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Susan Jolles, harp soloist

WEDNESDAY, JANUARY 22, 2025 | 7:30 PM
NEIDORFF-KARPATI HALL

This year's performance season has been inspired by a unifying theme: ***Humanity in Harmony: Rituals, Resistance, and Resilience***. We hope during this election year, the biggest in human history with over half the world's population having the opportunity to vote in 72 countries, that this theme reflects the power of the arts to unite us even in moments of discord and differences. The collective experience of collaboration – creating together – reminds us that even in our differences we can find common ground, stand up to tyranny and oppression, and elevate our work as artists to fulfill the hope and promise of a better tomorrow.

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Susan Jolles, harp

PROGRAM

ANNA CLYNE (MM '05)
(b. 1980)

This Midnight Hour

BEDŘICH SMETANA
(1824–1884)

Vltava (Die Moldau) from *Má vlast*

Intermission

SERGEI RACHMANINOFF
(1873–1943)

Symphony No. 2 in E Minor, Op. 27
Largo - Allegro moderato
Allegro molto
Adagio
Allegro vivace

OPUS130

Daniela Candillari, Conductor

VIOLIN 1

David Chan, concertmaster
OP Faculty Member

Hajung Cho, assistant concertmaster
Seoul, South Korea

Isabella Egawa
Seoul, South Korea

Siyi Li
Beijing, China

Koshiro Takeuchi
Setagaya, Japan

Yeonsoo Jung
Seoul, South Korea

Jihyun Baik
Gwacheon, South Korea

Allison Lee
Seoul, South Korea

Caitlin Marshall
Cheltenham, United Kingdom

Grace Chen
Johns Creek, Georgia

Josiah Lenferna De La Motte
San Francisco, California

Kaya Gur
New York, New York

VIOLIN 2

Eugenia Cho, principal
Ann Arbor, Michigan

Coco Sun
New York, New York

Erin Han
Irvine, California

Cameron Zandieh
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Beijing, China

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Salt Lake City, Utah

Jackson Pope
Arlington, Virginia

Hao Yuan
Kaifeng, China

Vivian Kao
Hong Kong, Hong Kong

VIOLA

Cong Wu, principal
OP Faculty Member

Kyuwon Yoo, assistant principal
Paju, South Korea

Owne Xayboury
Milwaukee, Wisconsin

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Ella Bukszpan
Givatayim, Israel

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OP Faculty Member

Jessamyn Fry, assistant principal
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Owen Graham
Hopewell, New Jersey

Peiwen Zeng
Shanghai, China

Olivia Schulte
Scottsdale, Arizona

David Lee
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Riley Schultz
Bayville, New York

Chenhong Shi
Lanzhou, China

Aiden Johnson
Dacula, Georgia

Amaree Sanchez
Highland, California

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Busan, South Korea

Minseo Kim^
Yongin, South Korea

Katherine Lee*
Seoul, South Korea

Robert Langevin
OP Faculty Member

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*CLYNE *This Midnight Hour*
^SMETANA *Vltava (Die Moldau)* from *Má vlast*
+RACHMANINOFF Symphony No. 2 in E Minor, Op. 27

PROGRAM NOTES

This Midnight Hour

Anna Clyne

The innovative acoustic and electroacoustic music of London born, US-residing Anna Clyne moves, startles, and captivates its myriad listeners on both sides of the Atlantic. Her passion, she says, "is collaborating with innovative and risk-taking musicians, film-makers, visual artists, and, in particular, choreographers. . . . My intention is to create music that complements and interacts with other art forms, and that impacts performers and audiences alike."

Clyne has been commissioned and her music presented by such prestigious institutions as the Barbican, Carnegie Hall, Kennedy Center, Los Angeles Philharmonic, MoMA, Philharmonie de Paris, Royal Concertgebouw Orchestra, San Francisco Ballet, and the Sydney Opera House; and her music has opened the Edinburgh International Festival, The Last Night of the Proms, and the New York Philharmonic's season. She has won acclaim as composer-in-residence for the Helsinki Philharmonic Orchestra, the Symphony Orchestra of Castilla y León, L'Orchestre National d'Île de France; Philharmonia, Scottish Chamber, and Trondheim Orchestras; and the Chicago, Baltimore, and Berkeley Symphonies, and continues in that capacity for the BBC Philharmonic. She has also collaborated recently with such renowned artists as Jess Gillam, Jeremy Denk, Martin Fröst, Pekka Kuusisto, and Yo Yo Ma.

