborations include performances with Zemlinsky String Quartet, violinist Rodney Friend and frequent appearances in duo-piano recitals with his wife, Polina Khatsko.

A native of Moscow, Russia, Dmitri began his piano studies when he was 5. He attended the School of Music and the Music College of the Moscow State Conservatory where he studied with Nina Levitzkaya and Victor Bunin. In 1992, he was invited by Eric Larsen to study at the North Carolina School of the Arts, where he received his Bachelor's Degree. Mr. Vorobiev completed his Master's Degree at the Manhattan School of Music as a full scholarship student of Marc Silverman and winner of the Harold Bauer award. He earned his Doctor of Music Arts degree in Piano Performance from the University of Michigan School of Music, working with Arthur Greene.

Currently, Dmitri Vorobiev is an Associate Professor of Piano at the University of Northern Iowa School of Music where he is also Founder and Artistic Director of the Midwest International Piano Competition. In the fall of 2017 he joined the faculty at the University of North Carolina School of the Arts as an Associate professor of piano. Dmitri is in constant demand as an adjudicator piano faculty at the International Music Academy in Pilsen and the Cambridge International String Academy in England, Mr. Vorobiev is now Artistic Director and leading teacher of the Leipzig Summer Piano Institute in Germany - intensive three-week course of piano lessons, master classes and seminars.



PROGRAM NOTES

RIMSKY-KORSAKOV – SCHEHERAZADE, OP. 35

COMPOSER: Nikolai Rimsky-Korsakov

Born March 18, 1844, Tikhvin, near Novgorod, Russia

Died June 21, 1908, Liubensk, near Saint Petersburg, Russia

Scheherazade, Symphonic Suite, Op. 35

As a boy, Rimsky-Korsakov longed to see the world. This desire was exaggerated by his strict upbringing and by the letters his older brother Voin sent from the Far East, where he was serving in the navy. Young Nikolai fell in love with the sea from afar. Like many of his ancestors, he set his heart on a career in the navy, but by the age of seventeen, he was introduced to the music of Balakirev, Cui, and Mussorgsky and could no longer deny that the pull of music on his interests. When he graduated from the College of Naval Cadets in 1856, he was to set sail on the *Almaz* for a time of thirty-months. It was then that he confessed that he wanted to be a musician instead of a sailor. His journey took him to many far-flung ports, including New York City and Rio de Janeiro. Since Rimsky-Korsakov rarely traveled far from home, he instead chose to live in a world of his imagination which he depicted in his evocative music. The name of Nikolai Rimsky-Korsakov is cemented with those of his colleagues Balakirev, Borodin, Cui, and Mussorgsky; together, they make up the "Russian Five" (or "Mighty Handful") who represent the pinnacle of Russian nationalism in the late 19th century.

Within the decade, however, Rimsky-Korsakov was to hear "oriental" music for himself. He first tried to capture the flavor of "oriental" music in his *Antar* Symphony of 1868. However, since he had no firsthand experience, he borrowed a volume of Arab melodies from his friend Alexander Borodin. Early in July 1874, Rimsky-Korsakov took his wife and child to Sevastopol on the southern coast of Crimea. From there, they traveled to the town of Bakhchisaray, where he marveled at "the coffee houses, the shouts of its vendors, the chanting of the muezzins on the minarets, the services in the mosques, and the oriental music." He was enchanted by the sounds of this exotic place where one could hear the continual playing and singing of gypsy-musicians.

In February 1887, Alexander Borodin died. This event devastated Rimsky-Korsakov and within days, he decided to put his own work aside in order to complete Borodin's famously unfinished opera, *Prince Igor*. During the winter, while he was immersed in Borodin's world of Polovtsian chiefs, harem girls, and Turkish invaders, Rimsky-Korsakov conceived his own oriental fantasy—an orchestral work inspired by *The Arabian Nights*, a collection of Arabic, Persian, and Indian tales that had held an enormous, almost uncanny fascination for many cultures since the ninth century.

Scheherazade consisted of "separate, unconnected episodes and pictures," that were snapshots of a world he never really knew. *Scheherazade* is a triumph of imagination over experience. It is a cornucopia of brilliant colors and instrumental effects. After all, this was composed by the man who literally wrote the book on orchestration. Since its premiere, it has quickly become a favorite romantic showpiece and a landmark of descriptive music from the 19th century.

Scheherazade is based on four tales from *The Arabian Nights*, laced together through the narrative of Sultan Schahriar. Having discovered his wife's infidelity, he puts her to death. Disillusioned with marriage, he takes the extreme step of marrying a different bride each day and has her killed the next day. Eventually, the grand vizier's courageous eldest daughter, Scheherazade, volunteers to become the Sultan's new bride. Night after night, she tells the Sultan stories so thrilling that he keeps her alive until his bitterness turns to love. Many were the marvels recounted to Sultan Schahriar by Scheherazade. For the telling of these things, she drew from the verses of the poets and the words of folk songs and tales, connecting her stories one with the other. Her voice is represented by the solo violin.

WEBER – OVERTURE TO DER FREISCHÜTZ

COMPOSER: Carl Maria von Weber

Born November 18, 1786, Eutin, near Lübeck, Germany

Died June 5, 1826, London, England

Overture to *Der Freischütz*

Weber was related by marriage to Mozart, as his cousin Constanze married Wolfgang after her sister rejected him. From an early age, Carl Maria von Weber was pushed to follow in Mozart's footsteps, having trained in Salzburg and Vienna not long after Mozart's death. He immediately showed great promise and began studying composition with Michael Haydn (Franz Joseph's brother), and wrote his first opera at the age of fourteen. Like Mozart, he excelled as a composer and was regarded as one of the most brilliant pianists of his day, in addition to being an excellent conductor. He is remembered through history as the composer of a single work, *Der Freischütz*, which was an overnight sensation and quickly became the best-loved opera in Germany, and forever changed the course of the German art form. It represents the birth of German Romantic Opera that would later reach its zenith with the music of Richard Wagner.

Der Freischütz was the work that pointed German opera away from the values of Italian entertainment. At the time, Rossini (not Beethoven) was the most popular composer alive, but Weber helped establish and lead the art form toward loftier and more dramatic subjects. *Der Freischütz* is one of the important precursors of German nationalism in music which is hardly surprising since it was full of German folk song, based on a German legend, and set in a German forest. Weber's influence on later German composers was incalculable, although Wagner downplayed this fact in his typical megalomaniacal fashion.

Der Freischütz (the free-shooter) is a convoluted tale of magic bullets, invisible spirits, and pacts with the devil. Its hair-raising "Wolf Glen" scene (the finale to act 2) became a landmark in orchestral tone painting and contains supernatural effects that were nearly impossible to realize previously. Today the opera is rarely staged except in Germany, but its overture remains one of Weber's most popular orchestral works. Although the overture quotes music from the opera itself, it is not simply a hit-tune potpourri, but a foreshadowing, in symphonic terms, of the drama to come. The main material is based on the tenor's act 1 aria, filled with foreboding, and the soprano's joyous music from act 2.

HERRMANN – SUITE FROM VERTIGO

COMPOSER: Bernard Herrmann

Born June 29, 1911, New York, NY

Died December 24, 1975, Los Angeles, CA

Suite from *Vertigo*

Bernard Herrmann was born in New York City in 1911. He studied violin as a child and eventually made his way into composition and conducting, studying at both NYU and Juilliard. Herrmann is best known today for his film and television scores, including *Citizen Kane*, *Psycho*, and *The Twilight Zone*.

Herrmann was rigidly opinionated, and his music philosophy is filled with contradictions. For example, he didn't actually love writing film music. He would have preferred to be a composer of concert music or a conductor, but his amazing talent at writing film music prevailed. He stepped away from the scores that were filled with lush, long melodies and instead used short motifs (five notes or less), chords, and even single notes to develop a score that embeds the musical content deep within your psyche. This salient trait made him the perfect artistic collaborator for Hitchcock, with his slow-building and subconscious-obsessed style.

