The Richmond Symphony presents a program featuring the Virginia premiere of Side by Side

Department of Music, University of Richmond

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THE UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC

THE RICHMOND SYMPHONY
Steven Smith, Music Director

Present a Program Featuring

The Virginia premiere of
Side by Side

Michael Colgrass, composer
Joanne Kong, piano and harpsichord

Friday, October 22, 2010
7:30 p.m.
UNIVERSITY OF RICHMOND
Booker Hall of Music
Camp Concert Hall
Side by Side was commissioned by the Richmond Symphony, the Boston Modern Orchestra Project, and Esprit Orchestra, with generous support from the following donors:

Diane Byington
Robert C. Cosgrove
Norwood H. Davis, Jr.
Joe Doms
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Jack M. Enoch, Jr.
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W. Austin Ligon
Julie Lo
Gerald Morgan, Jr.
Organization of Chinese Americans, Central Virginia Chapter
Richard and Elizabeth Perelli
Doug Richards
Victor and Pamela Richardson
James Emerson Tashjian-Brown, in memory of Mary Ellen Lynch Brown

Special thanks
To Richmond Symphony administrators and staff, Modlin Center for the Arts staff, especially Mike Burns at the sound console, University of Richmond Department of Music personnel—Dr. Gene Anderson, Dr. Jeffrey Riehl, Barbara Melton, for the support and work that made this event possible.

RICHMOND SYMPHONY
Steven Smith, conductor

Joanne Kong, altered piano and harpsichord
Heather Stebbins, composer
Michael Colgrass, composer

Danses concertantes for Chamber Orchestra
I. Marche-introduction
II. Pas d’action
III. Thème varié
IV. Pas de deux
V. Marche-conclusion

Traces
Heather Stebbins b. 1987

Side by Side
Michael Colgrass b. 1932

Joanne Kong, altered piano and harpsichord

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

Founded in 1957, the Richmond Symphony is the largest performing arts organization in Central Virginia. Envisioning the great potential an orchestra would have in the Richmond community, a small group of visionary leaders sought the counsel of Edgar Schenkman, then conductor of the Norfolk Symphony, and Mrs. Helen M. Thompson, executive vice president of the American Symphony Orchestra League and foremost authority on symphony orchestras in this country. With their guidance, the Richmond Symphony grew from a vision to a reality, opening its first season (1957-1958) with a series of three concerts in the Mosque, now the Landmark Theater.

With the successful launching of the first season, attention turned to the musical needs of younger citizens, and the first children’s concert was played to a full theater in the spring of 1958. From then on, growth and increased service to the community became the goals of the orchestra board, the Women’s Committee (now the Richmond Symphony Orchestra League) and school officials. Further development in music education activities came in February 1962 with the organization of the Richmond Symphony Youth Orchestra, offering area youth advanced professional training. Later that year, small instrument ensemble groups were organized to present in-school assembly performances, setting precedents for future Richmond Symphony Education and Community Outreach programs.

While the educational program was developing, the subscription series kept pace with public demand for more concerts. The number of concerts increased from three to five during the 1958-59 season and to six concerts during the 1962-63 season. An annual Pops Family Concert was added in 1959 and, eventually, summer performances during the Festival of Arts at Dogwood Dell.

Now in residence at Richmond CenterStage, the organization includes an orchestra of over 70 professional musicians, the 115-voice Richmond Symphony Chorus and over 200 students in the Richmond Symphony Youth Orchestra programs. Each season, over 250,000 members of the community enjoy presentations of concerts, WCVE radio broadcasts, and educational outreach programs. In celebration of its 50th Anniversary Season in 2007-08, the Richmond Symphony performed a special concert at the Kennedy Center in Washington, D.C.

Guest artists over the years include numerous internationally respected musicians such as Tony Bennett, Aretha Franklin, Marvin Hamlisch, Bruce Hornsby, Ani Kavañian, Yo-Yo Ma, Christopher O’Riley, Elmar Oliveira, Itzhak Perlman, Joseph Silverstein, Pink Martini, Jubilant Sykes, and André Watts.

CONDUCTOR TIMELINE

Edgar Schenkman 1957-1971
Jacques Houtmann 1971-1986
George Manahan 1986-1998
Mark Russell Smith 1999-2009
Steven Smith 2010-present

A nonprofit corporation, the Richmond Symphony is partially funded by the Virginia Commission for the Arts and the National Endowment for the Arts.
STEVEN SMITH, Music Director
Richmond Symphony

This season, STEVEN SMITH begins his first season as Music Director of the Richmond Symphony. He continues as Music Director of the Santa Fe Symphony and Chorus and as Music Director of the Grammy Award-winning Cleveland Chamber Symphony.

From 1997 to 2003, Steven Smith served as the Assistant Conductor of the Cleveland Orchestra where he appeared on the subscription series at Severance Hall and Blossom Music Center. With a strong commitment to arts education, he assisted in the planning and conducting of the Cleveland Orchestra's educational and family concerts and hosted the orchestra's annual broadcast videoconference which won an Emmy Award in 2001. For five seasons, he also served as Music Director of the Cleveland Orchestra Youth Orchestra, which performed by invitation at Carnegie Hall in 2001. From 2002 to 2005, he was associate professor at Oberlin Conservatory, where he led both orchestral and opera performances.