Clyne's recent works involving dance include the world premiere of choreographer Pam Tanowitz's dance set to *Breathing Statues* for the Royal Ballet in London and performances of her cello concerto *DANCE* by the San Francisco Ballet with choreography by Nicolas Blanc. *DANCE*, as recorded by Inbal Segev with the London Philharmonic Orchestra led by Marin Alsop, has garnered over eleven million plays on Spotify. With sound designer Jody Elff, Clyne has been developing the Augmented Orchestra, which premiered in Wild Geese at the 2023 Cabrillo Festival, was featured in *The Gorgeous Nothings* at the BBC Proms 2024, and will be used in her new work *PALETTE* to premiere in February 2025 with the St. Louis Symphony Orchestra.

Among her notable educational pursuits, Clyne was the founding mentor for the Orchestra of St. Luke's DeGaetano Composition Institute, the Scottish Chamber Orchestra's New Stories program, and the Berkeley Symphony Orchestra's Emerging Composers Program.

Clyne composed *This Midnight Hour* in 2015 for the Orchestre National d'Île de France, which gave the premiere on November 13 that year conducted by Enrique Mazzola. The composer writes:

> The opening to *This Midnight Hour* is inspired by the character and power of the lower strings of L'Orchestre National d'Île de France. From here, it draws inspiration from two poems: one by Charles Baudelaire and another by Juan Ramón Jiménez. Whilst it is not intended to depict a specific narrative, my intention is that it will evoke a visual journey for the listener.
>
> Jiménez's poem is very short and concise:

La musica

(La musica;
mujer desnuda,
corriendo loca por la noche pura!

Music;
a naked woman
running mad through the pure night

–trans. Robert Bly

> This immediately struck me as a strong image and one that I chose to interpret with outbursts of frenetic energy: for example, dividing the strings into sub groups that play fortissimo staggered descending cascade figures from left to right in stereo effect. This stems from my early explorations of electroacoustic music.
>
> There is also a lot of evocative sensory imagery in Baudelaire's *Harmonie du soir,* the first stanza of which reads as follows (translated by William Aggeler):
>
> The season is at hand when swaying on its stem
> Every flower exhales perfume like a censer;
> Sounds and perfumes turn in the evening air;
> Melancholy waltz and languid vertigo!
>
> I riffed on the idea of the melancholic waltz about halfway into This *Midnight Hour*— I split the viola section in two and have one half playing at written pitch and the other half playing 1/4 tone sharp to emulate the sonority of an accordion playing a Parisian esque waltz.
>
> *—©Jane Vial Jaffe; Anna Clyne*

Vltava (Die Moldau) from *Má vlast*
Bedřich Smetana

In the autumn of 1874 Smetana became totally deaf, suffering constant pain and plagued by an inner rushing noise, which accompanied him the rest of his life. Like other great artists, he managed to turn adversity to triumph through his work. On November 18 he completed *Vyšehrad* (High castle), the first in a cycle of tone poems celebrating his native Czechoslovakia. Just two days later he began the present work, *Vltava* (The Moldau), completing it in only three weeks. After completing two more tone poems, the cycle was premiered simply as *Vlast* (Country), later changed to *Má vlast* (My country). The work met with such acclaim that Smetana resolved to add two more "movements," which were eventually completed by 1879. The great success of the complete six-part work at its first performance on November 5, 1882, ranks as one of the pinnacles of the composer's career.

Smetana provided explanatory notes for all the poems in 1879. Of *Die Moldau,* which became his most popular orchestral piece, he wrote:

> The composition depicts the course of the river, from its beginning where two brooks, one cold, the other warm, join a stream, running through forests and meadows and a lovely countryside where merry feasts are celebrated; water sprites dance in the moonlight; on nearby rocks can be seen the outline of ruined castles, proudly soaring into the sky. Vltava swirls through the St. John Rapids and flows into a broad stream towards Prague. It passes Vyšehrad and disappears majestically into the distance, where it joins the Elbe.

For absolute clarity he provided headings for each of the eight "scenes" in the score. "The Two Sources of the Moldau" begins with the flutes representing the "cold" brook in rippling sixteenth notes and the clarinets adding the "warm" by inverting the sixteenth-note figures. The famous theme of the river itself, which enters quietly in the violins, oboes, and bassoons, returns throughout the piece providing unity. Speculations about the origins of the theme range from a Bohemian folk tune to a song in a Swedish play Smetana had seen twelve years previously, but the theme exhibits as many differences as similarities to these sources and has itself achieved folk-song status.

