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University of Richmond Symphony Orchestra

Department of Music, University of Richmond

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THE UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC

Presents in Concert

THE UNIVERSITY OF RICHMOND
SYMPHONY ORCHESTRA
Alexander Kordzaia, Music Director

Paul Hanson, *piano*
Joanne Kong, *piano*

Wednesday, April 7, 2010
7:30 p.m.

Camp Concert Hall
Booker Hall of Music





The University of Richmond Symphony Orchestra

First Violin:

Jessica Clough, Concertmaster
Kosh Kempter
David Davenport
Megan Abbott
Jordan Cates
Emma Greenspon
Jamie Shoaf
Meredith Gleason
Emma Burnett
Jenna Moehring
Joseph Denney
Anne Tomsky
Randy Allen

Second Violin:

Rebecca Stanley, Principal
Meredith Tierney, Asst. to the Cond.
Emily Roepke
Patricia Lavery
Radhika Parekh
Page Allen
Hananiah Baggott
Beth Foster
Eileen Downey

Viola:

Nickolaus Trevino, Principal
Hannah Goodman
John Noel
Lenore Smith
David Ray

Cello:

Sarah Lucier, Principal
Azariah Baggott, Asst. Principal
Douglas Kelner
Sheryl Smith
Kelaiah Baggott
Rosemary Baggott
Francis Church
Andrew Jordan

Bass:

Samantha Lindsey, Principal
Erin Good
Daniel Smither

Flute:

Katherine Toussaint
Deborah Pohlman

Oboe :

Audrey Dignan, Principal
Emily Terrana
Mary Baumann

Clarinet:

Michael Goldberg, Principal
Cheryl Miltenberger

Bassoon:

Arnold Wexler, Principal
Henry Marsh

French Horn:

Andrew Pericak
Dale Dean

Trumpet:

Thomas McCarty
Patrick King
Brian Henderson

Trombone:

Samuel Goldman, Principal

Timpani:

John Hubbard



Please silence cell phones, digital watches, and paging devices before the concert.

Program

Symphony No. 40 in G minor, K. 550 Wolfgang Amadeus Mozart
I. *Allegro molto* (1756-1791)
II. *Andante*
III. *Menuetto - Trio*
IV. *Allegro assai*

Intermission

Introduction and Allegro Appassionato, Op. 92 Robert Schumann
(1810-1856)

Paul Hanson, *piano*

Concerto in E minor, Op. 11 Frédéric Chopin
III. *Rondo: Vivace* (1810-1849)

Joanne Kong, *piano*

Program Notes



WOLFGANG AMADEUS MOZART (1756-1791) was born in Salzburg. His father Leopold, an accomplished musician and composer, was Kapellmeister to the Prince Archbishop of Salzburg. The young Mozart showed astonishing musical talent, playing the keyboard at three and composing at four. His elder sister Maria Anna was also a fine keyboard player, and in 1762 Leopold decided to display their skills to the European courts.

They visited Munich and Vienna in 1762, and in 1763 embarked on a triumphant tour of Europe, performing in the palaces of the aristocracy. In 1764, the Mozarts arrived in London, where Wolfgang studied composition with Johann Christian Bach and singing with the castrato Manzuoli. J.C. Bach's symphonies had a strong influence on the young Mozart, who wrote his first three symphonies in London.

Mozart's last three Symphonies, Nos. 39-41 were written in Vienna in 1788, after a less enthusiastic reception of his opera *Don Giovanni* in Vienna. Mozart had an instinctive feel for structural symmetry, and there are rarely any weak points in his large scale symphonic designs. Movements such as the finale of the "Jupiter" Symphony, or second movement-Andante of the Symphony No. 40, G-minor, show the mind of a genius at work. Mozart was at the forefront of harmonic innovation—witness the extraordinarily daring harmonies of the late symphonies, concertos, and the *Requiem*. Mozart's melodies are always perfectly shaped and designed, and often incredibly beautiful. His Symphonies, particularly Nos. 39-41, combine perfect symphonic design with a freedom of emotional expression that was to remain unequaled until the symphonies of Beethoven and Schubert.

Two of the works on tonight's concert honor the bicentennial of two giants of the Romantic era, Robert Schumann (1810-1856) and Frédéric Chopin (1810-1849).

Both composers made significant and lasting contributions to the piano repertoire, and through their unique musical languages they established the piano as the ideal vehicle to express both the passion and virtuosity that have come to be identified as essential ingredients of nineteenth-century musical Romanticism.