Another important aspect of their working relationship was that Hitchcock gave Herrmann complete freedom to write the entire score with minimal input from the director. This was a requirement for Herrmann. In fact, the only time Hitchcock tried to influence the score, requesting something "jazzier," Herrmann shouted, "Look, Hitch, you can't outjump your own shadow. You don't make pop pictures. What do you want with me? I don't write pop music!", and then the two of them never worked together again.

Vertigo is an American film noir psychological thriller from 1958. The story is based on a 1954 novel, *D'entre les morts*, by Boileau-Narcejac. The suite is divided up into three movements: *Prelude*, *The Nightmare*, and *Scène d'amour*.

Throughout the piece, we will hear some of Herrmann's trademark motifs:

"Vertigo" motif: This motif is one the most recognizable moments and yet it almost never reappears after the title sequence. It outlines a minor-major 7th chord, also known as the "Hitchcock" chord because Herrmann used it frequently in his scores.

"Carlotta" motif: Carlotta is portrayed as a deceased woman who is "possessing" and has both

alluring and scary qualities. At one point, the motif even samples the *habanera* rhythm, harkening back to the early days of San Francisco and its Spanish beginnings.

“Love” motif: This motif is amazingly compact, but it is symbolically loaded. It is genuinely designed to affect your subconscious. Herrmann borrows heavily from the prelude to Wagner’s opera *Tristan und Isolde*. In the opera, the chord is part of a leitmotif which represents their doomed love. This foreshadowing also applies to *Vertigo*.

The prelude opens with the “Vertigo” motif. The 1950s description from psychologists was that vertigo arises from the tension between the desire to fall and the dread of falling, and both the film and the score are constantly blurring the line between fear and desire. Even our “vertigo” motif is both rising and falling up and down the chord it outlines.

It begins with tremolo (literally “trembling”) strings nervously jittering upward, pulling Scottie into this terrible dream world. As he wakes up into the dream, the “Carlotta” motif starts going strong as Scottie dreams about her. The flutes join in with a flutter-tongue technique, creating an anxious trembling similar to the one we heard in the strings at the beginning. Herrmann adds a tambourine and castanets for extra Spanish flair. Later when the strings and brass back off and the motif is given to the harps and celesta, both instruments traditionally used to portray the otherworldly and magical, it feels like Herrmann is inviting us to feel curious and safe with this creepy motif, right before he slams us with a shocking chord in the brass.

Much like in Wagner’s “Tristan und Isolde”, the “love” motif is also musically complex and filled with a combination of longing, doom, love, death, and fear. The “love” motif is completely present throughout the entire movement, which offers more insight into Scottie’s obsessive madness.

One final point of interest in this love scene is that it has a strangely cheery and confident conclusion, given the juxtaposition of the foreboding feeling of the scene, and the “love” motif that has musically dominated.

LISZT - TOTENTANZ

THE COMPOSER: Franz Liszt
Born October 22, 1811, Raiding, Hungary
Died July 31, 1886, Bayreuth, Germany

Totentanz, Paraphrase on “Dies irae,” for piano and orchestra

In the early 1860s, Liszt’s personal life was full of severe disappointment which forced him to seriously consider the solitude of monastic life. Though he never became a priest, he did enter the clergy in 1865 and was known as “Abbot” Liszt for the next 20 years of his life. Interestingly, his macabre quasi-concerto for piano and orchestra, *Totentanz*, had premiered days before his entering the order of the clergy. For all his incredible technique and showmanship at the piano, Liszt was extremely insecure as a composer. He was known to constantly rework compositions, fussing over every detail in a manner reminiscent of Beethoven, never quite sure if he had hit the mark. Almost every one of his major compositions went through various stages of creation, and a number of them actually exist in two different “finished” forms.

The piano concertos were written as showpieces for his own talents; but the pressure of touring caused him to put them aside for a decade until he had settled in Weimar and given up the bohemian life of an international concert star to devote himself to composition and conducting. Like his two piano concertos, *Totentanz* underwent several revisions, occupying Liszt periodically over an extended period. Further revisions followed in 1859, and Liszt did not publish his own definitive version of *Totentanz* until 1865, the year it was first performed.

Liszt had begun work on *Totentanz* as early as 1838 and did not consider it “completed” until 1849, a date that lost some of its significance after at least two revisions by the composer in the late 1850s. There are contrasting versions of the story concerning Liszt’s inspiration for *Totentanz*. Some claim that Liszt was motivated by a 14th century fresco he saw while visiting the city of Pisa, a work known as *The Triumph of Death*. It has also been stated that he found his inspiration in a series of illustrations by Hans Holbein with the more apt title of *The Dance of Death* (or *Totentanz*). Whatever the case, there can be no doubt that Medieval Europe was obsessed with everything related to death and Romantic Era Europe was obsessed with everything related to Medieval Europe, so macabre source material like Holbein’s work and the Pisa fresco would have been available and timely during Liszt’s day.

The thematic basis for the music of *Totentanz* is the plainchant “Dies irae,” upon which several intense variations are set. Berlioz had already used this plainchant theme in his *Symphonie Fantastique* and Rachmaninoff would employ it years later. Earlier in his career Liszt had made a piano arrangement of Berlioz’s *Symphonie Fantastique*. The “Dies irae” text is a horrific description of the terrors confronting mankind at the Last Judgment and is sung as part of the Requiem Mass. *Totentanz* has been described as Liszt’s “third piano concerto.” Without question it belongs with the two concertos in both technique and musical substance, yet it has never become as well-known. Nonetheless it remains one of Liszt’s strongest works and one of his few examples of the variation form.

Notes by Matthew Troy



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MASTERWORKS
II

FALL

NOVEMBER 3, 2018, 7:30 P.M.
P.E. Monroe Auditorium, LRU
Arthur Post, Conductor
Guest Artist: Inbal Segev, Cello

Concert Sponsored by:

CORNING

Aaron Copland
Joseph Haydn

Letter from Home
Cello Concerto No. 1 in C major, Hob. VIIb/1
Inbal Segev, Cello

I. Moderato
II. Adagio
III. Allegro molto

INTERMISSION

Sergei Rachmaninoff *Symphonic Dances, Op. 45*

I. Non Allegro
II: Andante con moto (Tempo di valse)
III: Lento assai – Allegro vivace – Lento assai.
IV: Come prima – Allegro vivace.

ARTHUR POST

Internationally recognized as an insightful and versatile musician, Arthur Post was Music Director of Canada's Thunder Bay Symphony Orchestra from 2010-2017. He studied at Yale University, The Juilliard School and Hamburg's Hochschule für Musik, and served as assistant to Lorin Maazel at the Pittsburgh Symphony, Zubin Mehta at the Israel Philharmonic, and Michael Tilson at The New World Symphony. In recognition of his thirteen years at the artistic helm of the San Juan Symphony in Colorado, he was appointed Music Director Laureate in 2015.

He has built a reputation as an engaging communicator and audience-builder whose compelling programming integrates the great classics with music reflecting local cultures and concerns. Mr. Post has conducted a number of distinguished ensembles,

including the Columbus, Detroit, Grand Rapids, Houston, New Jersey, North Carolina, and San Antonio symphonies, and the national orchestras of Barcelona, Lille and Toulouse, the radio orchestras of Berlin, Bavaria and Saarland, and the Helsinki Philharmonic and London Mozart Players. His passion for expanding and enriching the traditional concert experience has established him as a potent advocate for the future of symphonic music. He has commissioned over a dozen major works and recorded seven CDs. His educational concerts have been performed in the United States, Europe, and the Far East, and his program, "Music on the Inside", introduces young students to improvisation and composition. The 2017-2018 season saw Mr. Post working on two contemporary operas, including his first collaboration with Madrid's Teatro Real, assisting on the production of Jake Heggie's groundbreaking work, *Dead Man Walking*.



