

2-22-2019

The Richmond Symphony Orchestra: Metro Collection Series 3: South Asian Connections

Department of Music, University of Richmond

Follow this and additional works at: <https://scholarship.richmond.edu/all-music-programs>

Part of the [Music Performance Commons](#)

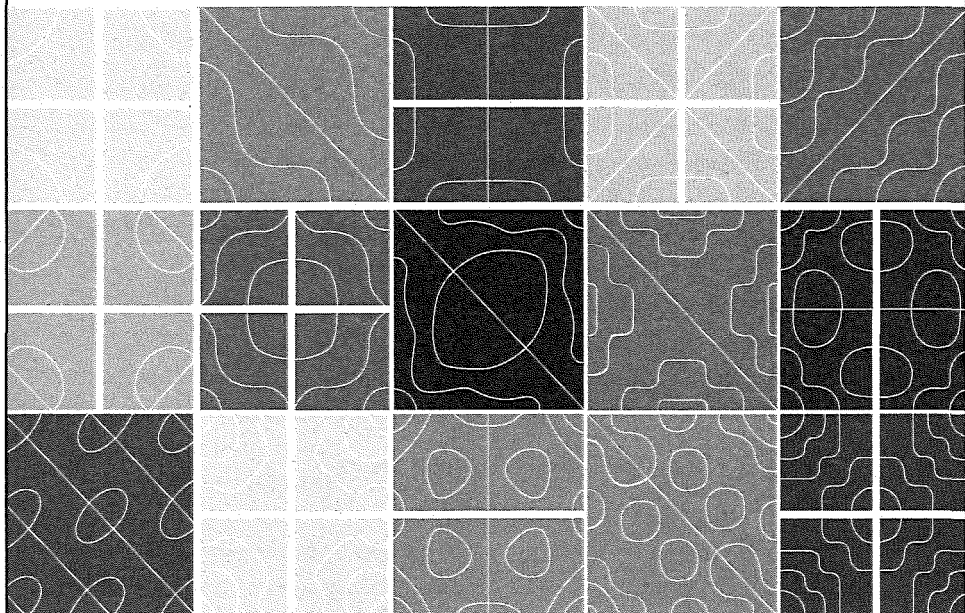
Recommended Citation

Department of Music, University of Richmond, "The Richmond Symphony Orchestra: Metro Collection Series 3: South Asian Connections" (2019). *Music Department Concert Programs*. 757.
<https://scholarship.richmond.edu/all-music-programs/757>

This Program is brought to you for free and open access by the Music at UR Scholarship Repository. It has been accepted for inclusion in Music Department Concert Programs by an authorized administrator of UR Scholarship Repository. For more information, please contact scholarshiprepository@richmond.edu.

Beyond Exoticism

TUCKER-BOATWRIGHT FESTIVAL 2018-19
OF LITERATURE AND THE ARTS



The Department of Music
and the 2018-19 Tucker-Boatwright Festival of Literature and the Arts
present

The Richmond Symphony Orchestra
Metro Collection Series 3
South Asian Connections

Steven Smith, conductor

Friday, February 22, 2019
7:30 p.m.

Camp Concert Hall, Booker Hall of Music

AS.RICHMOND.EDU/TUCKER-BOATWRIGHT

PROGRAM

Avartan

Reena Esmail
(b. 1983)

Symphony No. 6 in F Major, op. 68, "Pastoral" Ludwig van Beethoven
II. Scene by the brook: *Andante molto mosso* (1770-1827)

Richmond Symphony Orchestra

Lalit-2nd Prism

Shirish Korde
(b. 1945)

Richmond Symphony Orchestra
Amit Kavtheke, tabla
Jan Müller-Szeraws, cello

INTERMISSION

Symphony No. 6 in F Major, op. 68, "Pastoral" Beethoven
IV. Thunderstorm: *Allegro*
V. Shepherd's Song - Happy, grateful feelings after the storm: *Allegretto*