ROBERT SCHUMANN'S early aspirations for a concert career ended when he sustained permanent injury to his right hand; thereafter, he turned to composition as his focus and published influential music articles in his *Neue Zeitschrift für Musik* (*The New Journal for Music*). While his output naturally centered on the piano, Schumann's other principle works included four symphonies, concerti, choral pieces, and chamber works. 1840 was an important year for *Lieder* (168 songs), as

he finally married Clara Wieck after a difficult and lengthy courtship. The relationship was often conducted in secret, as Clara's father, Friedrich Wieck, felt Schumann to be an unacceptable suitor.

Autobiographical references frequently appeared in his works, either by title or musical cipher, and the juxtaposition of exuberant and poetic musical styles were artistic manifestations of Schumann's self-acknowledged dual personalities, Florestan and Eusebius. The *Introduction and Allegro Appassionato* Op. 92 is one of two works for piano and orchestra written toward the end of his life. The opening features a notably poetic interplay between the piano, French horn and clarinet. The following *Allegro*, essentially in sonata-allegro form, presents a wealth of inspired thematic material that masterfully integrates piano and orchestral writing. Exuberance and rhythmic vigor are dominant; however, the musical material from the lyrical introduction makes several reappearances. Clara was the soloist at the 1850 premiere in Leipzig, and she experienced an uncommon attack of stage fright, due perhaps to her growing concerns over her husband's mental instability, and anxiety over his possible succession of Ferdinand Hiller as music director in Düsseldorf. (Schumann did accept the position; however, the contract was terminated due to the composer's deficiencies as a conductor, and discord over administrative affairs.) The composer's mental state and cause of death have long been subjects of speculation, including theories that he contracted syphilis, or mercury poisoning. After being saved from a suicide attempt in the Rhine in 1854, Schumann committed himself to a mental institution, where he died two years later.



FRÉDÉRIC CHOPIN'S compositional output centered almost exclusively on the piano as a solo instrument, including nocturnes, preludes, waltzes, mazurkas, ballades, scherzi, etudes, impromptus, polonaises, three sonatas and other works. In all these pieces he created a unique language that expanded upon the poetic and sonorous capabilities of the instrument. As scholar and Chopin biographer Arthur Hedley wrote, he "had the rare gift of a very personal melody, expressive of heart-felt

emotion, and his music is penetrated by a poetic feeling that has an almost universal appeal... Present-day evaluation places him among the immortals of music by reason of his insight into the secret places of the heart and because of his awareness of the magical new sonorities to be drawn from the piano."

Chopin's two piano concerti are early works, written before he left Poland for France in 1831. Although actually composed *after* the second concerto in F minor, the concerto in E minor has been designated as the first, due to its earlier publishing date. The concerto's finale, a rondo in E major, is modeled after the *krakowiak*, a lively, syncopated Polish dance in duple meter. The multiple statements of the folk-like rondo theme receive varied ornamental treatment, and the movement features passages of extended virtuosic writing as well as a charming secondary melody in the piano, accompanied by repeated chords in the string section. The concerto was given its premier performance by Chopin on October 11, 1830, in a Warsaw concert that was to be his last performance in his native country. Chopin performed infrequently in public; no more than thirty public concerts were given in his lifetime, as ill health made it impossible to sustain a concert career. Instead, he made a living in Paris primarily as a piano teacher and composer. His preferred performance settings were elite social gatherings (salons), and evenings spent with artistic and literary acquaintances in his Paris apartment. Eyewitnesses described a playing style that, while never exceeding *mezzo forte* even in the most energetic of passages, displayed extraordinary control and nuance of dynamic color, coupled with a uniquely expressive use of *rubato*. Chopin and Schumann held high regard for each other (though more so, apparently, on Schumann's part), the latter including a movement titled "Chopin" as part of his piano suite, *Carnaval*. Chopin's funeral on October 30, 1849, was attended by 3,000 people, and to this day, his gravesite at Père Lachaise Cemetery in Paris is continuously adorned with flowers.

Program notes by Alexander Kordzaia, Joanne Kong and Paul Hanson

About the Director

ALEXANDER KORDZAIA accepted the position of Music Director of the University of Richmond Orchestra in 2007. A conductor and pianist, he is a native of Tbilisi, Republic of Georgia. Born into a musical family, Mr. Kordzaia demonstrated great musical ability at an early age. At the age of seven, he began serious study of the piano and composition in Georgia's premiere music school. By the age of 12, he was performing as a soloist with orchestras and was considered a child prodigy as a composer. Soon it was



evident to his teachers that Mr. Kordzaia also had great talent and desire for conducting. By the time he graduated from the Tbilisi Conservatory of Music, Mr. Kordzaia was the Music Director and Conductor of the Georgia State Cappella and assistant conductor at the Tbilisi Opera House, the two most prestigious musical ensembles in the nation. Mr. Kordzaia led both of these groups on triumphant tours of the former U.S.S.R.