INBAL SEGEV

CELLIST

Inbal Segev's playing has been described as "delivered with impressive fluency and style," by The Strad. Equally committed to new repertoire and known masterworks, Segev brings interpretations that are both unreservedly natural and insightful to the vast range of solo and chamber music that she performs.

Segev has performed as soloist with acclaimed orchestras internationally and made debuts with the Berlin Philharmonic and Israel Philharmonic, led by Zubin Mehta, at age 17. She has commissioned new works by Avner Dorman, Timo Andres, Gity Razaz, Dan Visconti and more. She is also a founding member of the Amerigo Trio with former New York Philharmonic concertmaster Glenn Dicterow and violist Karen Dreyfus.

Segev's discography includes Bach's Cello Suites (Vox 2015), works by Lucas Richman with the Pittsburgh Symphony (Albany 2015), Sonatas by Beethoven and Boccherini (Opus One), Nigun (Vox), and Max Schubel's Concerto for Cello (Opus One). With the Amerigo Trio she has recorded serenades by Dohnányi (Navona). Her recording with pianist Juho Pohjonen of the music of Chopin, Schumann, and Grieg will be released in 2018.

Inbal Segev's many honors include the America-Israel Cultural Foundation Scholarship and top prizes at the Pablo Casals, Paulo, and Washington International Competitions. She began playing the cello in Israel at age five and at 16 was invited by Isaac Stern to come to the U.S. to continue her studies. She holds degrees from The Juilliard School and Yale University.

Inbal Segev lives in New York with her husband and three children. Her cello was made by Francesco Ruggieri in 1673.

Inbal Segev's YouTube channel, featuring music videos and her popular masterclass series, Musings with Inbal Segev, has thousands of subscribers and nearly half a million views.



PROGRAM NOTES

The title of our November program, *Fall*, refers both to the time of year, and to the emotional shape of the evening. We start on the bright side, with the warmth and nostalgia of Copland's *Letter from Home*, written to comfort a country during wartime, followed by the affecting lyricism and optimism of the Cello Concerto No. 1, which Haydn wrote to be performed by a friend. The second half is dedicated to Rachmaninoff's *Symphonic Dances*, a profound and ultimately triumphant work that nevertheless reflects the conflicts of the mid twentieth-century, and goes beyond the composer's usual penchant for opulent lyricism to include supernatural and even demonic elements.

Letter from Home

Aaron Copland

Born: November 14, 1900. Brooklyn, New York

Died: December 2, 1990. Sleepy Hollow, New York

Composed: 1944. World Premiere: 1944, Paul Whiteman and his Orchestra,
on the Philco Radio Hour of the American Broadcasting System

In today's world of instant global messaging we don't often recall what it was like to get a real letter in the mail: the weight and feel of the paper, a colorful stamp on the envelope, the familiar handwriting, and the eagerness with which we unfolded the fresh pages to read thoughts and emotions carefully recorded just for us.

Letter from Home, was Copland's response to a call from bandleader Paul Whiteman for compositions to support the war effort. Millions of Americans were displaced far from their homes and loved ones and forced to confront the horrors of wartime. Copland masterfully captured the quiet anguish of this both deeply personal and national experience, and once again proved his unique talent for writing 'classical' art music that nevertheless spoke to the common American.

Letter from Home is full of the richly varied emotion we've come to appreciate in Copland's music. His musical language has been widely imitated in film music to evoke any timeless, fundamental American experience, but that only increases our appreciation here for the genuine article. The short piece is an absolute gem, no pastel Hallmark card, but a deep excursion into heart and memory. It includes a powerfully dissonant middle section in which we confront the tension and fear of the unknown that afflicted so many Americans. The piece ends with a return to the opening nostalgic music, and a promise for a new beginning.

Cello Concerto No. 1, in C major, Hob.VIIb/1

Joseph Haydn

Born: March 31, 1732. Rohrau, Austria, near the border with Hungary

Died: May 31, 1809, Vienna

Composed: 1761-1765

Although Haydn never embraced the concerto the way Mozart or Beethoven did, he was the only one of the three Classical masters to write concertos for the cello. His likely inspiration was the prodigious talent of Joseph Weigl, the principal cellist of the small orchestra at the Esterházy estate during the early years of Haydn's long tenure as music director, 1761- 1790. Haydn was a sympathetic boss. He often recognized his musicians with prominent solos in his early symphonies and honored the most accomplished of them with full-length concertos written expressly for their talents.

As an officer in the Esterházy employ, Haydn wore a uniform and was tasked with producing music for twice-weekly concerts. Like many composers of the time he tried to keep track of his vast output by creating a catalogue of his works. A Cello Concerto in C major is listed in his "Draft Catalogue," begun in 1765, and also in his rather endearingly titled, "List of all the compositions which I can at present recall having composed from my eighteenth until my seventy-third year," which was assembled with the help of a secretary four years before his death. But for almost two centuries there was no other trace of this piece, and it was assumed to have been lost until 1961, when an archivist at the Prague National Museum discovered a set of parts for it that appear to be in the hand of Joseph Weigl himself.

The C major Cello Concerto has the simplicity and emotional directness of Haydn's early style. He would later write more learned and grand symphonic works, but his music from the 1760s is refreshingly free from any artifice or pomp. Haydn himself said that the remoteness of the Esterházy estate limited his contact with other composers so that he was "forced to become original." That originality is particularly on display in the rapt second movement, with its lovely solo lines floating effortlessly above a stately accompaniment, and in the breathless excitement of the Finale, where the deftly virtuosic cello defies the headlong energy of the orchestra beneath it.

For anyone interested in reading further into the curious details of composers' lives, Haydn's head was stolen shortly after burial by phrenologists. It underwent a circuitous journey, with a number of legal turns, and the skull wasn't reunited with the other remains until 1954!

Symphonic Dances, Opus 45
Sergei Vasilievich Rachmaninoff
Born: April 1, 1873, Semyonovo, district of Starorussky, Russia
Died: March 28, 1943, Beverly Hills, CA
Composed: 1940. World Premiere: January 3, 1941,
Eugene Ormandy conducted the Philadelphia Orchestra

Sergei Rachmaninoff was a star virtuoso pianist who often played his own compositions on his lengthy international tours. He wrote four piano concertos, including the beloved Second and the famously daunting Third, (popularized by the 1996 film, *Shine*, starring Geoffrey Rush) as well as the very successful Paganini Variations. As stellar as was his pianistic career through the nineteen-twenties and thirties, his non-piano compositions were not well received. Since a disastrous premiere of his First Symphony in 1897, which sent him into a long depression that silenced his pen for four years, he was no stranger to failure. Rachmaninoff was the last great Romantic composer, but he lived and wrote in a modernist century. Probably weary of having his music labeled old-fashioned and unfavorably compared to Stravinsky's and Schoenberg's, he stopped composing again in 1936. It wasn't until 1940, when he rented an estate on Long Island close to friends, including the pianist Vladimir Horowitz, that he suddenly found inspiration for a new composition. It would become the *Symphonic Dances*, his last work.

The original title for the piece, *Fantastic Dances*, points to its mystical character, as do the titles he first gave each of the three movements, *Noon, Twilight, Midnight*, but in a failure of confidence all those were scrapped in favor of the more objective and modern current title. He later told a reporter "It should have been called just Dances, but I was afraid people would think I had written dance music for jazz orchestra."

The piece is full of Rachmaninoff's musical signatures – the endless sensual melodies supported by the kind of popular harmonies often found in jazz-standards, the overarching dark expressivity and feeling of nostalgia and melancholy, and the rhythmic pulse that surges and drives like a runaway horse. But these Dances also have flashes of drama, light and color, and show us a composer now reaching beyond, into the supernatural.

The first movement, *Noon* in Rachmaninoff's original concept, opens with a wonderfully dramatic effect, a suspenseful dripping and trickling of sounds that is suddenly shattered by vicious chords, opening the floodgates onto a world of sinister sounds. A vigorous march emerges as the main theme, and is later contrasted by sensuous lyrical episodes that provide vivid solos for the winds, including a plaintive saxophone. The last section of this movement contains the first of several autobiographical statements by the composer. Rachmaninoff inserts a radiant, dreamlike version of the main theme from his failed First Symphony. One can only imagine what emotional significance it had for him. The piece had never been published, so it would have been recognized only by the composer. Rachmaninoff has crafted for the listener a secretive review of his musical life.