Steven Smith has appeared as guest conductor with orchestras such as San Francisco, Milwaukee, Houston, Detroit, Puerto Rico Symphony and the Aspen Music Festival. Abroad, he has performed with the Hong Kong Philharmonic, New Zealand's Auckland Philharmonia, Taiwan's National Symphony Orchestra and Mexico's Orquesta Sinfónica de Xalapa. In addition, he has conducted numerous opera and orchestral performances at Indiana University and Brevard Music Center.

Michael Colgrass

MICHAEL COLGRASS (b. 1932) began his musical career in Chicago where his first professional experiences were as a jazz drummer (1944-49). He graduated from the University of Illinois in 1954 with a degree in performance and composition and his studies included training with Darius Milhaud at the Aspen Festival and Lukas Foss at Tanglewood. Colgrass served two years as timpanist in the Seventh Army Symphony Orchestra in Stuttgart, Germany and then spent eleven years supporting his composing as a freelance percussionist in New York City where his wide-ranging performance venues included the New York Philharmonic, American Ballet Theater, Dizzy Gillespie, the Modern Jazz Quartet, the original West Side Story orchestra on Broadway, the Columbia Recording Orchestra's Stravinsky Conducts Stravinsky series, and numerous ballet, opera and jazz ensembles. He organized the percussion sections for Gunther Schuller's recordings and concerts, as well as for premieres of new works by John Cage, Elliott Carter, Edgard Varèse, and many others. During this New York period he continued to study composition with Wallingford Riegger (1958) and Ben Weber (1958-60).

Colgrass has received commissions from the New York Philharmonic and The Boston Symphony (twice)—also the orchestras of Minnesota, Detroit, San Francisco, St. Louis, Pittsburgh, Washington, Toronto (twice), the National Arts Centre Orchestra (twice), The Canadian Broadcast Corporation, The Lincoln Center Chamber Music Society, the Manhattan and Muir String Quartets, The Brighton Festival in England, The Fromm and Ford Foundations, The Corporation for Public Broadcasting, and numerous other orchestras, chamber groups, choral groups and soloists.

He won the 1978 Pulitzer Prize for Music for Déjà vu, which was commissioned and premiered by the New York Philharmonic. In addition, he received an Emmy Award in 1982 for a PBS documentary "Soundings: The Music of Michael Colgrass." He has been awarded two Guggenheim Fellowships, a Rockefeller Grant, First Prize in the Barlow and Sudler International Wind Ensemble Competitions, and the 1988 Jules Leger Prize for Chamber Music.

He has created a method of teaching children—and teachers—how to write music using graphics. In April of 2009, Michael did a project with the Middleton Regional High School in Nova Scotia, where high school students wrote seven pieces for band in three days and conducted them in public concert on the fourth. As a result, his method was adopted by the Nova Scotia education system for inclusion in the junior high curriculum. Most recently, he had students at Toronto's Rockcliffe Middle School write a group composition for the Esprit Orchestra in three days, which premiered May 25, 2010, with Alex Pauk conducting.

His recent works include Crossworlds (2002) for flute, piano, and orchestra, commissioned by the Boston Symphony Orchestra and premiered with soloists Marina Piccinini and Andreas Haefliger. Commissioned and premiered by
Soundstreams Canada in 2005, Pan Trio premiered with Liam Teague, steel drums, Sanya Eng, harp and Ryan Scott, percussion. Side by Side (2007) for harpsichord and altered piano, with Joanne Kong as soloist, was commissioned by the Esprit Orchestra, the Boston Modern Orchestra Project (BMOP) and the Richmond Symphony Orchestra. ZuluLand (2010) for wind ensemble, was commissioned and premiered by the University of Wisconsin at River Falls.

As an author, Colgrass wrote My Lessons With Kumi, a narrative/exercise book, outlining his techniques for performance and creativity. He lectures on personal development and gives workshops throughout the world on the psychology and technique of performance, in which participants do exercises from this book.


Michael lives in Toronto and makes his living internationally as a composer. His wife, Ulla, is a journalist and editor who writes about music and the arts.

JOANNE KONG

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 BRIO5O label. Other critically-acclaimed recordings on the same label include English music with Richmond Symphony concertmaster Karen Johnson, and a recording of German and Russian art songs with baritone Zheng Zhou.

Kong 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 Waterfront International Festival of the Arts, the Royal Netherlands Embassy, Columbia University, Harvard University, and orchestral performances under William McGlaughlin, Myung-Whun Chung, Alberto Bolet, Joel Lazar, Samuel Baron, Alexander Kordzaia, John Sinclair, Gil Rose and Alex Pauk. With the Richmond Symphony, she has appeared as soloist and guest orchestral keyboardist under George Manahan, Gerardo Edelstein, Mark Russell Smith and Eckart Preu. A gifted collaborator, she has performed with the Shanghai String Quartet, Eugenia Zukerman, cellist James Wilson, violinist Karen Johnson, 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 Koldowsky, Arleen Auger, Phyllis Bryn-Julson, Lucy Shelton, Jennifer Larmore, Thomas Hampson, William Ferguson, Roberta Alexander, Roberta Peters, Dawn Upshaw, and Gian Carlo Menotti. Earlier this year, she presented a two-hour public master class for New York University’s prestigious Piano Artist Master Class Series.