He came to the United States in 1991 to further his studies at the Mannes College of Music and the Juilliard School of Music, both in New York City. Since his arrival in the U.S., Mr. Kordzaia has performed and conducted orchestras to critical acclaim. His recent engagements have included conducting the Cincinnati Symphony musicians for the American Harp Society National Conference; the Cincinnati Symphonietta; the Okanogan Symphony in Spokane, Washington; a European tour with the American Youth Harp Ensemble; the Charlotte Civic Orchestra, Charlotte, North Carolina; and most recently, the University of Richmond Symphony Orchestra.

Continued...

Kordzaia appeared as an opera conductor with CPCC Opera Company, Charlotte, North Carolina. He also served as Assistant Conductor of the Richmond Philharmonic Orchestra (1999-2001), Music Director of Charlotte Civic Orchestra (2003-2006), and Conductor Emeritus of Charlotte Civic Orchestra (2006-2007).

An active chamber musician, Mr. Kordzaia's recent concerts have been in Washington, D.C., Maryland, and New York. He is an active teacher/educator and classical music advocate throughout the Mid-Atlantic states. Kordzaia is frequently invited to adjudicate, coach, and to give master classes in schools and with youth music organizations through the U.S. He has also continued to be a frequent guest conductor and pianist in the United States, France, Eastern Europe, Georgia, and Russia.



Performer Biographies



Pianist **PAUL HANSON** has been acclaimed for his “dexterous authority” (*Los Angeles Times*), “relentless tension and drama” (*The Virginian-Pilot*), and the *San Antonio Express-News* wrote that “Hanson’s tender singing line, intelligent phrasing and total magisterial command made this a distinguished performance.” He holds degrees from Washington State University, the University of Southern California and University of Oregon, and has studied with Daniel Pollack, Leonard Stein, and Victor Steinhardt.

A noted interpreter of contemporary music, his solo repertoire includes the complete music of Schoenberg, repertoire of Ives, Stockhausen, Boulez, Ligeti and Carter, and numerous chamber performances include the works of Mario Davidovsky, Joan Tower, David Froom, William Bolcom, Ann Callaway, Lukas Foss, Michael Torke, Morton Feldman, Pierre Boulez, Ned Rorem, George Crumb, Robert Stewart, Stephan Prock, Benjamin Broening, Richard Danielpour, Oliver Knussen, and John Adams. Dr. Hanson has served as Assistant to the Archivist of the Arnold Schoenberg Institute, and is currently on the music faculty at the University of Richmond. During the 2008-2009 season he gave several performances of Elliott Carter’s *Night Fantasies* in honor of the composer’s centennial, and last summer was a guest artist and faculty member at New England Conservatory’s Summer Institute for Contemporary Performance Practice.

See next page for Kong biography...

Keyboardist **JOANNE KONG** captures the attention of audiences in compelling performances that celebrate the vibrancy and eloquence of musical expression. Embracing a broad range of repertoire from Baroque to contemporary music, her performances have been praised for “great finesse and flexibility” (*The Washington Post*), “superb” playing (*The Boston Globe*), “utmost keyboard sensitivity and variety of tone” (*Richmond Times-Dispatch*), “remarkable technical ability” (*The Oregonian*), and “superb artistry” (*San Antonio Express-News*) for works “sensitively played” (*The New York Times*). Her versatility includes the distinction of being the first artist to release a harpsichord-piano recording of the *Goldberg* and *Diabelli Variations*, on the *BRIOSO* label. Other critically-acclaimed recordings on the same label (www.briosocom.com) include English music with Richmond Symphony concertmaster Karen Johnson, and a recording of German and Russian songs with baritone Zheng Zhou.