The second movement, the original *Twilight*, opens with painfully dissonant

cries from the muted brass section. A macabre solo violin hints that the devil has a hand in these proceedings, and then, like the sweep of a sorcerer's wand, whirling woodwind figures launch into a melancholy Slavic waltz. Rachmaninoff tosses us back and forth between the comparative comfort of his dark lyricism, and the angst of ghostly shadows. The waltz at times sounds exaggerated and circus-like, a true 'last waltz.' In the final minute of the movement the pulse becomes frantic as if in a chase scene, and the music seems to scurry down a hole like some impish creature.

Lightning, thunder, and ominous church bells announce that Rachmaninoff's third movement, *Night*, is a ritual of spirits, an all-out battle of good and evil. The composer is well known for his obsession with the Dies irae, the ancient Roman Catholic liturgical chant for the dead. Heard here first in fragments, it later re-assembles itself into a fearsome statement in the brass. This evil is opposed by a rather cinematic theme drawn from Russian liturgical chants. Triumphant knights on horseback seem to enter the musical scene, but the two sides are represented by similar musical intervals and it is not so clear who's who in the swirling dust of the battlefield. Rachmaninoff ups the moral ante by quoting sections of his deeply spiritual a cappella choral work, *All-Night Vigil*, above which he writes "Alliluya" in the score. All of this is carried along by the intoxicating lyricism and celebratory drive of the dance, and the piece ends with triumphant energy. Although the enigmatic sound of a tam-tam (gong) keeps ringing after the last chord, and seems to raise a question about the outcome in this battle of good and evil, Rachmaninoff wrote conclusively, "I thank thee, Lord," at the end of the manuscript. He composed no more music, and passed away two years after the premiere.

Notes by Arthur Post

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MASTERWORKS
III

SHADES OF RED

FEBRUARY 2, 2019, 7:30 P.M.
P.E. Monroe Auditorium, LRU
Bruce Kiesling, Conductor
Guest Artist: Jeffrey Biegel, Piano

Concert Sponsored by:



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Leonard Bernstein
George Gershwin

Overture to *Candide*
Concerto in F
Jeffrey Biegel, Piano

- I. Allegro
- II. Adagio – Andante con moto
- III. Allegro agitato

INTERMISSION

Dmitri Shostakovich

Symphony No. 5 in D minor, Op. 47

- I. Moderato – Allegro non troppo
- II. Allegretto
- III. Largo
- IV. Allegro non troppo

BRUCE ANTHONY KIESLING

Active in a wide variety of music, Bruce has a national profile as a conductor and music educator from coast to coast, from classical repertoire at Carnegie Hall to the stage of the Hollywood Bowl conducting with Stevie Wonder and Latin superstars Juanes and Gloria Estafan.

His current Music Director positions include the Adrian Symphony in Michigan and the Sequoia Symphony Orchestra in California. He is also Artistic Director and Conductor of the School of Orchestral Studies at the NY Summer School of the Arts. Bruce's other passion is music education. Bruce was the YOLA conductor for the Los Angeles Philharmonic. YOLA is Gustavo Dudamel's signature music education program, which brings free-of-charge musical opportunities to underserved youth in Los Angeles.

Bruce has conducted at the country's most storied halls, including the Kennedy Center, Carnegie Hall, the Hollywood Bowl, Walt Disney Concert Hall, Ozawa Hall at Tanglewood, and SPAC. He has prepared orchestras for performances with Simon Rattle, Marin Alsop, Gustavo Dudamel, Thomas Wilkins, and David Robertson. Recently, Bruce created several original orchestrations to accompany the legendary rock band "Journey" for their performance at the Hollywood Bowl.

His previous positions include resident conductor of the wonderful Greensboro Symphony Orchestra and the Assistant Conductor of the Pasadena Symphony and Pops.

Currently, Bruce conducts the University Orchestra and Opera at the University of California Santa Cruz. Bruce holds graduate degrees from the University of Michigan, The University of Miami, and The University of North Carolina School of the Arts. Recent guest conducting appearances include the Pacific Symphony, The Long Beach Symphony, San Luis Obispo Symphony, the Fresno Philharmonic, the Owensboro Symphony and the Young Artists Orchestra at Tanglewood, the Greensboro Symphony, and the San Bernardino Symphony Orchestra.



JEFFREY BIEGEL

PIANIST

Considered the most prolific artist of his generation, Moravian College in Bethlehem, PA, conferred the Honorary Degree of Doctor of Humane Letters upon Mr. Biegel for his achievements in performance, recordings, chamber music, champion of new music, composer, arranger and educator. In August 2017, Mr. Biegel recorded Kenneth Fuchs's 'Piano Concerto: Spiritualist' with the London Symphony Orchestra at Abbey Road Studios with JoAnn Falletta conducting for a September 2018 Naxos release, and performed the World Premiere of Giovanni Allevi's 'Concerto for Piano and Orchestra' with Orchestra Kentucky and in Milan's Teatro dal Verme. In March 2018, the new "Peanuts Concerto" for piano and orchestra based on music by Vince Guaraldi, created by Grammy-award winning composer, Dick Tunney, will be ready for performances. For 2018-19-20, Christopher Theofanidis's "Concerto for Piano, Strings, Harp and Percussion" will receive premieres by commissioning orchestras and, Mr. Biegel will record Eduard Künneke's 'Concerto no. 1' and Dana Suesse 'Symphony Waltzes' for a new Naxos recording project.

For the 2016-17-18 seasons, Mr. Biegel premiered pop music icon Jimmy Webb's 'Nocturne for Piano and Orchestra' with Orchestra Kentucky, and PDQ Bach's 'Concerto for Simply Grand Piano and Orchestra' by Peter Schickele with the Colorado Symphony Orchestra. Pioneer of commissioning projects joining multiple orchestras as a model for commissioning new music in the 21st century,

Mr. Biegel created the first largest consortium of orchestras in 1998 for Ellen Taaffe Zwilich's 'Millennium Fantasy' premiered with the Cincinnati Symphony Orchestra in 2000, followed in 2002 with Tony award winning composer Charles Strouse's 'Concerto America' with the Boston Pops, Lowell Liebermann's 'Concerto no. 3, Opus 95', premiered with the Milwaukee Symphony Orchestra in 2006, William Bolcom's 'Prometheus' for piano, orchestra and chorus, with the Pacific Symphony Orchestra and Pacific Chorale (2010), Richard Danielpour's 'Mirrors' with the Pacific Symphony Orchestra (2010), Ellen Taaffe Zwilich's 'Shadows' in 2011 with the Louisiana Philharmonic Orchestra, Jake Runestad's 'Dreams of the Fallen' in 2013 with the Louisiana Philharmonic Orchestra and Symphony Chorus of New Orleans, Lucas Richman's 'Piano Concerto: In Truth' in 2013 with the Knoxville Symphony Orchestra, recording in 2014 with the Pittsburgh Symphony Orchestra for the Albany label, and Kenneth Fuchs's "Piano Concerto: 'Spiritualist'" with the Springfield Symphony Orchestra (MA) in 2016. An avid composer, Mr. Biegel's choral music is published by the Hal Leonard Corporation, Carl Fischer, Porfiri & Horvath and The LeDor Group.



Leonard Bernstein said of pianist Jeffrey Biegel: "He played fantastic Liszt. He is a splendid musician and a brilliant performer." These comments launched Mr. Biegel's 1986 New York recital debut, as the third recipient of the Juilliard William Petschek Piano Debut Award in Lincoln Center's Alice Tully Hall. He studied at The Juilliard School with Adele Marcus, herself a pupil of Josef Lhevinne and Artur Schnabel, and is currently on faculty at the Conservatory of Music at Brooklyn College, a City University of New York (CUNY).