Richmond Symphony Orchestra

Meri Sakhi ki Avaaz

Esmail

Richmond Symphony Orchestra
Saili Oak and Lucy Fitz Gibbon, vocals

PROGRAM NOTES

Avartan

Written: 2016

Movements: One

Style: Contemporary

Duration: Thirteen minutes

Reena Esmail was born in Chicago to Indian immigrant parents of differing faiths and grew up in Studio City, California. She took piano, violin, and guitar lessons as a child and initially wanted to become a concert pianist. Instead she studied composition at Juilliard and the Yale School of Music. In addition to her work as a composer, Esmail is the Co-Artistic Director of Shastra, an organization that connects the great musical traditions of India and the West. She is also the Composer-in-Residence with Street Symphony, where she works with communities experiencing homelessness and incarceration in Los Angeles. She provides the following comments on *Avartan*:

When I first returned from a year in India in 2012 [on a Fulbright-Nehru grant], I noticed this odd thing that would happen. For months, everything I owned was in storage, so I only had my Indian clothes. I love wearing Indian clothes – in India, they made me feel instantly beautiful and elegant. And yet I noticed that as I moved through my American life, the same clothes signaled to people that I was a foreigner. I noticed that people I met for the first time would speak a little more slowly and choose their words more carefully. They were a little more hesitant to interact with me, perhaps for fear of offending me in some way. And I found that people's perceptions of me actually shaped the way I behaved, from the physical gestures to my very thoughts about myself and my relationship to the world around me. In a way, I almost became the cultural 'other' they thought I was.

I've spent years thinking about these interactions. I wanted to try to describe the experience through my music. When *Avartan* begins, it seems to be completely Indian, perhaps even going so far as to feel like a

Continued ...

*Please silence all electronic devices before the performance begins.
Recording of any kind and photography are strictly prohibited.*

transcription of a classical Indian melody. The piece is definitely meant to reflect my experience and my fluid sense of identity as I navigate between these cultures.

The word 'avartan' is used to describe a rhythmic cycle in Hindustani music. In this case, the whole piece is a single cycle that shows what feels like a linear continuum from one pole to the other—from very Indian to very Western—but in the end it returns to the same place.

©2019 Reena Esmail, compiled by John P. Varineau

Lalit-2nd Prism

Written: 2012

Style: Contemporary

Duration: Fourteen Minutes

Lalit-2nd Prism was composed in 2018 at the request of Steven Smith and the Richmond Symphony Orchestra for my long-time collaborators, the virtuoso cellist Jan Müller-Szeraws and tabla soloist Amit Kavthekar. This work expands an earlier composition, *Lalit*, composed for cello and tabla and recorded by Müller-Szeraws and Kavthekar, and continues the exploration of concepts that are the hallmark of North Indian Classical music. This three movement work--played without a break--is not a concerto in the traditional sense. The orchestra is treated as a hyper instrument, expanding the melodic, rhythmic and coloristic materials that emanate from the two soloists. *Lalit-2nd Prism* is based on Raga Lalit, a complex Raga whose characteristic materials including motives, cadence figures, unique pitch cells, etc. are drawn from the following scale (with E as tonic): E-F-G#-A-Bb-C-D#-E. The first movement, *Alap*, is in free time, meditative in character, and serves to introduce the notes and melodic phrases that define this Raga. It is followed without break by the second movement in moderate tempo: the cello and orchestra are joined by the tabla. This movement, *Gat*, consists of a short fixed tune, which acts as a point of reference, followed by a series of variations, with each successive variation getting more complex and virtuosic (while each statement of the tune remains mostly fixed). The final movement, *Fast Gat*, which follows the second movement without a break, is even faster and the focus in this movement shifts to rhythm with a tabla solo followed by the cello and tabla featured in a duet cadenza or a "call and

response” conversation that leads to a final orchestral *tutti*. This work aims at capturing the essence of improvised Raga performances in North Indian Music; in *Lalit-2nd Prism*, though, the music is entirely notated. *Lalit* is influenced by the many mesmerizing performances of this Raga by the Indian master flutist, Pandit Hariprasad Chaurasia. It is dedicated to Jan Müller-Szeraws, whose playing continues to inspire me.

