Featuring Karen Gomyo, violin

Cristian Măcelaru, Conductor

ATLANTA SYMPHONY ORCHESTRA

Friday, February 19, 2016 at 8 p.m.
Dr. Bobbie Bailey & Family Performance Center
Morgan Hall
Eightieth Concert of the 2015-16 Concert Season
IGOR STRAVINSKY (1882-1971)

Pétrouchka (1947 version)

First Part: The Shrovetide Fair
Second Part: Pétrouchka
Third Part: The Moor
Fourth Part: The Shrovetide Fair

THERE WILL BE A 20 MINUTE INTERMISSION

PETER ILYICH TCHAIKOVSKY (1840-1893)

Concerto for Violin and Orchestra in D Major, opus 35

I. Allegro moderato
II. Canzonetta. Andante
III. Finale. Allegro vivacissimo

Karen Gomyo, violin

MILY BALAKIREV (1837-1910)

Islamey, Oriental Fantasy (1869)
by Ken Meltzer

**Pétrouchka** (1947 version)

Igor Stravinsky was born in Lomonosov, Russia, on June 17, 1882, and died in New York on April 6, 1971. The first performance of *Pétrouchka* took place at the Théâtre du Chatelet in Paris, France, on June 13, 1911, with Pierre Monteux conducting. The 1947 version of *Pétrouchka* is scored for piccolo, three flutes, two oboes, English horn, three clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, tambourine, snare drum, small snare drum, cymbals, bass drum, suspended cymbal, snare drum without snares, bass drum with attached cymbals, triangle, xylophone, tam-tam, piano, celeste, and strings. Approximate performance time is thirty-five minutes.

*Pétrouchka*, along with *The Firebird* (1910) and *The Rite of Spring* (1913), form the remarkable trilogy of ballets Igor Stravinsky composed for Sergei Diaghilev’s Ballets Russes. The premiere of Stravinsky’s *Pétrouchka* took place at the Paris Théâtre du Chatelet on June 13, 1911. The legendary dancer Vaslav Nijinsky interpreted the title role. After witnessing Nijinsky’s performance, Sarah Bernhardt exclaimed: “I am afraid, I am afraid—because I have just seen the greatest actor in the world!”

While the production was generally a success, more than a few observers were taken aback by music that was at times brittle, caustic, and even grotesque. One critic approached Diaghilev after a dress rehearsal and exclaimed: “And it was to hear this that you invited us!” “Exactly,” was Diaghilev’s reply.

### The Story and the Music

I. **The Shrovetide Fair**

The action of *Pétrouchka* takes place in the 1830s in Admiralty Square, St. Petersburg, during Shrovetide rejoicing. Stravinsky’s stunning orchestration and rapidly shifting rhythms magically depict the hustle and bustle of the fair. An organ grinder and dancing girl entertain the crowd. Drummers announce the appearance of the Old Wizard, who charms the captivated audience. The Old Wizard uses a flute to cast a magic spell. The curtain rises on a tiny theater, revealing three puppets—Pétrouchka, the Ballerina, and the Moor. The puppets perform a vigorous Russian dance (*Danse Russe*).

II. **Pétrouchka’s Cell**

Pétrouchka lands in his cell with a resounding crash. Although Pétrouchka is a puppet, he feels human emotions, including bitterness toward the Old Wizard for his imprisonment, as well as love for the beautiful Ballerina. Pétrouchka unsuccessfully tries to escape from his cell. The Ballerina enters. Pétrouchka attempts to profess his love, but the Ballerina rejects his pathetic advances.
III. *The Moor’s Cell*

The scene changes to the Moor’s lavishly decorated cell. The Ballerina, who is attracted by the Moor’s handsome appearance, enters his room. The two begin their lovemaking (*Valse*), interrupted by the entrance of Pétrouchka. The angry Moor chases Pétrouchka away.