PROGRAM NOTES

Leonard Bernstein (1918-1990)
Overture to *Candide*

It can be argued that Leonard Bernstein created the Great American Musical with *West Side Story*. *Candide* was his attempt to duplicate this feat in the opera genre (or actually, comic operetta). Financially, the original production failed to find much of an audience and closed after just over two months, although the esteem of the opera has grown enormously over the years. However, its overture was an immediate smash and is one of the best-known curtain-raisers in the repertoire. Breakneck, exciting, and brilliantly colorful, the overture combines two songs from the opera, the ballad "Oh Happy We" as well as the soprano showpiece "Glitter and Be Gay."

George Gershwin (1898-1937)
Concerto in F

Legend has it that Gershwin is the root of American music. Critics, however, point to his lack of formal musical education and suggest he merely stole standard jazz idioms from his contemporaries. What is undeniable, though, is that Gershwin is profoundly important to the history of American music. He introduced popular sounds into the traditional symphony orchestra, thereby giving jazz a foothold as a 'legitimate' musical genre.

Much has been made of Gershwin's lack of training, and the fact that he did not orchestrate *Rhapsody in Blue* is cited as evidence of his limited musical skills. However, it is interesting to note that both Ravel and Bartok were great admirers of Gershwin and that all his other orchestral works, including the entire score of *Porgy and Bess*, were orchestrated by Gershwin himself.

Both the Concerto in F and *An American in Paris* were written for the New York Symphony (a precursor of today's New York Philharmonic). The premiere of *Rhapsody in Blue* had caused a sensation, but many critics dismissed it as perhaps a fluke. Out to disprove them, Gershwin leaped at the chance to "show them there was plenty more where that had come from." An apocryphal story suggested that, after accepting the commission, Gershwin quickly purchased a book describing what, indeed, made a piano concerto. More likely, he picked up a few scores of famous piano concerti for inspiration and guidance. While working, Gershwin called the work: New York Concerto. Ultimately, he felt the piece deserved to be heard instead as "absolute music," and changed the title to simply, The Concerto in F.

Traditionally divided, the outer movements of the concerto are light, effervescent, and full of rhythmic drive and excitement. The contrasting middle movement is a nocturnal blues.

Critics aside, Gershwin is an American icon: a master at blending two distinct forms and creating something unique, something entirely American in nature. Inspiring both Copland and Bernstein in his wake, Gershwin has touched all American musicians and thrills audiences time and time again.

Dmitri Shostakovich (1906-1975)
Symphony No. 5, Op. 47

"Art belongs to the people." That was Lenin's famous declaration. Following this ideal, the young composer Shostakovich set out in new directions with his first Symphony (1925), which was a solid hit with audiences and with the Soviet party leaders. By the 1930's however, the Socialist ideal had changed. Now the government was encouraging, commissioning, and directing composers toward "Socialist Realism," where only works glorifying the state, its

history, and/or its glorious future were approved.

Early in his career, Shostakovich had trouble with Soviet authorities over the controversial nature of some of his early music. Indeed, the composer was nearly sent to Siberia more than once by party authorities. It was a harrowing time to be an artist in Soviet Russia. After an abrupt last-minute cancellation of the premiere of his Fourth Symphony, he took a year off from composing. Following that, he endeavored to answer his critics by producing his Fifth Symphony.

An immediate hit, Shostakovich explains his program of the symphony: "...the development of the individual. I saw man with all his sufferings as the central idea of the work, which is lyrical in mood from start to finish. The finale resolves the tragedy and tension of the earlier movements on a joyous, optimistic note."

The composer's quote is telling, the work begins with a jagged and discordant melody in the lower strings, suggesting a mood of dark despair. The Allegretto is a light, very short, humorous waltz. In the third movement, Shostakovich brings an anguished and aching cry out of divided violins which begin the third movement. Both powerful and stunning, the tension in this movement is palpable before he breaks into the rhythmic and melodic energy of the finale. Beginning dark and angular, this final movement erupts with a massive and joyous feeling before ending with a coda of repeated notes against a rising motive in the brass.

Notes by Bruce Anthony Kiesling



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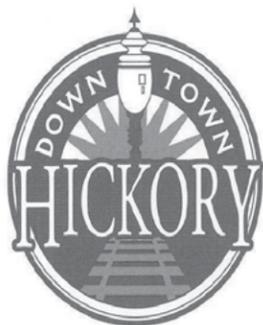


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ENIGMA

MARCH 2, 2019, 7:30 P.M.
P.E. Monroe Auditorium, LRU
Mélisse Brunet, Conductor
Guest Artist: Orion Weiss, Piano

Concert Sponsored by:



John Adams
Maurice Ravel

The Chairman Dances (Foxtrot for Orchestra)
Piano Concerto in G major
Orion Weiss, Piano

I. Allegramente
II. Adagio assai
III. Presto

INTERMISSION

Edward Elgar

Enigma Variations, Op. 36

I: Theme (*Enigma: Andante*)
II: Variation I (*L'istesso tempo*) "C.A.E."
III: Variation II (*Allegro*) "H.D.S-P."
IV: Variation III (*Allegretto*) "R.B.T."
V: Variation IV (*Allegro di molto*) "W.M.B."
VI: Variation V (*Moderato*) "R.P.A."
VII: Variation VI (*Andantino*) "Ysobel"
VIII: Variation VII (*Presto*) "Troyte"
IX: Variation VIII (*Allegretto*) "W.N."
X: Variation IX (*Adagio*) "Nimrod"
XI: Variation X (*Intermezzo: Allegretto*) "Dorabella"
XII: Variation XI (*Allegro di molto*) "G.R.S."
XIII: Variation XII (*Andante*) "B.G.N."
XIV: Variation XIII (*Romanza: Moderato*) " * * * "
XV: Variation XIV (*Finale: Allegro*) "E.D.U."

MÉLISSE BRUNET



Mélisse Brunet is one of the six conductors selected from 161 applicants for the Linda and Mitch Hart Institute for Women Conductors at The Dallas Opera. She was the Assistant Conductor of the Northeastern Pennsylvania Philharmonic for two seasons and guest conducted with them for five concert series. She also regularly guest conducts five French professional orchestras, and made her guest conducting debuts in January with Symphoria in Syracuse, NY. Mélisse believes that each stage appearance is an opportunity for sharing her passion with the audience during concert talks and by the creative interaction of the musicians and the audience throughout the performance.

Her passion for sharing has always been transposed through her teaching and mentoring of younger musicians. In July 2016, she was named the Director of Orchestral Activities at Appalachian State University where she is conducting all the symphonic orchestras, operas, and musicals.

Mélisse is a dynamic advocate of contemporary music and worked closely with composers Steven Stucky, Shulamit Ran, Michael Daugherty, Eugene O'Brien, and Jennifer Higdon. As an opera conductor, she conducted Mozart's *Die Zauberflöte*, *Dead Man Walking* by Jake Heggie, and Puccini's *Gianni Schicchi*. She conducted the musical *Sweeney Todd* during the spring of 2018 in Boone, and in 2019, she will premiere a French musical by Reinhardt Wagner, staged by actress Zabou Breitman with the Opéra National Montpellier. Mélisse earned her Doctorate from the University of Michigan and has degrees from the Cleveland Institute of Music, the Paris Conservatoire, and the University La Sorbonne.

ORION WEISS PIANIST

One of the most sought-after soloists in his generation of young American musicians, the pianist Orion Weiss has performed with the major American orchestras, including the Chicago Symphony, Boston Symphony, Los Angeles Philharmonic, and New York Philharmonic. His deeply felt and exceptionally crafted performances go far beyond his technical mastery and have won him worldwide acclaim.