An acknowledged Bach specialist, Kong twice received performance fellowships to the Bach Aria Festival and Institute held in Stony Brook, New York, and 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 premiered the work on tonight’s program, Side by Side, with the Boston Modern Orchestra Project, and Toronto’s Esprit Orchestra. The concerto is the first to be written that features a soloist in a dual role as both pianist and harpsichordist. Kong’s large repertoire of contemporary music includes solo, chamber and orchestral works of Olivier Messiaen, György 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 performances of contemporary music include Bartók’s Sonata for Two Pianos and Percussion with pianist Paul Hanson, timpanist Ray Breakall and Matthew Duval, percussionist of the Grammy Award-winning ensemble eighth blackbird, as well as performances with Paul Hanson in 2008 to celebrate the 100th birthdays of Olivier Messiaen and Elliott Carter. She was a guest artist in the 2009 Summer Institute for Contemporary Performance Practice, held at the 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 exceptional 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.
HEATHER STEBBINS

Heather Stebbins (b. 1987) is a composer of both acoustic and electro-acoustic works. She holds a B.A. with honors in composition from the University of Richmond and is currently pursuing a M.M. in composition at Boston University.

Stebbins was the recipient of the IAWM Search for New Music 2007 Ellen Taaffe Zwilich Prize for her piece Confessions, Reactions. She was also the winner of the inaugural University of Louisville Search for New Electroacoustic Music for her cello and electronics piece, rush me to shadows. Most recently, her work for instrumental sextet again and again, however we know this landscape, received first prize in the Austin Peay State University Composition Competition.

Her works have been performed at festivals and conferences across the country, including the Third Practice Electroacoustic Music Festival, the Florida Electronic Music Festival, the 12 Nights Electronic Music and Art Festival, the University of Louisville New Music Festival, and the New York Women’s Experimental Music Festival. Her principle teachers have been Benjamin Broening and Joshua Fineburg. Stebbins is also a cellist and has studied with Pei Lu of the Baltimore Symphony, Jason McComb of the Richmond Symphony, and Nick Photinos of eighth blackbird.

Program Notes

Side by Side (2007)

Side by Side was inspired by soloist Joanne Kong, who is known for playing both the harpsichord and the piano. I first saw Joanne in a photo of her sitting at both keyboards, which were placed at right angles to each other suggesting that she could play both instruments from the same position. This image gave me the idea of featuring her on two keyboards at once. However, this juxtaposition presented a problem because harpsichord and piano are so different in volume and carrying power.

The harpsichord is delicate and cannot sustain pitches, whereas the piano is powerful, even percussive, and its notes can ring freely. To create more of a balance between the two instruments I decided to subdue the piano with tuning mutes, the little rubber wedges used by piano tuners to isolate the overtones of each string. The odd and unpredictable sounds that result suggest a clownish, satirical personality that is worlds apart from the elegant and subtle harpsichord. Since both instruments are quiet in volume I decided to amplify both to match the weight of a full orchestra.

The function of the orchestra is to create a distinctive world for each instrument. The harpsichord’s fragile and crystalline nature suggested to me celesta, harp and vibraphone; whereas the sound of an altered piano is more clunkish and comic, complemented by cowbells, wood blocks and kitchen bowls. Over the course of the piece the two instruments come closer together and gradually become one, making a blend of their disparate natures.

Side by Side is respectfully dedicated to Joanne Kong.

—Michael Colgrass

Traces (2008; rev. 2010)

Traces was originally composed as a musical response to the notion of an event or object leaving behind remnants of existence. When I revised it in 2010, I maintained this idea but took a less literal approach. In the opening section of the piece, a structural chord and its resonant after-effects are heard several times. The harmonic, melodic, and textural elements of the chord and its traces herald the musical material of the remaining two sections of the piece. However, these sections need not be heard through the lens of the structural chord; each section maintains an individual persona.

The middle, soloistic section is fluid and contemplative, while bell-like chords punctuate the intense momentum of the final section. Although the architecture of both versions of Traces is the same, the melodic, harmonic, and orchestration ideas are quite different.

—Heather Stebbins
## The 2010-2011 Department of Music Concert Series

**FREE— in Camp Concert Hall, unless otherwise noted**

*designates tickets required (Modlin Box Office, 289-8980)

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<td><em>Schola Cantorum &amp; Reunion Choir</em></td>
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<td><strong>Thursday, Nov. 4—6 times vary</strong></td>
<td><em>Chen Yi, composer</em>**</td>
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<td><em>UR Jazz Ensemble &amp; Jazz Combo</em></td>
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