-- Shirish Korde

Symphony No. 6 in F Major, Op. 68, "Pastoral"

“When you wander through the silent pine woods, remember that I have often made poetry, or, as they say, composed there,” Ludwig van Beethoven wrote to a friend. Anticipating arriving in the country, he wrote to another, “How delighted I shall be to ramble for a while through bushes, woods, under trees, through grass and around rocks. No one can love the country as much as I do. For surely woods, trees, and rocks produce the echo which man desires to hear.” Beethoven spent his summers in the country and it was there he did his most productive work. Beethoven composed most of his Symphony No. 6, what he himself called his *Pastoral* symphony, in the “delicious wooded environs of Heiligenstadt.”

Beethoven avoided giving a blow-by-blow description of his *Pastoral Symphony*. Early on he wrote, “The hearer should be permitted to discover the situations for himself. He who has ever conceived an idea of country life ought to be able, without many indications, to think of the author’s meaning.” At the first performance, he wrote “More an expression of feeling than of painting,” on the printed program.

Beethoven’s Sixth Symphony is just *happy* music. The first movement (“Cheerful impressions awakened by arrival in the country”) is void of the drama and tension that we so often hear in Beethoven. The second (“Scene by the brook”) – complete with orchestral birdcalls – is about as lazy and serene as orchestral music gets. The third movement (“Merry gathering of country folk”) is a joyous folk dance that is suddenly interrupted by a fierce thunderstorm – the fourth movement. This is the only place in the entire symphony that reflects Beethoven’s tempestuous personality. What a storm it is! Like all thunderstorms, it dies away. The

Continued ...

country folk of the third movement rejoice with a return to happy music in the last movement (“Shepherd’s Song; glad and grateful feelings after the storm). After an entire symphony of such unmitigated joy, we have to agree with a friend of Beethoven who said that he had “never met anyone who so delighted in Nature, or so thoroughly enjoyed flowers or clouds or other natural objects. Nature was almost meat and drink to him; he seemed positively to exist upon it.”

©2018 John P. Varineau

Meri Sakhi ki Avaaz

Written: 2018

Movements: Three

Style: Contemporary

Duration: 23 minutes

Reena Esmail wrote *Meri Sakhi ki Avaaz* (My Sister’s Voice) for the Western-trained soprano Lucy Fitz Gibbon, the Hindustani singer Sali Oak, and the Albany Symphony for that orchestra’s American Music Festival. For the premiere of the work, Esmail remarked that it is “about what sisterhood looks like when expanded beyond a single family or a single culture—when two women, from two different musical cultures create space for one another’s voices to be heard.”

The “Flower Duet” from the nineteenth-century French opera *Lakme* by Leo Delibes was the inspiration for the first movement of *Meri Sakhi ki Avaaz*. “In the opera, Delibes depicts two Indian women singing by a river,” Esmail writes. “This is my attempt to show you what an ‘updated’ version of this duet might sound like with a Hindustani singer actually present to represent herself.”

The tempo of the second movement is so slow the Western metronome doesn’t have a marking for it. The key-center changes with every iteration of the *avartan* (rhythmic cycle). The singers sing in two different *raags* (essentially Indian melodic modes): the Hindustani singer is in *Charukeshi*, while the soprano is in *Vachaspati*.

The third movement also employs two different *raags* that are mirror images of one another. *Bhup*, is light and sweet; *Malkauns* is dark and heavy. The movement includes a Hindustani *jugalbandi* (musical competition) that is done completely in mirror image. “It ends with both women crossing into one another’s musical cultures.”

©2019 by John P. Varineau

Biographies Composers and Performers

Reena Esmail

Indian-American composer Reena Esmail works between the worlds of Indian and Western classical music and brings communities together through the creation of equitable musical spaces.