2017-18 saw him open the season for the Saint Paul Chamber Orchestra performing Beethoven's Triple Concerto and end his season with the Colorado Symphony and Mozart's majestic Concerto in C major, K. 467; in between Orion will play with eleven orchestras, go on a recital tour with James Ehnes, and perform recitals around the country. In 2016-17 Orion performed with the Knoxville, Wichita, and Santa Rosa Symphonies and the Symphony Silicon Valley, among others, and in collaborative projects with Alessio Bax, the Pacifica Quartet, and with Cho-Liang Lin and the New Orford String Quartet in a performance of the Chausson Concerto for piano, violin, and string quartet. In 2015 Naxos released his recording of Christopher Rouse's *Seeing* – a major commission Orion debuted with the Albany Symphony – and in 2012 he released a recital album of Dvorak, Prokofiev, and Bartok. That same year he also spearheaded a recording project of the complete Gershwin works for piano and orchestra with his longtime collaborators the Buffalo Philharmonic and JoAnn Falletta.

Named the Classical Recording Foundation's Young Artist of the Year in September 2010, in the summer of 2011 Weiss made his debut with the Boston Symphony Orchestra at Tanglewood as a last-minute replacement for Leon Fleisher. In recent seasons, he has also performed with the Los Angeles Philharmonic, San Francisco Symphony, Philadelphia Orchestra, Pittsburgh Symphony, Toronto Symphony Orchestra, National Arts Centre Orchestra, and Orpheus Chamber Orchestra, and in duo summer concerts with the New York Philharmonic at both Lincoln Center and the Bravo! Vail Valley Festival. In 2005, he toured Israel with the Israel Philharmonic Orchestra conducted by Itzhak Perlman.

Also known for his affinity and enthusiasm for chamber music, Weiss performs regularly with his wife, the pianist Anna Polonsky, the violinists James Ehnes and Arnaud Sussman, and cellist Julie Albers. As a recitalist and chamber musician, Weiss has appeared across the U.S. at venues and festivals including the Lincoln Center, the Ravinia Festival, Sheldon Concert Hall, the Seattle Chamber Music Festival, La Jolla Music Society SummerFest, Chamber Music Northwest, the Bard Music Festival, the Bridgehampton Chamber Music Festival, the Kennedy Center, and Spivey Hall. He won the 2005 William Petschek Recital Award at Juilliard, and made his New York recital debut at Alice Tully Hall that April. Also in 2005 he made his European debut in a recital at the Musée du Louvre in Paris. He was a member of the Chamber Music Society Two program of the Chamber Music Society of Lincoln Center from 2002-2004, which included his appearance in the opening concert of the Society's 2002-2003 season at Alice Tully Hall performing Ravel's *La Valse* with pianist Shai Wosner.

Weiss's impressive list of awards includes the Gilmore Young Artist Award, an Avery Fisher Career Grant, the Gina Bachauer Scholarship at the Juilliard School and the Mieczyslaw Munz Scholarship. A native of Lyndhurst, OH, Weiss attended the Cleveland Institute of Music, where he studied with Paul Schenly, Daniel Shapiro, Sergei Babayan, Kathryn Brown, and Edith Reed. In February of 1999, Weiss made his Cleveland Orchestra debut performing Liszt's Piano Concerto No. 1. In March 1999, with less than 24 hours' notice, Weiss stepped in to replace André Watts for a performance of Shostakovich's Piano Concerto No. 2 with the Baltimore Symphony Orchestra. He was immediately invited to return to the Orchestra for a performance of the Tchaikovsky Piano Concerto in October 1999. In 2004, he graduated from the Juilliard School, where he studied with Emanuel Ax.



PROGRAM NOTES

Adams, John

1947-

(b Worcester, MA, 15 Feb 1947), American.

The Chairman Dances (Foxtrot for Orchestra)

1985

John Adams studied clarinet, composition, and conducting at a very early age and is nowadays one of the most performed American living composers. *The Chairman Dances (Foxtrot for Orchestra)* was composed in 1985 as an orchestral piece inspired from the opera *Nixon in China* that Adams was composing at the same time. This opera was first conceived by Peter Sellars in 1982 on the subject of Richard Nixon's six-days visit to Mao Zedong's China in 1972. Sellars later convinced John Adams and Alice Goodman to join the creative team as respectively the composer and the librettist. The opera was premiered in 1987 at the Houston Grand Opera and won an Emmy and a Grammy award.

John Adams has been attached to the minimalist group of composers including Steve Reich and Phillip Glass, as using repetitive and hypnotic patterns and pulses, slow and seldom modulations, as well as high levels of energy. Nevertheless, Adams clearly broadened the rather dry minimalist writing by adding tonal emotional centers, a variety of tempi, a very rich expressive, passionate, and sometimes dramatic use of the orchestra. Adams is also grounded in the American tradition to embrace and celebrate the vernacular music (as Copland and Bernstein) by using fox-trots, jazz, and big band music.

The foxtrot was first danced by Harry Fox in 1914 in a dancing act with his company, as he started trotting steps to ragtime music. It became an American social dance of the 20th century and was standardized as using long, gliding and smooth steps to give the dance its casual and unhurried look. In *The Chairman Dances (Foxtrot for Orchestra)*, Chiang Ch'ing (Mao's wife) dances the foxtrot, crashing the official banquet, and evoking the couple's simple and innocent youth.

The piece is in a tripartite form: quick, slow, quick, with a floating and dreamy middle section surrounded by the two quicker paced sections using a strong motoric pulsation. *The Chairman Dances (Foxtrot for Orchestra)* is an American classic and one of the most performed pieces by John Adams.

Ravel, Maurice

1875-1937

(b Ciboure, Basses-Pyrenees, 7 March 1875; d Paris, 28 Dec 1937), French.

Piano Concerto in G major

1929-1931

I. Allegramente

II. Adagio assai

III. Presto

The Piano Concerto in G is a piece of maturity completed by Ravel at age 55, right after his Piano Concerto for the Left Hand. He wrote the G Concerto with the intention of performing the piano part during the tour he had planned to the USA in 1928. Time ran out as he had to finish two other pieces at the same time, and the concerto was not ready on time for his American tour. Two years later, once the concerto was finished, Ravel practiced relentlessly his piano technique to premiere it, which alas probably kept him away from composing other pieces. Once he accepted he would not be at the level of performing it, he asked Marguerite Long to premiere the concerto, and dedicated it to her. However, Ravel was at the baton on January 14, 1932 for the creation of the piece.

This piece highlights the lightness and virtuosity of the pianist, as well as the virtuosity of the winds as France had [and to some extent still possesses] a high level school for winds, in a tradition coming from the French Revolution and the kiosk/band/military music played at this time.

As Ravel explained, 'the concerto is written in Mozart or Saint-Saëns' spirit, ... as I indeed believe that a concerto can be brilliant and cheerful without aiming at being deep with dramatic effects.'

The first movement in a sonata form exposes a popular-like and joyful theme at the piccolo followed by the trumpet, pushing the piano into the role of an accompanist. The piano enters as the soloist on the next slower, jazzier, and more lyrical theme leading to a dreamy section that will be played in the recapitulation by the harp glissandi and harmonics creating an ethereal translucent atmosphere.

The second movement is one of the jewels of the history of music, simple, pure, flowing, and yet lyrical and expressive. As much as it seems natural and perfect to our ears, Ravel greatly suffered composing it, 'That flowing phrase! How I worked over it bar by bar! It nearly killed me!' The piano plays the first theme alone for about three minutes, a slowly paced and long theme accompanied by a delicate slow waltz at the left hand. The orchestra enters on the second theme, leading to the middle section of the ternary form. The return of the first theme is no more featuring the piano, but instead exposes the most beautiful English horn solo ever written.

The finale abruptly cuts this dreamy atmosphere with the jazz big band-like orchestra stating a chorus's seven chords. This 'jazz chorus' is used by Ravel during the entire movement to start it, to begin new sections, as if they were improvisations, and to finally end the movement. The piano runs seemingly frantically-but actually with control- the fastest the pianist can perform (Presto). This movement is daunting for the soloist, as well as many sections of the orchestra who have to run sixteenth complicated note patterns.

