

MICHAEL STERN, *Music Director*

JASON SEBER, *Associate Conductor, David T. Beals III Chair*

FIRST VIOLINS

Sunho Kim, *Acting Concertmaster*

Miller Nichols Chair

Stirling Trent,

Acting Associate Concertmaster

Chiafei Lin,

Acting Assistant Concertmaster

Anne-Marie Brown

Betty Chen

Anthony DeMarco

Susan Goldenberg*

Tomoko Iguchi

Dorris Dai Janssen

Filip LazovskiΔ

Vladimir Rykov

Rachel SandmanΔ

Alex Shum*

SECOND VIOLINS

Tamamo Someya Gibbs, *Principal*

Kristina Velicer, *Acting Associate Principal*

Minhye Helena Choi,

Acting Assistant Principal

Nancy Beckmann

Mary Garcia Grant

Kazato Inouye

Rena Ishii

Lisa JacksonΔ

Stephanie Larsen

Francesca Manheim

Sarah PetersΔ

VIOLAS

Matthew Sinno, *Acting Principal*

Jessica Nance, *Acting Associate Principal*

Duke Lee, *Acting Assistant Principal*

Kent Brauning

Sean Brumble

Marvin Gruenbaum

Jenifer Houck

Jesse Yukimura

CELLOS

Mark Gibbs, *Principal*

Robert A. Kipp Chair

Susie Yang, *Associate Principal*

Richard Hill Chair

Alexander East, *Assistant Principal*

Maria Crosby

John Eadie

Lawrence Figg

Rung Lee*

Meredith McCook

Allen Probus

DOUBLE BASSES

Evan Halloin, *Acting Principal*

Richard Ryan, *Acting Associate Principal*

Jeffrey Kail ‡, *Principal*

Joseph NuñezΔ

Caleb Quillen

Nash Tomey

Keith WymerΔ

Brandon Mason ‡

FLUTES

Michael Gordon, *Principal*

Marylou and John Dodds Turner Chair

Shannon Finney, *Associate Principal*

Kayla Burggraf Michal

PICCOLO

Kayla Burggraf Michal

OBOES

Kristina Fulton, *Principal*

Shirley Bush Helzberg Chair

Alison Chung, *Associate Principal*

CLARINETS

Raymond Santos, *Principal*

Bill and Peggy Lyons Chair

Silvio Guitian, *Associate Principal*

John Klinghammer

E-FLAT CLARINET

Silvio Guitian

BASS CLARINET

John Klinghammer

BASSOONS

Ann Bilderback, *Principal*

Barton P. and Mary D. Cohen Chair

Thomas DeWitt, *Associate Principal*

Maxwell Pipinich

CONTRABASSOON

Thomas DeWitt

HORNS

Alberto Suarez, *Principal*

Landon and Sarah Rowland Chair

David Sullivan, *Associate Principal*

Elizabeth Gray

David Gamble

Stephen Multer,

Associate Principal Emeritus

TRUMPETS

Julian Kaplan, *Principal*

James B. and Annabel Nutter Chair

Steven Franklin, *Associate Principal*

Grant SmileyΔ

Brian Rood ‡

TROMBONES

Roger Oyster, *Principal*

Porter Wyatt Henderson,

Associate Principal

Adam Rainey

BASS TROMBONE

Adam Rainey

TUBA

Joe LeFevre, *Principal*

Frank Byrne Chair

TIMPANI

Timothy Jepson, *Principal*

Michael and Susan Newburger Chair

PERCUSSION

Josh Jones, *Principal*

David Yoon, *Associate Principal*

HARP

Katherine Siochi, *Principal*

LIBRARIANS

Elena Lence Talley, *Principal*

Fabrice Curtis

Justin White,

Director of Orchestra Personnel

Renee Hagelberg,

Assistant Personnel Manager

David Tebow,

Stage Manager

* Non-Rotating Musician

‡ On Leave of Absence

Δ One-Year Member

SCHEHERAZADE! PLUS STRAUSS

Friday and Saturday, November 5-6, 2021 at 8 p.m.

Sunday, November 7, 2021 at 2 p.m.