In recent seasons, Esmail has worked with the Kronos Quartet, Imani Winds, Albany Symphony, River Oaks Chamber Orchestra, Salastina Music Society, SOLI, and American Composers Orchestra. Her work is performed regularly throughout the US and abroad, and has been programmed at Carnegie Hall, the Barbican Centre in London, Schloss Esterházy in Hungary, and throughout India. She has served as Composer-Educator in Residence for Albany Symphony (2016-17), Street Symphony (2016-present) in downtown Los Angeles, Concerts on the Slope (2015-16) in Brooklyn, NY, and the Pasadena Master Chorale (2014-16) in Pasadena, CA. Esmail is a 2017-18 Kennedy Center Citizen Artist Fellow, working with Artistic Advisor Yo-Yo Ma and other emerging artists from across the country who utilize their art form for positive impact on communities.

Esmail received a 2011-12 Fulbright-Nehru grant to study Hindustani music in India, where she was also a 2011 INK Fellow (in association with TED). In 2010, Esmail co-founded Yale's Hindi a cappella group, Sur et Veritaal. Her doctoral thesis, entitled *Finding Common Ground: Uniting Practices in Hindustani and Western Art Musicians*, explores the methods and challenges of the collaborative process between Hindustani musicians and Western composers. Her Hindustani music teachers include Srimati Lakshmi Shankar, Gaurav Mazumdar, and Saili Oak, who is now her primary Hindustani musical collaborator.

Esmail holds degrees in composition from The Juilliard School (BM'05) and the Yale School of Music (MM'11, MMA'14, DMA'18). Her primary teachers have included Susan Botti, Aaron Jay Kernis, Christopher Theofanidis, Martin Bresnick, Christopher Rouse, and Samuel Adler. She has won numerous awards, including the Walter Hinrichsen Award from the American Academy of Arts and Letters (and subsequent publication of a work by C.F. Peters) and two ASCAP Morton Gould Young Composer Awards.

Recent commissions include *This Love Between Us* for chorus,

Continued ...

orchestra, sitar and tabla, written for Yale Schola Cantorum and Juilliard 415; a Clarinet Concerto for Hindustani/Western crossover clarinetist Shankar Tucker and Albany Symphony Orchestra; *The Light is the Same* for Imani Winds; and *I Rise: Women in Song*, for Lehigh University's women's chorus and orchestra. 2018 highlights include new works for Chicago Sinfonietta, Albany Symphony, and violinist Vijay Gupta, as well as upcoming works next season for Richmond Symphony, Town Music Seattle, Golden Bridge, and Brooklyn Youth Chorus.

In addition to her work as a composer, Esmail is the Co-Artistic Director of Shastra, a non-profit organization that promotes cross-cultural music that connects the great musical traditions of India and the West. She is also the Composer-in-Residence with Street Symphony, where she works within communities experiencing homelessness and incarceration in Los Angeles. Esmail currently resides in Los Angeles, California.

Shirish Korde

Shirish Korde's music is influenced by diverse world music traditions ranging from the ancient Vedic chants of India, jazz, and Japanese music to the shimmering colors of the Balinese gamelan. More recent works such as the *Anusvara* series and the opera *The Bandit Queen* draw on the traditions of Indian classical music. His music has been performed throughout the United States and Europe.

He has composed six large-scale music/theater works including the operas *Rasa* (commissioned by the NEA and Da Capo Chamber Players) and *The Bandit Queen* (commissioned by the Siemens Foundation and Boston Music Viva), music for solo instruments, chamber ensembles, and orchestra. His collaborations with soloists from diverse musical traditions are a hallmark of his style. His recent violin concerto, *Sara Yantra*, commissioned by the National Polish Radio Symphony Orchestra for violinist Joanna Kurkowicz and tabla virtuoso Samir Chatterjee, has been performed by the Boston Philharmonic, the New Zealand Symphony, and the Minnesota Symphony. A reviewer for the *Boston Globe* noted that the concerto was "a haunting musical work, richly imbued with Indian colors and musical traditions which offers something unique and powerful with imaginative textures and color both from the soloists and the orchestra."