Elgar, Edward
(b Broadheath, nr Worcester, 2 June 1857; d Worcester, 23 Feb 1934), English.

Variations on an Original Theme: "Enigma Variations", op. 36
1898-1899

The Enigma Variations, Salut d'amour, and Pomp and Circumstance March No.1 are the most famous compositions by the English composer Edward Elgar. It is interesting to notice that Elgar started music at an early age (violin, bassoon, composition, and conducting), but he never studied composition with a teacher. He learned his skill through the reading of other composers' scores, going to concerts, as well as playing and conducting diverse pieces. Elgar experienced many significant setbacks as a composer, and he only became famous while already in his forties.

The Variations on an Original Theme depict some of Elgar's close friends, and as he stated, they were begun 'in a spirit of humour and continued in deep seriousness'. Furthermore, he explains that 'The Enigma [affixed to the title] I will not explain – its "dark saying" must be left unguessed...further, through and over the whole set another and larger theme "goes", but is not played'. No one-nor many musicologists-ever convincingly figured out what is the larger theme Elgar refers to.

Below is a listening guide to the piece.

Enigma: Andante

Exposition of the short theme, tripartite going from G minor to major, back to minor. The change of mode allows a great opportunity for contrasts and creativity in the following variations. The theme is attacca (musical term meaning linked to) to the first variation. Very expressive theme, mostly using the string family.

Var.I. "C.A.E." L'istesso tempo

Caroline Alice Elgar, the wife of the composer with whom he had a very strong and mature relationship. Elgar's mother had educated her son in the distrust of 'modern young women', and she was eight years older than him. Delicate variation, almost as lace in music, with a very romantic explosion as its center, expressing Elgar's feelings for his wife.

II. "H.D.S.- P." Allegro

Hew David Steuart-Powell who was Elgar's chamber music partner. He played the piano and Elgar makes fun of his habit of quick runs as warm up on the keyboard. This variation is daunting for the violins.

III. "R.B.T." Allegretto

Richard Baxter Townshend was the brother-in-law of W.M.B. depicted in the next variation. He is represented performing in a play as an old man jumping from a very low and comical voice to a high register.

IV. "W.M.B." Allegro di molto

William Meath Baker was a powerful public figure with a strong character who expressed himself energetically, as pictured through a fast tempo, a loud and rhythmical writing.

V. "R.P.A." Moderato

Richard Penrose Arnold, the son of a poet, lyrical and expressive variation very contrasting from the previous one. This variation is attacca to the next one.

VI. "Ysobel" Andantino

Isabel Fitton was a viola student of Elgar's and this variation highlights the viola section and principal viola of the orchestra in a very balanced yet charming and melodious variation.

VII. "Troyte" Presto

Arthur Troyte Griffith, architect and amateur pianist was a close friend of Edward's. This variation might depict the rumbling of the thunderstorm they were caught into while walking in their neighborhood. Some other sources say it depicts Arthur's enthusiastic incompetency on the piano, which seems less likely given the virtuosity of the variation.

VIII. "W.N." Allegretto

Winifred Norbury was working for the Worcester Philharmonic Society and Elgar depicts her laughter and the atmosphere of her house.

IX. "Nimrod" Moderato

The most famous variation, often performed separately for commemoration, funeral, and solemn occasions.

Augustus J. Jaeger was a music editor and greatly helped Elgar with advice and encouragement during his times of doubt and setbacks. Nimrod refers to the biblical figure of the Old Testament, a "mighty hunter before the Lord", as Jaeger (Jäger) in German means hunter. Later, Elgar stated that Jaeger and himself were discussing the slow movement of the Pathétique Sonata by Beethoven. The theme is clearly inspired from Beethoven's, mostly in the interval of ascending fourth.

X. "Dorabella - Intermezzo" Allegretto,

Dora Penny was a close family friend whose stutter Elgar depicts with a dash of British humour through the woodwinds' writing.

XI. "G.R.S." Allegro di molto

George Robertson Sinclair was an organist but here, his colorful bulldog is described as he fell into a steep river and strongly paddled back to the river bank.

XII. "B.G.N." Andante

Basil George Nevinson, a very accomplished amateur cellist who played with Elgar. The principal cellist starts and ends this extremely romantic variation.

XIII. " *** - Romanza" Moderato

Elgar stated that "the asterisks take the place of the name of a Lady, who was at the time of the composition on a sea voyage." The music quotes Mendelssohn's Calm Sea and Prosperous Voyage, and the Lady might have been Mary Ligon who had sailed to Australia, or Helen Weaver, the former fiancée of Elgar in 1883/84 who had earlier sailed to New Zealand.

XIV. "E.D.U." – Finale

This is the self-portrait of the composer nicknamed Edu by his wife. In this final variation we hear the two themes of the two persons who influenced him the most, his wife Alice, and Jaeger. The triumphant ending in G major will be echoed as the Enigma Variations became Elgar's first and biggest success.

Notes by Mélisse Brunet



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Having recently completed their tenure as the Marjorie Young Bell String Quartet-in-Residence at Mount Allison University in New Brunswick, Canada, the Tesla Quartet also holds a community residency in Hickory, North Carolina that includes performances and workshops at local colleges, universities, and in the public school system, as well as a dedicated chamber music series. The quartet performs regularly across North America, with recent international appearances in London, Vienna, Beijing, Shanghai, and Seoul. The 2017-18 season included debut performances in Germany and Hungary, concerts across America, and a residency with the Quad City Visiting Artist Series.

Community involvement and outreach are integral parts of the Tesla Quartet's mission, and the group has brought inspiring music to children's hospitals, soup kitchens, libraries, retirement communities, and schools. In addition to their current work in North Carolina, the ensemble spent three years in partnership with the Aspen Music Festival's Musical Odysseys Reaching Everyone program (M.O.R.E), providing lessons, master classes, workshops, and performances for young string players. The Quartet has also provided community enrichment programs to the Steamboat Springs and Craig, CO communities as Quartet-in-Residence at the Strings Music Festival, and coached a chamber music program in conjunction with the Greater Boulder Youth Orchestras.

The Tesla Quartet was formed at The Juilliard School in 2008 and quickly established itself as one of the most promising young ensembles in New York, winning Second Prize at the J.C. Arriaga Chamber Music Competition only a few months after its inception. From 2009 to 2012 the quartet held a fellowship as the Graduate String Quartet-in-Residence at the University of Colorado-Boulder, where they studied with the world-renowned Takács Quartet. They have also held fellowships at the Norfolk Chamber Music Festival and the Aspen Music Festival's Center for Advanced Quartet Studies.

The Tesla Quartet is Ross Snyder (violin), Michelle Lie (violin), Edwin Kaplan (viola), and Serafim Smigelskiy (cello).



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The Friends believe that the Quartet helps with the growing need for music education within our schools and colleges. They fulfill this role in a cost effective manner and offer more extensive instruction as needed. The Quartet is instrumental in the WPS Outreach programs, bringing music and music education to all ages. The Quartet also brings a level of quality, leadership and professionalism to the WPS orchestra. Friends are listed in each of the Chamber Classics programs. We have Friends at all levels of giving who have pledged to give money towards the support of the Quartet and its mission.