HELZBERG HALL, KAUFFMAN CENTER FOR THE PERFORMING ARTS

PETER OUNDJIAN, *guest conductor*

JANICE CARISSA, *piano*

FLORENCE PRICE

The Oak

RICHARD STRAUSS

Burleske in D Minor for Piano and Orchestra

Janice Carissa, piano

— INTERMISSION —

NIKOLAI RIMSKY-KORSAKOV *Scheherazade, op. 35*

I. Largo e maestoso — Allegro non troppo

II. Lento — Allegro molto

III. Andantino quasi allegretto

IV. Allegro molto

The 2021/22 season is generously sponsored by
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FLORENCE PRICE

The Oak (1943)

13 minutes

Piccolo, 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, bell, cymbals, glockenspiel, snare drum, tambourine, triangle, harp and strings.

THE STORY

The Oak was composed in 1943, ten years before Price's death. While evidence isn't clear one way or the other, many scholars think it may not have been performed in her lifetime. It is clear that the piece wasn't published before she died, and the score was not among the papers her family inherited. The score only surfaced in 2000, in the Eastman School of Music library. The piece was performed and recorded by the San Francisco Women's Philharmonic in 2000 and 2001.

Unlike many tone poems, the meaning of the title is unknown, and there is no known story that the piece tells. But the music stands on its own with a symphonic grandeur and depth, traversing a wide variety of moods and emotions in its 13 minutes. Price displays a deft hand for orchestration, as she deploys the different sections of the orchestra in creative and idiosyncratic ways while always maintaining a clear texture. The harmonies in the darker sections are restless and tortured, evoking the angst of Mahler. But the sunnier episodes showcase her gift for original melodies in the style of African-American spirituals.

THE MUSIC

The opening theme, featuring the strings, is mysterious and foreboding, with slow, serpentine lines. A soft chord played by the glockenspiel brings in a statement of the theme in the brass and woodwinds. Brightening major-key harmonies lead to a gentle, song-like melody played by a solo trumpet. But this is quickly followed by a restless outburst, with flashes of pomposity and a restyling of the first melody as a long-spun lyrical line. The strings take a turn with the trumpet melody, accompanied by trilling winds and harp. A march, with an insistent snare drum, leads to a long crescendo, ending the piece with a snare drum roll underneath six heavy repetitions of the final chord. **AJH**

Program notes by *AJ Harbison (AJH)* and *Eric T. Williams (ETW)*.



FLORENCE PRICE (1887-1953)

Known for:

- *Symphony No. 1 in E minor* (1932)
- *Piano Concerto in One Movement* (1934)
- *Fantasia nègre No. 4 in B minor for solo piano* (1937)

- Florence Price was the first Black woman to have her music played by a major American orchestra — the Chicago Symphony performed her *Symphony No. 1* in 1933.
- Price gave her first public piano recital at age 4 and had her first compositions published at age 11.
- Early in her life, Price passed as Mexican to avoid anti-Black discrimination.
- She was close friends with another Black pianist and composer, Margaret Bonds; the two women championed each other's music throughout their lives. Bonds gave the premiere performance of Price's first *Fantasia nègre* in 1929 at a national convention of Black musicians. It was one of Price's early important successes as a composer.
- In 1932, both Price and Bonds submitted compositions for the Wanamaker Foundation Awards. Bonds won first place in the song category, and Price won first prize overall for her *First Symphony*, as well as third prize for her *Piano Sonata*.
- Price's compositions combine African-American spirituals and folk music with chromatic harmonies and European classical traditions.
- Price composed both the tone poem *The Oak*, which the Symphony is performing on this concert, and a different tone poem called *Songs of the Oak*.
- In 2009, a trove of Price's scores, including many that were thought lost, was discovered in an abandoned house near St. Anne, Illinois, that had served as her summer home. Alex Ross, *The New Yorker's* music critic, wrote, "Not only did Price fail to enter the canon; a large quantity of her music came perilously close to obliteration. That run-down house in St. Anne is a potent symbol of how a country can forget its cultural history." **AJH**

RICHARD STRAUSS

Burleske in D Minor for Piano and Orchestra (1886, rev. 1889)

22 minutes

Solo piano, piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings.

