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

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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
H. C. Du
Jack M. Enoch, Jr.
Marilyn Gilbert
Robert C. Goodman, Jr., and Virginia S. Goodman
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

<i>Danses concertantes</i> for Chamber Orchestra	Igor Stravinsky
I. Marche-introduction	1882-1971
II. Pas d'action	
III. Thème varié	
IV. Pas de deux	
V. Marche-conclusion	

Traces	Heather Stebbins b. 1987
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Side by Side	Michael Colgrass b. 1932
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Joanne Kong, altered piano and harpsichord



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

About the Richmond Symphony

Music. Made for you.

MISSION STATEMENT

The Richmond Symphony performs, teaches, and champions music, to enrich and entertain communities throughout Virginia.

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 Kavafian, 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.

Violin

Karen Johnson, Concertmaster
Ellen Cockerham, Principal
Second Violin
Catherine Hubert Foster,
Assistant Principal Second
Violin

Jocelyn Adelman
Alana Carithers
Catherine Cary
Sonya Chung
Jill Foster
Steven Hakei
Alison Hall
Margie Heath
Timothy Judd
Susanna Klein
Stacy Markowitz
Megan Prokes
Anna Rogers
Susan Spafford
Ross Monroe Winter
Susy Yim

Viola

Molly Sharp, Principal, The
Mary Anne Rennolds Chair
Kimberly Sparr, Assistant
Principal
Zsuzsanna Emödi
Wayne Graham
Elizabeth Polek
Stephen Schmidt
Jocelyn Smith
Joseph Wargo

Cello

Neal Cary, Principal
Jason McComb, Assistant
Principal, RSOL Chair
William Comita
Barbara Gaden
Adrienne Gifford
Ryan Lannan
Alyssa Moquin
Peter Greydanus

Double Bass

Paul A. Bedell, Principal
Rumano Solano, Assistant
Principal
Kelly Ali
Fred Dole
Peter Spaar

Flute

Mary Boodell, Principal
Jennifer Debiec Lawson
Ann Choomack

Piccolo

Ann Choomack
Oboe
Gustav Highstein, Principal
Shawn Welk

English Horn

Shawn Welk

Clarinet

Ralph Skiano, Principal
Jared Davis

E-Flat Clarinet

Jared Davis

Bass Clarinet

Nicholas Lewis

Bassoon

Jonathan Friedman, Principal
Martin Gordon

Contrabassoon

Matthew Harvell

Horn

Robert Johnson, Principal
Roger Novak
Joy Branagan †

Trumpet

Rolla Durham, Principal
Brian Strawley
Mary Bowden

Trombone

Ronald Baedke, 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

**Director of Orchestral
Operations**
Laura Adams

**Personnel & Operations
Manager**
Emily Avesian

Production Manager
Jimmy Carroll

Operations Assistant
Prabir Mehta

Librarian
Matt Gold

Assistant Librarian
Ann Choomack

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

**Occupies the James Erb Choral
Chair*

† On leave of absence

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

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.

Steven Smith is an ASCAP award-winning composer, with commissions from the Cleveland Orchestra, Grand Rapids Symphony, Eugene Youth Symphony and solo artists. He was named Ohio Composer of the Year for 2008.

A native of Toledo, Ohio, Steven Smith earned master's degrees from the Eastman School of Music and the Cleveland Institute of Music. He is the recipient of the CIM Alumni Association 1999 Alumni Achievement Award and the Geraldine C. and Emory M. Ford Foundation's Conductor Career Development Grant.

Photo credit: Darl Bickel

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. His newest book, *Adventures of an American Composer*, is published by Meredith Music and distributed by the Hal Leonard Corporation. The book's Web site and blog are at <http://www.colgrassadventures.com>—available for purchase online at Amazon (www.amazon.com), Barnes & Noble (www.bn.com), and chapters.indigo.ca.

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 BRIOSO

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 Koldofsky, Arleen Augér, 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 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 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 Perlono, 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 Duvall, 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)

FALL 2010

Sunday, Sept. 19—3:00p

Perkinson Recital Hall

Donald George, *tenor*

Lucy Mauro, *piano*

Monday, Sept. 20—7:30p

Emily Riggs, *soprano*

David Ballena, *piano*

Friday, Sept. 24—7:30p

FAMILY WEEKEND CONCERT

Jazz, Orchestra, Band, Choirs

Wednesday, Oct. 13—7:30p *

TimbaSon, with

Mike Davison and guests

Thursday, Oct. 21—7:30p

Perkinson Recital Hall

MUSIC OF NORTH INDIA—Rajeev Taranath, *sarod*

Friday, Oct. 22—7:30p *

RICHMOND SYMPHONY

Steven Smith, Director

Joanne Kong, *harpichord & piano*

Sunday, Oct. 24—3:00p

SCHOLA CANTORUM & REUNION CHOIR

WOMEN'S CHORALE

Friday, Oct. 29—7:30p

DAVID ESLECK TRIO

Thursday, Nov. 4—6 times vary

3P ELECTROACOUSTIC MUSIC FESTIVAL

Sunday, Nov. 14—7:30p

UNIVERSITY WIND ENSEMBLE

Wednesday, Nov. 17—7:30p *

CUBAN SPECTACULAR

UR JAZZ COMBO & area musicians

Sunday, Nov. 21—3:00p

WORLD MUSIC CONCERT—UR Taiko Ensemble

Monday, Nov. 22—7:30p

UR JAZZ ENSEMBLE & JAZZ COMBO

With guest Justo Almaro, *sax & clarinet*

Monday, Nov. 29—7:30p

UR CHAMBER ENSEMBLES CONCERT

Wednesday, Dec. 1—7:30p

UR SYMPHONY ORCHESTRA

Featuring student winners of 2010 Concerto/Vocal Competition

Sunday, Dec. 5—5:00 and 8:00p

Cannon Memorial Chapel

37th ANNUAL CANDLELIGHT FESTIVAL OF LESSONS AND CAROLS

SPRING 2011

Wednesday, JAN. 26—7:30p *

CHAMBER MUSIC OF ARNOLD SCHOENBERG

ensemble-in-residence *eighth blackbird* and UofR Music faculty

Sunday, Feb. 6—3:00p

RICHARD BECKER, *piano*

Wednesday, Feb. 23—7:30p

THOMAS MASTROIANNI, *piano*

Saturday, Feb. 26—3:00p *

THE ROLE OF MUSIC IN A GLOBAL SOCIETY

NEUMANN LECTURE ON MUSIC—PANEL

Discussion with Lei Liang, Shanghai Quartet, and Wu Man

Sunday, March 27—3:00p

RICHARD BECKER, *piano*

DORIS WYLEE-BECKER, *piano*

Monday, April 4—7:30p *

JEPSON LEADERSHIP FORUM

Chen Yi, composer

Wednesday, April 6—7:30p

UR SYMPHONY ORCHESTRA

Friday, April 8—7:30p *

SCHOLA CANTORUM, WOMEN'S CHORALE,

EIGHTH BLACKBIRD, with composer Chen Yi

Sunday, April 10—all day, across campus

GLOBAL SOUNDS FESTIVAL

Monday, April 11—7:30p

UR JAZZ ENSEMBLE & COMBO

Wednesday, April 13—7:30p

UR WIND ENSEMBLE

Wednesday, April 20—7:30p

UR CHAMBER ENSEMBLES