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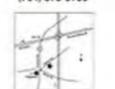
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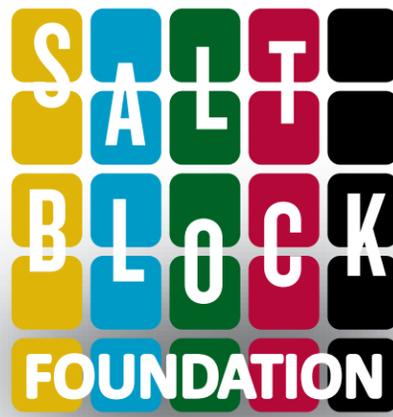
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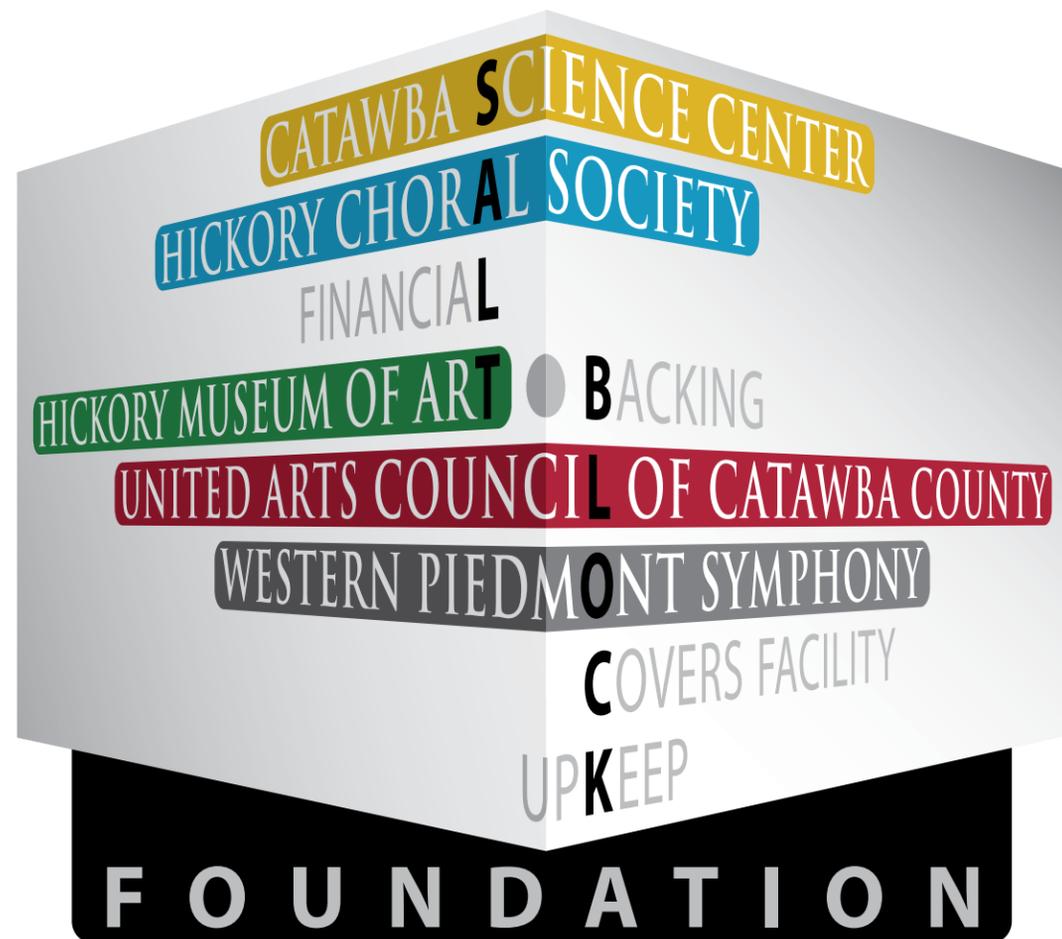
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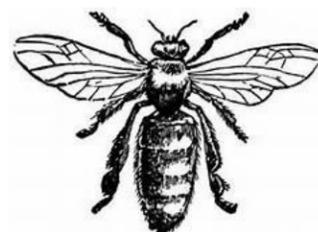
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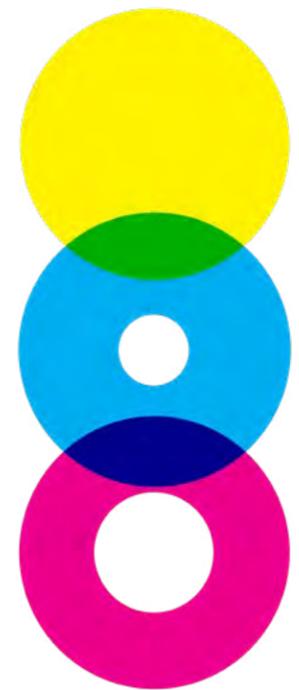
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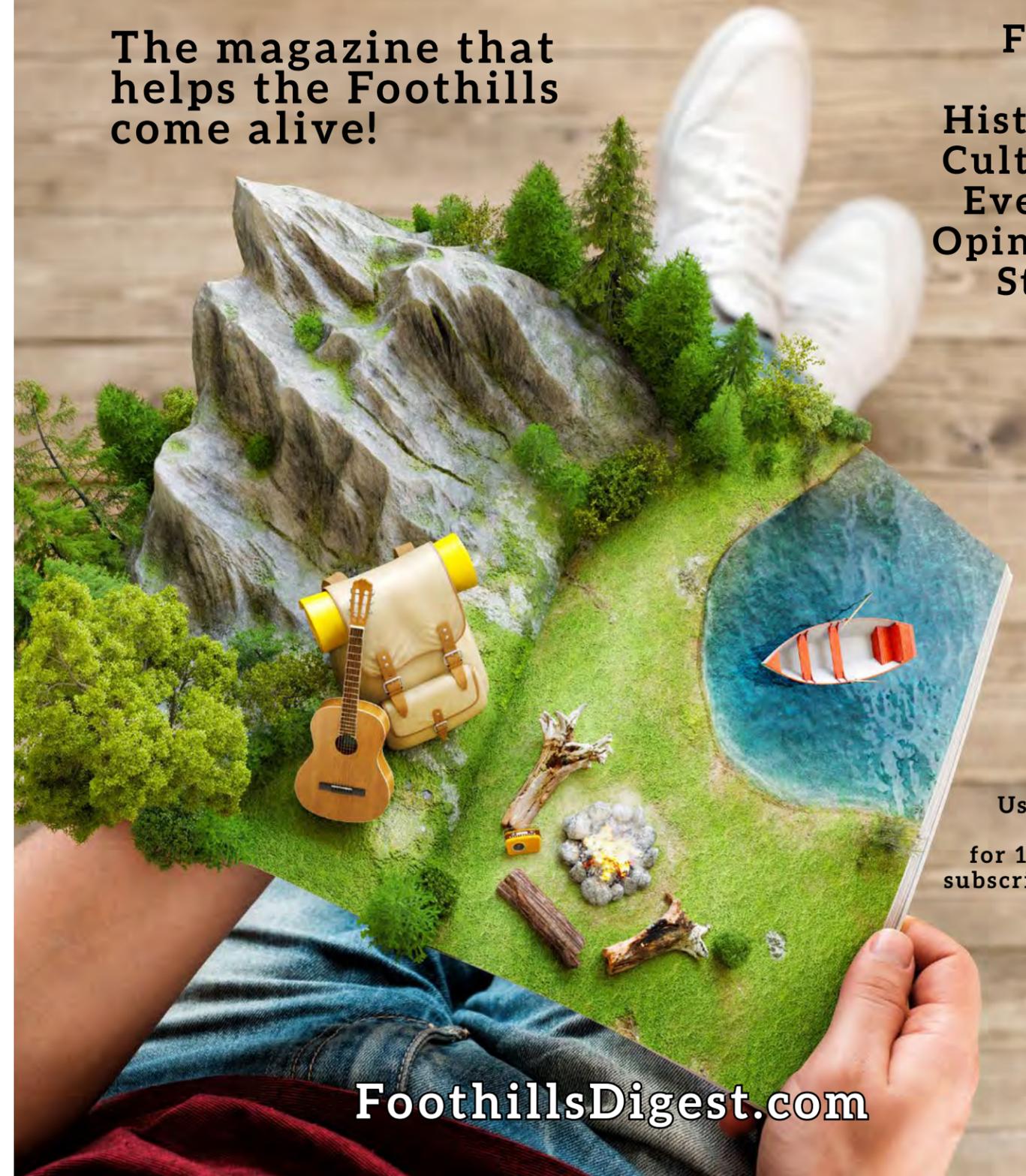
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