IV. *The Fair*

The scene returns to the fairground toward evening, where a series of characters come and go (*Wet-Nurses’ Dance, Peasant with Bear, Gypsies and a Rake Vendor, Dance of the Coachmen,* and *Masqueraders*). At the height of the festivities, a cry is heard from the puppet-theater. The Moor chases Pétrouchka into the crowd and kills him with his scimitar (*Death of Pétrouchka*).

The police question the Old Wizard, who reminds everyone that Pétrouchka is but a puppet with a wooden head, and a body filled with sawdust. Night falls, and the crowd disperses. Alone, the Old Wizard is terrified to see the leering ghost of Pétrouchka on the roof of the little theater.

**Concerto for Violin and Orchestra in D Major, opus 35 (1878)**

*Peter Ilyich Tchaikovsky* was born in Kamsko-Votkinsk, Russia, on May 7, 1840, and died in St. Petersburg, Russia, on November 6, 1893. The first performance of the Violin Concerto took place in Vienna, Austria, on December 4, 1881, with Adolf Brodsky as soloist and Hans Richter conducting the Vienna Philharmonic. In addition to the solo violin, the D-Major Concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings. Approximate performance time is thirty-six minutes.

Tchaikovsky composed his only Violin Concerto during the spring of 1878. The composer dedicated the Concerto to Leopold Auer, the great Hungarian-born violinist, who was living and teaching in St. Petersburg. Auer, however, declined to play the Concerto. Violinist Adolf Brodsky was the soloist for the premiere, which took place in Vienna on December 4, 1881. Hans Richter conducted the Vienna Philharmonic. Tchaikovsky greatly appreciated the courage displayed by Brodsky in premiering a work “before a Viennese audience with a concerto by an unknown composer, and a Russian one to boot.”

The extent of Brodsky’s courage becomes even clearer when the circumstances of the premiere are examined. The reaction by the audience and critics was unfavorable, to say the least. The performance inspired the prominent Viennese critic, Eduard Hanslick, to write one of the most infamous reviews in music history, capped by the following: “Friedrich Visser once observed, speaking of obscene pictures, that they stink to the eye. Tchaikovsky’s Violin Concerto gives us for the first time the hideous notion that there can be music that stinks to the ear.”
Still, Brodsky persevered in his advocacy of the Concerto, playing it throughout Europe. In time, the merits of the Tchaikovsky Violin Concerto became clear. Even Leopold Auer finally performed the work, as did such protégés as Mischa Elman and Jascha Heifetz. But it was Adolf Brodsky to whom Tchaikovsky dedicated this beloved masterpiece.

The Concerto is in three movements. The first (Allegro moderato) opens with an orchestral introduction, but it is not long before the soloist enters with a brief opening passage, yielding to the flowing, principal theme. The brief and extraordinarily beautiful second movement (Canzonetta. Andante) leads without pause to the Concerto’s whirlwind Finale (Allegro vivacissimo). The writing for the soloist throughout the Finale is brilliant, perhaps nowhere more so than in the thrilling closing pages.

_Islamey, Oriental Fantasy_ (1869) (orch. Sergey Liapunov)

Mily Balakirev was born in Nizhny-Novgorod, Russia, on January 2, 1837, and died in St. Petersburg, Russia, on May 29, 1910. The Lyapunov orchestration of _Islamey_ is scored for two piccolos, two flutes, oboe, English horn, E-flat clarinet, two B-flat clarinets, two bassoons, four horns, four trumpets, three trombones, timpani, snare drum, tambourine, triangle, cymbals, suspended cymbal, bass drum, two harps, and strings. Approximate performance time is nine minutes.

In the 1860s, Mily Balakirev led the strongest unified movement toward Russian nationalistic expression. Balakirev formed a group of composers dubbed by critic Vladimir Stasov as “The Mighty Handful.” Also known as “The Five,” Balakirev’s circle included Alexander Borodin (1833-1887), César Cui (1835-1918), Modest Mussorgsky (1839-1881), and Nikolai Rimsky-Korsakov (1844-1908). At the time of the group’s formation, all except Balakirev were musical amateurs—Borodin was a chemist; Cui, an engineering officer; Mussorgsky, an officer of the Guards, and Rimsky-Korsakov, a Naval Officer.