The "Forest Hunt" is identifiable by its trumpet and horn fanfares, through which the sixteenths continue to ripple; the "Peasant Wedding" is depicted by a polka; and in "Moonlight: Nymph's Dance," fluttering flutes and clarinets, muted strings in high register, and splashes of harp provide a nocturnal atmosphere.

A return of the Vltava theme introduces the turbulent "St. John's Rapids" (no longer in existence), which subside and open out into "The Moldau in its Greatest Breadth." The Vltava theme, previously heard in E minor, now enters majestically in E major. As the river flows past "Vyšehrad," Smetana introduces the theme representing the ancient castle's glory from the first symphonic poem. The river continues toward Elbe, but our journey ends with two emphatic final chords.

Symphony No. 2 in E Minor, Op. 27
Sergei Rachmaninoff

In October of 1906 the thirty-three-year-old Rachmaninoff moved with his wife and three-year old daughter from Moscow to Dresden so that he could compose in peace—the demands on his time as celebrity pianist and conductor had made creative endeavor impossible. He had chosen Dresden for its musical attractions, particularly the Dresden Opera, and for its proximity to Leipzig, where Arthur Nikisch, whom he esteemed as the greatest living conductor, conducted the famous Gewandhaus Orchestra. His temporary escape from his homeland lasted three productive years, during which time he worked on four large-scale compositions: the Second Symphony, the First Piano Sonata, the symphonic poem *Isle of the Dead,* and the unfinished opera *Monna Vanna*.

Rachmaninoff began the Second Symphony as soon as he was settled in October, completing the first draft around January 1, 1907. Biographer Barrie Martyn pointed out, however, that the work had actually originated in 1902 and was advertised for the Moscow Philharmonic's 1902–03 season and again for 1903–04 by the overanxious conductor Alexander Siloti. It remains unclear, however, how much of the unfinished 1902 work appears in the Second Symphony. Again in 1907 Siloti prematurely announced the completion of the Symphony; the composer reported in a letter to a friend on January 29, that the completion was "in rough" only.

> I have not announced it to the world because I wanted to finish it completely beforehand.
>
> While I was planning to put it in a "tidy" state it became terribly boring and repulsive to me. So I cast it on one side and took up something else. So "the world" would not have known about my work for the time being if Siloti had not come here and got out of me everything I have and am going to have. I told him that I *shall* have a symphony, and so I have already received an invitation to conduct it for him in the coming season and . . . news of the

> symphony has flown everywhere. Speaking personally, I can tell you that I am dissatisfied with it but that it *will* come into existence, though not really before the autumn, because I shall begin to orchestrate it only in the summer.

Rachmaninoff did begin the orchestration that summer at Ivanovka, his country estate, but work went slowly so that it was not completed until January 1908 back in Dresden. In dedicating the Second Symphony to his former conducting teacher Sergei Taneyev, Rachmaninoff apparently disappointed Nikisch who had been expecting the dedication. Rachmaninoff himself conducted the premiere in St. Petersburg on January 26, the success of which was especially welcome after the disastrous premiere there of his First Symphony in 1897. Of epic proportions, the Second Symphony was often performed with cuts. Rachmaninoff never liked them, but seems to have allowed them on occasion in the interest of having the work performed. He later said to Eugene Ormandy, "You don't know what cuts do to me; it is like cutting a piece out of my heart."

In the slow introduction to the large-scale first movement, the cellos and basses present the dark motto theme that generates much of the Symphony's thematic material. Several commentators have pointed out the resemblance between this opening and that of his 1891 "Youth" Symphony. The violin figure that is derived from the motto dominates the introduction. The main theme of the fast main section of the movement, played by the violins in unison, also relates to the motto. An idyllic contrast appears with the lyrical second theme. Not having employed this theme in the development section, Rachmaninoff extends its return in the recapitulation. It is here that one realizes the recapitulation has already begun; the first theme had returned in the preceding stormy climax.

The predominant lyricism is temporarily put aside in the scherzo, whose memorable main theme derives from the *Dies irae* chant (of the Gregorian requiem mass) with which Rachmaninoff was so obsessed in his later compositions. The lyrical impulse returns in the second theme. Following the humorous disintegration of the scherzo, the "trio" begins sharply with a *fortissimo* chord and an impressive fugato (imitative entries). The scherzo's return closes with a coda that emphasizes the *Dies irae* connection.