THE STORY

In 1883, at the age of 18, Strauss was appointed assistant conductor of the Meiningen Court Orchestra by its music director, Hans von Bülow. Strauss was grateful for the opportunity and deeply admired von Bülow's skill as both a conductor and a pianist. Three years later he composed a Scherzo in D Minor, dedicated to von Bülow and intended for him to perform as soloist with the orchestra. The dedicatee, in his typical acerbic manner, dismissed the work as a "complicated piece of nonsense" and the piano part as "Lisztian" and "unplayable." (Strauss later noted that von Bülow had small hands and could barely reach an octave.) The young composer tried rehearsing the piece with the orchestra on his own, conducting and playing the solo part, but found it difficult to overcome his mentor's disdain. He wrote to von Bülow that after the first rehearsal he himself considered the piece "unalloyed nonsense," and said "After the first run-through, I was totally discouraged."

Several years later, in 1889, Strauss met Eugen d'Albert, a Scottish pianist and composer. d'Albert liked the Scherzo and suggested some changes, particularly to the piano part. Strauss revised the piece, retitled it *Burleske* (meaning "farce" or "mockery") and rededicated it to d'Albert, who gave the premiere the following year with Strauss conducting.

THE MUSIC

The piece unfolds much like a standard first movement from a Classical piano concerto, with the presentation of two contrasting themes, an extended development section, and a recapitulation (return) of the themes at the end. Strauss' initial title of "Scherzo," meaning a playful composition, was fitting. The work's first theme is played not by the piano, or the strings or brass or woodwinds, but (rather impishly) by the timpani. The piano enters soon after with its own statement. The second theme, introduced by the piano, is a lilting waltz that prefigures the famous waltzes from Strauss' opera *Der Rosenkavalier*, composed 20 years later. The orchestra and the soloist trade phrases back and forth during the development section. The recapitulation follows the opening closely, except for the interpolation of two flashy cadenzas (virtuosic solo passages) for the piano. After a bombastic climax, where you expect the piece to end in fireworks, the piano plays a long series of rolled chords that slowly get quieter and quieter, down to pianissimo (very soft). The timpani and the piano trade some phrases back and forth. One last piano run (still pianissimo) is followed by a soft plucked chord in the strings. The piece ends as it began, with the timpani. **AJH**



RICHARD STRAUSS (1864-1949)

Known for:

- *Also sprach Zarathustra* (1896)
- *Salome* (1905)
- *Der Rosenkavalier* (1910)

- Richard Strauss, best known for his tone poems and operas, was no relation to Johann Strauss I or II, best known for their waltz music.
- In popular culture, Strauss is best known by the trumpet and timpani fanfare from his tone poem *Also sprach Zarathustra* — Stanley Kubrick used it in the opening of his movie "2001: A Space Odyssey."
- Strauss' father was a renowned horn player who loved the music of Mozart, Haydn, Beethoven and Schubert. This Classical influence is strongly felt in Strauss' early music, including the Serenade for Winds we performed back in May and the *Burleske* on this concert.
- On the other hand, Strauss' father passionately hated Wagner's music, and Strauss was unable to obtain any of Wagner's scores until he was 16. When he was in his 20s, he studied with a teacher who encouraged him to embrace "the music of the future" (meaning Wagner and Liszt), and subsequently Wagner's music had a very important influence on Strauss' development and harmonic language.
- Strauss was an internationally famous conductor for much of his life, and the Nazis appointed him president of the Reichsmusikkammer (Reich Music Chamber) in 1933. Despite private misgivings, he cooperated with the regime at first to protect his Jewish daughter-in-law. In 1944 his son and daughter-in-law were abducted and imprisoned for two nights, but Strauss successfully intervened on their behalf and they remained safely under house arrest until the end of the war.
- Strauss was apprehended at his estate by American soldiers in 1945, and announced "I am Richard Strauss, the composer of *Rosenkavalier* and *Salome*." The lieutenant was a musician himself and recognized Strauss. He placed a sign reading "Off Limits" on the estate's lawn to protect the composer. **AJH**

NIKOLAI RIMSKY-KORSAKOV

Scheherazade (1888)

50 minutes

Piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, snare drum, suspended cymbals, tam tam, tambourine, triangle, harp, English horn and strings.