Balakirev exerted a profound influence on Russian musical expression, both through commentary on the works of other composers, and his own works. Balakirev’s 1869 “Oriental Fantasy,” _Islamey_, originated as a composition for solo piano. Nikolai Rubinstein, to whom Balakirev dedicated the work, premiered _Islamey_ in St. Petersburg in 1869. Later, Russian composer Sergei Liapunov created an orchestral version of Balakirev’s composition.

The title, _Islamey_, is derived from a melody Balakirev heard during a journey to the Caucasus. This melody is featured in the work’s lively opening section (Allegro agitato). A lovely, slow-tempo lyric episode (Andantino espressivo) features a song Balakirev heard the Armenian baritone Konstantin de Lazari sing at Tchaikovsky’s home. A varied reprise of the opening section (Tempo I) brings _Islamey_ to a rousing close.
Robert Spano
Music Director
The Robert Reid Topping Chair *

Donald Runnicles
Principal Guest Conductor
The Neil and Sue Williams Chair *

Michael Krajewski
Principal Pops Conductor

Joseph Young
Assistant Conductor;
Music Director of the Atlanta Symphony Youth Orchestra
The Zeist Foundation Chair*

Norman Mackenzie
Director of Choruses
The Frannie and Bill Graves Chair

FIRST VIOLIN
David Coucheron
Concertmaster
The Mr. and Mrs. Howard R. Peevy Chair*
The Mabel Dorn Reeder Honorary Chair*

Associate Concertmaster - Vacant
The Charles McKenzie Taylor Chair*

Justin Bruns
Assistant/Acting Associate Concertmaster

Jun-Ching Lin
Assistant Concertmaster

Anastasia Agapova
Carolyn Toll Hancock
John Meisner
Christopher Pulgram
Carol Ramirez
Juan Ramirez
Olga Shpitko

Denise Berginson Smith
Kenn Wagner
Lisa Wiedman Yancich

SECTION VIOLIN ‡
Judith Cox
Raymond Leung
Sanford Salzinger

SECOND VIOLIN
Principal - Vacant
The Atlanta Symphony Associates Chair*

Sou-Chun Su
Associate/Acting Principal
The Frances Cheney Boggs Chair*

Jay Christy
Assistant/Acting Associate Principal

Noriko Konno Clift
Acting Assistant Principal

Sharon Berenson
David Braitberg
David Dillard
Eleanor Kosek
Ruth Ann Little
Thomas O’Donnell
Ronda Respess
Frank Walton

VIOLA
Reid Harris
Principal
The Edus H. and Harriet H. Warren Chair*

Paul Murphy
Associate Principal
The Mary and Lawrence Gellerstedt Chair *

Catherine Lynn
Assistant Principal
Marian Kent
Yang-Yoon Kim
Yiyin Li
Lachlan McBane
Jessica Oudin
Sarah Park (regularly engaged)