Other ensembles and musicians who have presented his works include the Chicago Symphony Orchestra, the Madison Symphony, Da Capo Chamber Players, Brooklyn Rider, soloists Wu Tong and Sandeep

Das of the Silk Road Ensemble, Simon Thacker and the Nava Rasa Ensemble, the Ensemble Moderne, and the South Indian soprano Deepti Navaratna, among others. He has been the recipient of numerous grants and awards including The Mellon Foundation, The National Endowment for the Arts, The Massachusetts Cultural Council, The St. Botolph Foundation, The British Arts Council, and the Siemens Foundation. His works are recorded on Centaur, Neuma, Sono Luminous, and the Mode labels. (For more information please see shirishkorde.com.)

Shirish Korde is a composer of Indian descent who studied jazz at The Berklee College of Music, composition and analysis with Robert Cogan at the New England Conservatory of Music, and ethnomusicology (especially Asian music and tabla with Sharda Sahai) at Brown University. Currently, he is a Distinguished Professor of Arts and Humanities at the College of the Holy Cross.

Amit Kavthekar, tabla

Amit Kavthekar, “Ganda-Bandh Shagird” (student) of the late Ustad Allarakha, has rhythm running in his veins. At the early age of six, he was being groomed in the art of playing tabla by the legendary Ustad Allarakha. He has also been fortunate enough to be taught tabla intricacies by Ustad Zakir Hussain, a maestro in Indian classical music and an international phenomenon in the fields of percussion and world music.

Amit has played with many eminent Indian classical musicians such as Ustad Zakir Hussain and Sivamani on Zee TV in India; Ustad Amjad Ali Khan at Google Talks; Ustad Shahid Parvez Khan at Berklee College of Music; Ustad Ashish Khan at Learnquest Festival at Regis College, MA; Pt. Buddhadev Dasgupta in Baithak, Boston, MA; Pt. Kushal Das at MIT; Pt. Shivkumar Sharma in his documentary directed by Jabbar Patel in India; Pt. Jasraj in his vocal recital in Pune India; and many others. Recently, Amit played at the United Nations Day Concert 2018 with Ustad Amjad Ali Khan, Ayaan Ali Bangash, and Amaan Ali Bangash, as well as with the Refugee Orchestra project. Amit has frequent collaborations with Western classical, jazz, and fusion musicians. He is a member of the Purna Lokha Quartet along with David Balakrishnan of the Grammy-winning Turtle Island Quartet. He has also played with the Massachusetts Symphony Orchestra and is a founding member

Continued ...

of the band Sawaari, which explores music from different parts of the world. Amit is currently teaching tabla in the New England School of Music based in Massachusetts. He is also a visiting teacher in Salem State University for the World Music Ensemble.

Saili Oak, voice

Saili Oak is a senior disciple of Dr. Ashwini Bhide Deshpande. She has extensive training in Hindustani Classical music and accrued numerous awards and accolades in India, including the Ministry of Culture's Scholarship for Hindustani music, the Jasraj Young Artist Award, Vasantao Deshpande Young Artist Award, and Gaanwardhan Award, and won the All India Classical music competition at the age of 17. She has worked with distinguished composers of Western music and has also performed as a soloist with the Albany Symphony. She has been doing residencies at universities and also teaches Hindustani music at her studio in San Diego since the last five years. See more at www.sailioak.com.

Lucy Fitz Gibbon, soprano

Noted for her "dazzling, virtuoso singing" (*Boston Globe*), and "musically stunning and dramatically chilling" performances (*Twin Cities Daily Planet*), Lucy Fitz Gibbon is a dynamic musician whose repertoire spans the baroque to the present. After a performance of Fred Lerdahl's *Wake* at the Tanglewood Festival of Contemporary Music, the *Berkshire Review for the Arts* praised Lucy's "agile and beautifully focused soprano of exceedingly wide range, uniform timbre, and great flexibility... a remarkable performer who stood out among many other remarkable musicians."