THE STORY

The “One Thousand and One Nights,” a collection of Arabic, Indian and Persian stories, frames the tales with the narrative of Scheherazade. She was chosen to be the wife of the Sultan Schariar, who vowed to execute each of his wives after their wedding night. But Scheherazade tells the Sultan a story each night that ends with a cliffhanger, and the Sultan, curious to know how the story ends, postpones her execution each day until finally (after one thousand and one nights) he decides to let her live.

Rimsky-Korsakov was inspired to compose a symphonic work by seeing the illustrations in a Russian edition of the “One Thousand and One Nights.” His intention was not for the piece to be programmatic, telling a particular story, but to give a general impression of fantastical Middle Eastern tales. Originally the four movements were simply titled Prelude, Ballade, Adagio and Finale. Eventually the composer added the titles “in order to give the hearer a hint as to the direction taken by my own imagination.” The titles are not linked to particular tales in the “One Thousand and One Nights,” but reference sets of tales or recurring characters. Later on, though, he removed the titles altogether:

All I desired was that the hearer, if he liked my piece as symphonic music, should carry away the impression that it is beyond a doubt an Oriental narrative of some numerous and varied fairy-tale wonders and not merely four pieces played one after the other.

He decided to keep the overall work’s title, *Scheherazade*, because it conjured the atmosphere of Eastern fairy tales for his audience.

THE MUSIC

The first movement, “The Sea and Sinbad’s Ship,” introduces melodies representing the grim Sultan (played at the very beginning by trombones) and Scheherazade herself (played by a solo violin accompanied by harp). “The Kalandar Prince” is a theme and variations, an original statement of a melody that goes through progressive transformations. “The Young Prince and The Young Princess” showcases the composer at his most lyrical; Scheherazade’s theme returns in the middle and merges with the prince and princess’ music. The final movement is titled “Festival at Baghdad. The Sea. Ship Breaks Against a Cliff Surmounted by a Bronze Horseman.” Melodies from the second and third movements return during the festival; after its climax, the sea music from the first movement reappears and Rimsky-Korsakov paints the musical picture of the shipwreck. As the waves subside, Scheherazade’s theme returns once more, representing the heroine winning over the heart of the Sultan and finally enjoying a peaceful night’s sleep. *AJH*



NIKOLAI RIMSKY-KORSAKOV (1844-1908)

Known for:

- *Capriccio espagnol* (1887)
- *Russian Easter Festival Overture* (1888)
- *Scheherazade* (1888)
- “Flight of the Bumblebee” from *The Tale of Tsar Saltan* (1900)

- Rimsky-Korsakov is primarily known today as a master of orchestration — his distinctive instrumental choices and colorful combinations. He wrote a treatise on orchestration, still in print today, illustrated with more than 300 examples from his own music.
- He was often inspired by folklore, fantasy and fairy tales. Many listeners feel that fantastical stories brought out the composer’s best work.
- Rimsky-Korsakov began his career not in music but in the Russian navy. As a midshipman he visited the east coast of the United States (at the height of the Civil War), Brazil, Spain, Italy, France, England and Norway. Perhaps as a result, many of his operas and symphonic works have ocean scenes in them, including the first and last movements of *Scheherazade*.
- For a number of years Rimsky-Korsakov was a member of “The Mighty Handful,” a group of five Russian composers writing and promoting nationalist Russian music (as distinct from the classical tradition of the West).
- Rimsky-Korsakov taught theory and composition at the Saint Petersburg Conservatory for 35 years, in addition to giving private lessons at his home. Some of his famous students include Alexander Glazunov, Sergei Prokofiev, Ottorino Respighi and Igor Stravinsky.
- In 1905, the students of the Conservatory went on strike as a demonstration of support for the First Russian Revolution. Rimsky-Korsakov sided with the students and was dismissed from his teaching post as a result. In solidarity, more than 300 students left the Conservatory.
- One of Rimsky-Korsakov’s operas is titled *Mozart and Salieri* (1898), based on a play by Russian poet Alexander Pushkin. The opera was one of the first works to publicize the legend that Salieri poisoned Mozart. *AJH*

PETER OUNDJIAN, CONDUCTOR

Recognized as a masterful and dynamic presence in the conducting world, Peter Oundjian has developed a multi-faceted portfolio as a conductor, violinist, professor and artistic advisor. He has been celebrated for his musicality, an eye towards collaboration, innovative programming, leadership and training with students and an engaging personality.