**CELLO**
Christopher Rex
*Principal*
*The Miriam and John Conant Chair*

Daniel Laufer
*Associate Principal*
*The Livingston Foundation Chair*

Karen Freer
*Assistant Principal*

Dona Vellek
*Assistant Principal Emeritus*

Joel Dallow
Larry LeMaster
Brad Ritchie
Paul Warner

**BASS**
Colin Corner
*The Marcia and John Donnell Chair*

Gloria Jones
*Associate Principal*
*Lucy R. and Gary Lee Jr.*

Jane Little
*Assistant Principal Emeritus*

Michael Kenady
Michael Kurth
Joseph McFadden

**FLUTE**
Christina Smith
*Principal*
*The Jill Hertz Chair*

Robert Cronin
*Associate Principal*

C. Todd Skitch
Carl David Hall

**PICCOLO**
Carl David Hall

**OBOE**
Elizabeth Koch Tiscione
*Principal*
*The George M. and Corrie Hoyt Brown Chair*

Yvonne Powers Peterson
*Associate Principal*

Samuel Nemec
Emily Brebach

**ENGLISH HORN**
Emily Brebach

**CLARINET**
Laura Ardan
*Principal*
*The Robert Shaw Chair*

Ted Gurch
*Associate Principal*

Alcides Rodriguez

**E-FLAT CLARINET**
Ted Gurch

**BASS CLARINET**
Alcides Rodriguez

**BASSOON**
Principal Bassoon - TBD
*Principal*

Elizabeth Burkhardt
*Associate Principal*

Laura Najarian
Juan de Gomar

**CONTRA-BASSOON**
Juan de Gomar
HORN
Brice Andrus
Principal

Susan Welty
Associate Principal

Ernesto Tovar Torres
Second Horn

Jaclyn Rainey •
Bruce Kenney

TRUMPET
Stuart Stephenson
Principal
The Madeline and Howell Adams Chair*

Michael Tiscione
Acting Associate Principal/Second

Michael Myers

TROMBONE
Principal Vacant

Nathan Zgonc
Acting Principal

Joshua Bynum
Brian Hecht

BASS TROMBONE
Brian Hecht

TUBA
Michael Moore
Principal

TIMPANI
Mark Yancich
Principal
The Walter H. Bunzl Chair*

William Wilder
Assistant Principal

PERCUSSION
Thomas Sherwood**
Principal

Charles Settle
Acting Principal
The Julie and Arthur Montgomery Chair*

William Wilder
Assistant Principal
The William A. Schwartz Chair*

HARP
Elisabeth Remy Johnson
Principal
The Sally and Carl Gable Chair

KEYBOARD
The Hugh and Jessie Hodgson Memorial Chair*

Peter Marshall †
Beverly Gilbert †
Sharon Berenson

LIBRARY
Rebecca Beavers
Principal

Nicole Jordan
Assistant Principal Librarian

‡ rotate between sections
* Chair named in perpetuity
** Leave of absence
† Regularly engaged musician
• New this season
Players in string sections are listed alphabetically
Karen Gomyo, recipient of the prestigious Avery Fisher Career Grant in 2008, has been hailed by the Chicago Tribune as "A first-rate artist of real musical command, vitality, brilliance and intensity," and by the Cleveland Plain Dealer as "captivating, honest and soulful, fueled by abundant talent but not a vain display of technique."

Gomyo has established herself in recent years as a much in demand soloist internationally, performing with orchestras such as the New York Philharmonic, LA Philharmonic, San Francisco Symphony, Philadelphia Orchestra, and Cleveland Orchestra. Outside of the US, she has appeared with the Danish National Symphony, Mozarteum Orchester Salzburg, Royal Liverpool Philharmonic, Scottish Chamber Orchestra, City of Birmingham Symphony Orchestra, Tokyo Symphony, and Sydney Symphony.

In February 2015, she performed the North American premiere of Matthias Pintscher's Violin Concerto No. 2 with the National Symphony of Washington D.C. and the composer conducting. Other 2014-2015 highlights included returns to the Cleveland Orchestra, the Toronto, Detroit, Oregon, Vancouver Symphony orchestras, and a return to Australia, making her debuts with the Melbourne Symphony, the Tasmanian Symphony, and the New Zealand Symphony. She also made her debuts with the Staatsoper Hannover, Radiofonieorchester Stuttgart, Aalborg Symfoniorkester, Argovia Philharmonic (Switzerland), and the Taipei Symphony.
Future engagements include debuts with the Bamberger Symphoniker and Aarhus Symfoniorkester, a return to the Hong Kong Philharmonic with its music director Jaap Van Zweden, as well as returns to the St. Louis, Cincinnati, Dallas, Houston, Milwaukee and Atlanta Symphony Orchestras, a two-week residency in Brazil with the Orchestra Sinfonica do Estado de Sao Paulo and Marin Alsop, and the New Zealand Symphony with its new music director Edo de Waart. In July 2015, she tours Australia with mezzo-soprano Susan Graham and the Australian Chamber Orchestra.