The slow movement displays the essence of Rachmaninoff—the Rachmaninoff of the "big tune." Two melodies particularly stand out: the introductory violin melody with its rising thirds and the expansive main theme played by solo clarinet. The violin version of the motto theme in the first movement plays an important role in the movement's central section.

The finale begins exuberantly in the tonic major; a hushed march theme provides contrast. Anyone familiar with the composer's Second and Third Piano Concertos might suspect that the lyrical second theme, one of his "big tunes," will return for the emotional climax of the movement. One of Rachmaninoff's most striking and unusual passages occurs in the development with the accumulation, over a low F pedal, of downward cascading scales—some fast, some slow, in various registers—often linked to the tolling of thousands of church bells. (Rachmaninoff showed a great fondness for bell sounds in his works, to the point that his choral symphony is called *The Bells*.) The "big tune" indeed returns triumphantly in the recapitulation and a short coda concludes the work in a full orchestral blaze.

—©Jane Vial Jaffe

ABOUT THE CONDUCTOR

Daniela Candillari

Conductor Daniela Candillari brings her "confidence and apparently inexhaustible verve" (*New York Times*) to opera houses and concert stages throughout North America and internationally. Recognized for her "powerful and breathtaking performances" (*Review STL*) and "fine combination of fire and attention to detail" (*KDHX*), she enters her third season as both Principal Conductor at Opera Theatre of Saint Louis and Principal Opera Conductor at Music Academy of the West.

Candillari's exciting 2024–2025 season of orchestra and opera engagements includes two world premieres in St. Louis, where she enters her fourth season as Principal Conductor at Opera Theatre of Saint Louis. In celebration of their 50th anniversary season, she conducts the company's 44th world premiere, *This House,* with music by Ricky Ian Gordon and libretto by Pulitzer Prize-winner Lynn Nottage and her daughter, Ruby Aiyo Gerber. Earlier in the year, she leads the St. Louis Symphony Orchestra in the world premiere of Nina Shekhar's Accordion Concerto, an SLSO commission, featuring accordionist Hanzhi Wang, on a program with Samuel Barber's School for Scandal overture and Antonín Dvořák's "New World" symphony.

Candillari's season opens in Belgium with Puccini's *Madama Butterfly* with Opera Ballet Vlaanderen. She returns to New York to lead Trinity Church's resident orchestra NOVUS in the East Coast Premiere of Gabriel Kahane's *emergency shelter intake form,* followed by appearances leading concerts at the Juilliard School and the Manhattan School of Music. Other 2024–2025 highlights include a return to New Orleans Opera to conduct Camille Saint-Saëns' rarely performed French masterpiece, *Samson and Delilah,* and debuts with the Louisiana Philharmonic Orchestra, Kansas City Symphony, and Tucson Symphony Orchestra.

As a composer, Candillari has been commissioned by established artists including instrumentalists from the Boston, Cleveland, Detroit, and Pittsburgh Symphonies, as well as the three resident orchestras of Lincoln Center: the Metropolitan Opera Orchestra, the New York Philharmonic, and the New York City Ballet. An avid educator, she is deeply involved with Music Academy's programming for young artists and has recently participated in master classes and discussions at DePaul University, Chicago Humanities Festival, and Valissima Institute.

Daniela Candillari grew up in Serbia and Slovenia. She holds a Doctorate in musicology from the Universität für Musik in Vienna, a Master of Music degree in jazz studies from the Indiana University Jacobs School of Music, and a Master's and Bachelor's degree in piano performance from the Universität für Musik in Graz. A Fulbright Scholarship recipient, she was also awarded a TED Fellowship.

danielacandillari.com

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Inaugurated in 1991, MSM's Graduate Program in Orchestral Performance was the first accredited degree program of its kind in the United States. Led by David Chan, the program produces polished musicians of the highest artistic caliber, who are prepared intensively in the orchestral repertoire for careers as symphonic players. Orchestral Performance students receive individual instruction from some of the leading players on the classical scene. The program incorporates curricula specifically designed to train the exceptional, advanced student in both performance and nonmusical aspects of life in the modern orchestra, such as orchestra governance, artistic planning, community engagement, and audience development.

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