Lucy believes that creating new works and recreating those lost in centuries past is integral to the continuation of classical music today. As such, Lucy has performed the U.S. premieres of works by Francesco Saccati (*La Finta Pazza, Deidamia*), Barbara Strozzi (*Presso un ruscello argente*), and Agostino Agazzari (*Eumelio*). With composer and animator Anna Lindemann, Lucy has helped to create three diverse multimedia performances: *Bird Brain* (chamber work with film); *Theory of Flight* (stage work with digital animation and electronic music); and a new project knitting together long-form art songs by Schubert and Prokofiev, as well as a new work by Lindemann, with live-manipulated,

interactive digital animation. She has also worked closely with numerous other composers, including John Harbison, Sheila Silver, Christopher Stark, David Hertzberg, and Pauline Oliveros, on projects ranging from song to opera. In helping to realize the complexities of music beyond their written notes, the experience of working with these composers translates to music written in any period. The commitment to faithfully communicate not only the score, but also the underlying intentions of the composer, traverses centuries, languages, and ultimately the stage's footlights.

In addition to her forays into early and new music, Lucy has given song recitals with her collaborative partner, pianist Ryan McCullough, in venues from California to Canada. Upcoming performances include recitals at the Park Avenue Armory, National Opera Center, and in Ithaca, NY. Recent operatic appearances include Britten's *The Turn of the Screw* (Miles) with the Saint Paul Chamber Orchestra and the workshop premieres of Sheila Silver's *A Thousand Splendid Suns* (Laila) and Pauline Oliveros' *The Nubian Word for Flowers* (Hermione). Other recent performances include Maria Schneider's *Carlos Drummond de Andrade Stories* at the Lucerne Festival, Mahler's Fourth Symphony with the Ithaca College Orchestra, Telemann's *Der Tag des Gerichts* (Glaube) with the American Classical Orchestra, and Max von Schillings' opera *Mona Lisa* (Dianora) with the American Symphony Orchestra in her Carnegie Hall debut. She is looking forward to a bipartite residency at UC Davis, where she will perform chamber works by Pablo Ortiz in October, and return in May to perform Mahler's Fourth and a recital of new works for unaccompanied voice by their graduate student composers. Lucy has spent summers at the Tanglewood Music Center (2014, 2015) and Marlboro Music Festival (2016, returning in 2017).

A graduate of Yale University, Lucy is the recipient of numerous awards for her musical and academic achievements. Lucy also holds an artist diploma from The Glenn Gould School of the Royal Conservatory and a master's degree from Bard College Conservatory's Vocal Arts Program. She currently holds the position of Visiting Lecturer at Cornell University.

Jan Müller-Szeraws, cello

Jan Müller-Szeraws studied at the Musikhochschule Freiburg,

Continued ...

Germany, and holds Bachelor and Master of Music degrees from Boston University. His teachers include Andrés Díaz, Christoph Henkel, Arnaldo Fuentes, and Javier Santamaría. The central questions of how music connects people — its mysterious magnetism and power to affect us on so many levels — have led cellist Jan Müller-Szeraws' musical journey from his native Chile over Europe to the United States, exploring it as a soloist, chamber musician, and teacher. Müller-Szeraws has been a guest artist at many festivals including the Cape & Islands, Rockport, El Paso Pro-Musica, Strings in the Mountains, Delaware, Music at Gretna, Florida Arts, Sebago Long Lake, and Kingston Chamber Music Festivals, the Garth Newel Music Center, and the European Chamber Music Association. His solo performances include the world premiere and recording of Bernard Hoffer's *Concerto di Camera II* for solo cello and ensemble, written for him; the Boston premiere of Gunther Schuller's cello concerto, and John Harbison's and Chou Wen-Chung's cello concertos with the New England Philharmonic; Schumann's concerto with the Orquesta Sinfónica de Concepción and Orquesta de la Universidad de Santiago de Chile; Haydn's Concerto in D Major, Bloch's *Schelomo*, Shostakovich's Concerto No.1, and Brahms's double concerto with violinist Bayla Keyes and the Concord Orchestra (MA); Dvorak's concerto with the Boston Landmarks Orchestra; and Tchaikovsky's *Rococo Variations* with the Moscow Symphony Orchestra at the Great Hall of the Moscow Conservatory.