In recital and chamber music, Gomyo has performed in festivals throughout the US and Europe. Her chamber music partners have included Leif Ove Andsnes, Olli Mustonen, Kathryn Stott, Juho Pohjonen, Heinrich Schiff, Christian Poltéra, Alisa Weilerstein, Lynn Harrell, Jörg Widmann, Isabelle Van Keulen, and Benjamin Schmid. During the summer of 2015, she performs a recital with guitarist Ismo Eskelinen at the Mainzer Musiksommers Festival in Germany, as well as recitals with pianist Christian Ihle Hadland in festivals in Denmark. She also returns to the Moritzburg Festival in Germany, Delft Festival in Holland, Musiktage Mondsee in Austria, and Denmark's Louisiana Museum of Modern Art.

Karen Gomyo has worked with such conductors as Sir Andrew Davis, Leonard Slatkin, Neeme Järvi, David Robertson, David Zinman, Yannick Nézet-Séguin, Louis Langrée, Thomas Dausgaard, James Gaffigan, Pinchas Zukerman, Heinrich Schiff, Hannu Lintu, Vasily Petrenko, Pietari Inkinen, Joshua Weilerstein, Jakub Hrusa, Cristian Macelaru, Gilbert Varga, and Mark Wigglesworth.

Recently, the NHK-produced documentary film "The Mysteries of the Supreme Violin," about Stradivarius, in which Gomyo was violinist, guide, and narrator, was broadcast worldwide on NHK WORLD.

Gomyo is deeply interested in the Nuevo Tango music of Astor Piazzolla, and has an ongoing project with Paizzolla's longtime pianist and tango legend Pablo Ziegler and his partners Hector del Curto (bandoneon), Claudio Ragazzi (electric guitar) and Pedro Giraudo (double bass). She also performs regularly with the Finnish guitarist Ismo Eskelinen in a unique duo program. A recording with Mr. Eskelinen is planned for 2015.

Karen Gomyo plays on the "Aurora, ex-Foulis" Stradivarius violin of 1703 that was bought for her exclusive use by a private sponsor.
Cristian Măcelaru, Conductor-in-Residence of the Philadelphia Orchestra, has established himself as one of the fast-rising stars of the conducting world. In April 2013, Măcelaru made an unexpected subscription debut with the Philadelphia Orchestra. Since then, he has conducted Philadelphia on four subscription programs and will lead a subscription program in 15/16.

The 2015/16 season sees Măcelaru make his Lincoln Center debut at the Mostly Mozart Festival in August and his New York Philharmonic debut on an all-Rachmaninoff subscription program in November. He returns on subscription to the Chicago Symphony, Philadelphia Orchestra, Los Angeles Philharmonic and the National Symphony Orchestra in D.C. Internationally, he makes debuts with the Deutsches Symphonie-Orchester Berlin, Frankfurt Radio Symphony Orchestra, Rotterdam Philharmonic, City of Birmingham Symphony Orchestra, Royal Scottish National Orchestra, RTE National Symphony Orchestra of Dublin and Tokyo Metropolitain Symphony Orchestra.

In North America, his debut appearances include Atlanta Symphony, Cincinnati Symphony, Minnesota Orchestra, National Arts Centre Orchestra, New World Symphony and San Diego Symphony.

Cristian Măcelaru made his first conducting appearance at Carnegie Hall in 2012, leading a work on a program alongside Valery Gergiev in a Georg Solti Centennial Celebration, and in 2015, he made his full Carnegie Hall debut on a program with the Danish National Symphony Orchestra and Anne-Sophie Mutter. In June 2015, Măcelaru made his Cincinnati Opera debut in highly acclaimed performances of *Il trovatore*. 
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Stephen W. Plate, DMA
Director, School of Music
Kennesaw State University

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