Now carrying the title of Conductor Emeritus, Oundjian's fourteen-year tenure as Music Director of the Toronto Symphony served as a major creative force for the city

of Toronto and was marked by a reimagining of the TSO's programming, international stature, audience development, touring and a number of outstanding recordings, garnering a Grammy nomination in 2018 and a Juno award for "Vaughan Williams' Orchestral Works" in 2019. He led the orchestra on several international tours to Europe and the USA, conducting the first performance by a North American orchestra at Reykjavik's Harpa Hall in 2014.

From 2012-2018, Oundjian served as Music Director of the Royal Scottish National Orchestra during which time he implemented the kind of collaborative programming that has become a staple of his directorship. Oundjian led the RSNO on several international tours, including North America, China, and a European festival tour with performances at the Bregenz Festival, the Dresden Festival as well as in Innsbruck, Bergamo, Ljubljana, and others. His final appearance with the orchestra as their Music Director was at the 2018 BBC Proms where he conducted Britten's epic *War Requiem*.

Highlights of past seasons include appearances with the Orchestre de la Suisse Romande, the Detroit, Atlanta, Saint Louis, Baltimore, Indianapolis and New Zealand Symphony Orchestras, with visits to Cincinnati and Milwaukee planned for winter 2020. In January 2019 he transitioned from Artistic Advisor to Music Director for the Colorado Music Festival, commencing a five year tenure.

Oundjian has been a visiting professor at Yale University's School of Music since 1981, and in 2013 was awarded the school's Sanford Medal for Distinguished Service to Music. A dedicated educator, Oundjian conducted the Yale and Juilliard Symphony Orchestras and the New World Symphony during the 18/19 season.

An outstanding violinist, Oundjian spent fourteen years as the first violinist for the renowned Tokyo String Quartet before he turned his energy towards conducting.

JANICE CARISSA, PIANO

Pianist Janice Carissa, a "rising star to watch" (Philadelphia Inquirer), brings thrill to the stage as a virtuoso with a "fleet-fingered touch that is particularly impressive" (Chicago Classical Review). Her success has captivated audiences in venues such as the Sydney Opera House, Kennedy Center, Louis Vuitton Foundation, Penderecki Center, Carnegie Hall, Millennium Park's Jay Pritzker Pavilion, Mann Center, WQXR's Greene Space and Saratoga Performing Arts Center. She has appeared under the batons of Cristian Măcelaru and

Stéphane Denève with the Philadelphia Orchestra, and replaced André Watts as soloist with the Orpheus Chamber Orchestra. She also has performed with John Hopkins Symphony, Symphony in C, Saint Peters by the Sea Orchestra, Eastern Wind Symphony, Midwest Young Artist Orchestra and Bay Atlantic Symphony.

Her honors include a 2019 Arkady Fomin Scholarship and 2018 Salon de Virtuosi Career Grant, and prizes at the Aspen Music Festival Competition in 2014, American Protégé in 2012, Indonesia Pusaka Competition in 2011, and IBLA Foundation's 2006 Piano Competition. She is an alumna of the Lang Lang International Music Foundation. Her performances have been featured across platforms such as PBS, Philadelphia's WHYY, New York's WQXR, the Violin Channel and NPR's From The Top.

Carissa has performed in chamber settings with artists such as Vadim Gluzman, Miriam Fried, Pamela Frank, Peter Wiley, David Shifrin, Lucy Shelton, Josef Špaček and players of the Berlin Philharmonic Scharoun Ensemble. In addition, she has given world premieres of compositions by Timo Andres, Wang Jie, Katherine Balch, Alyssa Weinberg, Andrew Moses and Thomas Oltazerewski.

Native to Indonesia, Carissa began her musical journey at age 5 with her mother, a pianist, and entered the Curtis Institute of Music at age 15. She is presently studying with Gary Graffman and Robert McDonald under a full scholarship given by Marguerite and Gerry H. F. Lenfest. In her spare time, Janice enjoys photography and exploring food in her neighborhood.