As guest principal cellist he was invited to join the Bamberg Symphony Orchestra for two projects, including a live concert broadcast of Bavarian Broadcasting of Shostakovich's Symphony No. 15 with Mikhail Pletnev conducting, as well as a tour to China.

Other recent projects include the release of *Anusvara*, a disc with music by Shirish Korde for cello, tabla, and Carnatic soprano; the premiere of "Mutations" for solo cello and computer by Chris Arrell; and the premiere and recording of Thomas Oboe Lee's Suite for Solo Cello, both written for him, as well as a recording of sonatas for piano and cello by Brahms and Chopin with pianist Adam Golka for Hammond Performing Arts; and a series of recitals for cello and harp with harpist Sivan Magen.

Müller-Szeraws is member of the contemporary music ensemble Boston Musica Viva and performs with the Boston/Andover based group Mistral. He is artist-in-residence and director of the music performance program at the College of the Holy Cross, and founder and director of

the Chamber Music Institute at Holy Cross, an intensive chamber music summer immersion program for gifted high school and college students. Müller-Szeraws has taught masterclasses in the US and South America. He was a guest lecturer at the Universidad Católica de Chile and also currently teaches at the Phillips Academy Andover. Müller-Szeraws is a prize-winner at the Washington International Competition, as well as a grant recipient of the Saul and Naomi Cohen Foundation, which is generously lending him a cello by David Tecchler (1717).

Continued ...

2018/19 MUSICIAN ROSTER OF THE RICHMOND SYMPHONY

Steven Smith, *Music Director and Lewis T. Booker Music Director Chair*

Chia-Hsuan Lin, *Associate Conductor and Jack & Mary Ann Frable Associate Conductor Chair*

Erin R. Freeman, *Director of the Richmond Symphony Chorus and James Erb Choral Chair*

Daniel Myssyk, *Assistant Conductor*

VIOLIN

Daisuke Yamamoto, *Concertmaster, Tom & Elizabeth Allen Concertmaster Chair*

Adrian Pinteá, *Associate Concertmaster*

Ellen Cockerham Riccio, *Principal Second Violin*

Meredith Riley, *Associate Principal Second Violin,*

Bob & Nancy Hill Associate Principal Second Violin Chair

Alana Carithers

Catherine Cary

Catherine Foster *

Jill Foster

Laura Frazelle

Justin Gopal

Alison Hall

Margie Heath

Jeannette Jang

Timothy Judd

Susanna Klein

Stacy Matthews

Anna Rogers

Susan Spafford

Jocelyn Vorenberg

Ross Monroe Winter

Susy Yim

VIOLA

Molly Sharp, *Principal,* The Mary Anne Rennolds Chair*

HyoJoo Uh, *Principal*

Chi Lee, *Associate Principal*

Zsuzsanna Emödi

Stephen Schmidt

Elizabeth Gopal

Wayne Graham

Derek Smith

Jocelyn Smith

CELLO

Neal Cary, *Principal*

Jason McComb, *Associate Principal, RSOL Chair*

Ryan Lannan

Schuyler Slack, *Kenneth and Bettie Christopher Perry Foundation Chair*

Barbara Gaden

Adrienne Gifford-Yang

Ismar Gomes

Peter Greydanus

DOUBLE BASS

Paul A. Bedell, *Principal*

Rumano Solano, *Associate Principal*

Kelly Ali

Alec Hiller

Peter Spaar

FLUTE

Mary Boodell, *Principal*

Jennifer Debiec Lawson, *Associate Principal*

Amal Gochenour

PICCOLO

Amal Gochenour

OBOE

Mark Debski, *Principal*

Shawn Welk, *Associate Principal*

ENGLISH HORN

Shawn Welk, *Principal*

CLARINET

David Lemelin, *Principal*

Jared Davis, *Associate Principal* *

E-FLAT CLARINET

Jared Davis, *Principal* *

BASS CLARINET

Sara Reese

Continued ...