She has performed to critical acclaim at numerous venues including the Los Angeles and Oregon Bach Festivals, Abbey Bach Festival, Texas Bach Collegium, Houston Harpsichord Recital Series, Memphis Chamber Music Society, Stotsenberg Concert Series, San Antonio Festival, Los Angeles Monday Evening Concert Series, Virginia Water-front International Festival of the Arts, the Royal Netherlands Embassy, Columbia University, Harvard University, and orchestral performances under William McGlaughlin, Myung-Whun Chung, Alberto Bolet, Samuel Baron, George Manahan, Alexander Kordzaia, Eckart Preu, John Sinclair, Mark Russell Smith, Gil Rose and Alex Pauk. A gifted collaborator, she has performed with the Shanghai String Quartet, Eugenia Zukerman, cellist James Wilson, soprano Ying Huang, baritones James Weaver and Zheng Zhou, and has been master class pianist for James Buswell, Timothy Eddy, Robert Bloom, David Shifrin, Alice Schoenfeld, Eleonore Schoenfeld, Harvey Pittel, Gwendolyn Koldofsky, Arleen Augér, Phyllis Bryn-Julson, Lucy Shelton, Jennifer Larmore, Thomas Hampson, William Ferguson, Roberta Alexander, Roberta Peters, Dawn Upshaw, and Gian Carlo Menotti. She recently worked with student pianists on New York University’s prestigious Piano Artist Master Class Series, and this spring is giving a series of concerts with violinist Karen Johnson, to commemorate the bicentennial of Robert Schumann.

An acknowledged Bach specialist, Kong twice received performance fellowships to the Bach Aria Festival and Institute held in Stony Brook, New York, and she is a regular guest keyboardist for the Winter Park Bach Festival in Florida. Her performances of the *Well-Tempered Clavier* and *Goldberg Variations* have received critical acclaim.

John Crossett of Soundstage.com wrote: "It takes an artist with a great deal of self-confidence, not to mention talent, to undertake recording another version of Bach's *Goldberg Variations*. Joanne Kong's recording of the work on harpsichord helps to give it a more historically accurate perspective, and her ability at the keyboard offers reason for contemplating its addition to your collection....If you're looking for an alternative to the Gould recordings, this one should head toward the top of your audition list."

In 2007, she gave the World Premiere of Pulitzer Prize – winning composer Michael Colgrass's *Side by Side*, the first concerto to be written that features a soloist in a dual role as both pianist and harpsichordist. The work was performed by the Boston Modern Orchestra project, Toronto's Esprit Orchestra, and the Richmond Symphony will present the work in October of 2010. Kong's large repertoire of contemporary music includes solo, chamber and orchestral works of Olivier Messiaen, Gyorgy Ligeti, Oliver Knussen, Elliott Carter, John Cage, Arvo Pärt, William Bolcom, John Corigliano, Chou Wen-Chung, Gunther Schuller, Joan Tower, Vivian Fine, Margaret Brouwer, Lester Trimble, Joel Feigin, Joseph Baber, Daniel Perlongo, Allan Blank, and Robert Linn. Other recent performances of contemporary music include Bartók's *Sonata for Two Pianos and Percussion* with pianist Paul Hanson, timpanist Ray Breakall and Matthew Duvall, percussionist of the Grammy Award– winning ensemble *eighth blackbird*, as well as performances in 2008 to celebrate the 100th birthdays of Olivier Messiaen and Elliott Carter. She was a guest artist at the 2009 Summer Institute for Contemporary Performance Practice, held at New England Conservatory.

A native of Southern California, Dr. Kong is the recipient of national and international honors including performance fellowships from the American Academy of the Arts in Europe and the Bach Aria Festival, designation as a Laureate in the 1983 National Beethoven Foundation Fellowship Auditions, three Ruth Lorraine Close Fellowships, and the Irl Allison Grand Prize in the 1985 International Piano Recording Competition. In addition to concertizing, her performances have been broadcast over numerous radio stations including National Public Radio, WQXR in New York, WFMT in Chicago and CKWR in Ontario. She is in frequent demand as a piano, harpsichord, vocal and chamber coach, and has been recognized for her work with gifted young musicians. Dr. Kong is currently the director of the accompanying and chamber music programs at the University of Richmond. A graduate of the University of Southern California and University of Oregon, she has studied with Joanna Hodges, Malcolm Hamilton and Victor Steinhardt, and performed in the master classes of Leon Fleisher and Lorin Hollander.

*The University Symphony Orchestra and Mr. Kordzaia
would like to express special thanks
to the Music Department, Dr. Anderson, Dr. Kong, Dr. Hanson,
Ensemble-in-Residence eighth blackbird, Bill Luhrs,
Mike Burns, Sean Farrell, Barbara Melton, Jimmy Young,
and all community musicians who helped
in the preparation of this program.*