BASSOON

Thomas Schneider, *Principal*

Martin Gordon, *Associate Principal*

CONTRABASSOON

Martin Gordon

HORN

James Ferree, *Principal**

Dominic Rotella, *Principal*

Erin Lano, *Associate Principal*

Coming 2019/20 The Luzi & George Wheeler Second Horn Chair

Roger Novak

TRUMPET

Samuel Huss, *Principal*

Brian Strawley, *Associate Principal*

Mary Bowden

TROMBONE

Joseph Dubas, *Principal*

Scott Winger

BASS TROMBONE

Scott Cochran

TUBA

Richard Serpa, *Principal*

TIMPANI

James Jacobson, *Principal*

PERCUSSION

Clifton Hardison, *Principal*

Robert Jenkins

David Foster

HARP

Lynette Wardle, *Principal*

PIANO & CELESTE

Russell Wilson, *Principal*,

Quincy & Anne Owen Cole Chair

* leave of absence

With the exception of principal musicians, string sections are listed alphabetically.

The Richmond Symphony is a member of the League of American Orchestras.

Acting Director of Orchestral Operations

Drew Cahoon

Production Manager

Jeff Adams

Personnel Manager

Kevin Estes

Librarian

Matt Gold

Special Events & Assistant Production Manager

Brent Klettke

Operations Manager

Pete Mathis

As of January 4, 2019

2018-2019 Tucker-Boatwright Festival of Literature and the Arts: Beyond Exoticism

Global history reveals the many ways that nations have viewed cultures different from their own as exciting or exotic, often adopting pieces of those cultures into their own. This history is particularly evident in the arts: music, film, theater, and visual arts have all drawn inspiration from creations viewed as unique or different — in a word, as “other.” As artists and scholars have long argued, this practice is socially and politically complex, with motivations ranging from the reinforcement and validation of nationhood to more individualized attempts to bolster cultural capital. So, at what point does admiration and inspiration become appropriation and misunderstanding?

Continued ...

Beyond Exoticism, this year's Tucker-Boatwright Festival presented by the Department of Music, investigates expression across difference and recognizes the ethical ambiguity and aesthetic complexity this entails. Musical performances, public panels, film screenings, and a cross-disciplinary academic conference will highlight the dynamic and cosmopolitan histories of the many global cultures with which Western orientalist were once enamored, while also expanding its geographic scope beyond those cultures to examine the ways that contemporary artists maintain, resist, reject, and critique the impulse to exoticize others, or lend cultural legitimacy to themselves.

The Department of Music is proud to partner with many campus and community organizations to present the festival. Our on-campus partners include Modlin Center for the Arts; University Museums; Chaplaincy; Department of Religious Studies; Women, Gender, and Sexuality Studies; International Film Series; and International Education. Our community partners include Richmond Symphony Orchestra, Sound Arts Richmond Festival (co-sponsored by the Virginia Tourism Board), and the Hindu Cultural Center.

About the Richmond Symphony

The Richmond Symphony is the largest performing arts organization in Central Virginia. The organization includes an orchestra of more than 70 professional musicians, the 150-voice Richmond Symphony Chorus, and more than 260 students in the Richmond Symphony Youth Orchestra programs. Each season, more than 200,000 members of the community enjoy live concerts and radio broadcasts. The Symphony also provides educational outreach programs to over 55,000 students and teachers each year. The Symphony was recently named one of 21 American orchestras selected as a leader in orchestra innovation by the League of American Orchestras through its Futures Fund Initiative. The Richmond Symphony is partially funded by the Virginia Commission for the Arts and the National Endowment for the Arts. Visit www.richmondsymphony.com.



RICHMOND
School of Arts & Sciences™