



CCM ORCHESTRA SERIES PRESENTS

CCM CONCERT ORCHESTRA

Aik Khai Pung, music director

Mark Gibson and Sophie Sze-Ki Mok, conductors

Ava Shedd, violin

**Tuesday, March 8, 2022
Corbett Auditorium
7:30 p.m.**

PROGRAM

Ukrainian National Anthem

arr. K. Terrett

Polonaise from Eugen Onegin, Op. 24 (1877)

Pyotr Tchaikovsky
(1840-1893)

Divertimento from "Le Baiser de la Fée" (1934)

Igor Stravinsky
(1882-1971)

- I. Sinfonia*
- II. Danses Suisses*
- III. Scherzo*
- IV. Pas De Deux. Adagio - Variation - Coda*

Concert Fantasia on Russian Themes, Op. 33 (1887)

Nikolai Rimsky-Korsakov
(1844-1908)

Ava Shedd, violin*
Sophie Sze-Ki Mok, conductor

Romeo and Juliet, Overture-Fantasy (1880)

Pyotr Tchaikovsky

*Winner of the CCM Violin Concerto Competition
and student of Professor Won-Bin Yim

PROGRAM NOTES

Polonaise from Eugene Onegin

Pyotr Tchaikovsky (1840-1893)

In 1877, Russian soprano Yelizaveta Lavrovskaya approached Pyotr Tchaikovsky with a quite intriguing idea: take Alexander Pushkin's classic opus, Eugene Onegin, and turn it into an opera. Tchaikovsky originally dismissed the idea, stating that "the appeal of Pushkin's tale lay in the way it was told rather than the story itself". Yet, he could not take his mind from the concept and undertook the project. Composing the libretto directly from Pushkin's text, Tchaikovsky completed the whole opera in early 1878.

The scene of the grand ball begins Act III. The opera's jubilant Polonaise is the music played at that palace ball. Composed in the form of a Polonaise, a folkdance form native to Poland, this musical moment bursts with rhythmic spirit and grandeur, providing a perfect soundscape for the exhilarating moment when Onegin recognizes the beautiful Tatiana, whose heart he broke earlier and who now appears before as the wife of Prince Gremin.

Divertimento from "Le Baiser de la Fée" (The Fairy's Kiss)

Igor Stravinsky (1882-1971)

The Fairy's Kiss was originally composed by Stravinsky as an opening season commission for famous ballet dancer, Ida Rubenstein's, new dance company. As the 35th anniversary of Tchaikovsky's death was to be observed in Paris' Russian Churches, Stravinsky decided to write a "compatriotic homage" score as an anniversary piece. This idea was originally proposed in a letter from the collaborating artist Alexandre Benois, in hopes of presenting a score of "Tchaikovsky as seen by Stravinsky". Stravinsky chose to base the ballet on Hans Christian Andersen's, The Snow Maiden, as it "suggested an allegory of Tchaikovsky himself. The fairy kissing the heel of the child, is the muse marking Tchaikovsky at birth – though the muse did not claim Tchaikovsky at his wedding as she did the young man in the ballet, but rather at the height of his powers".

The ballet premiered in Paris in 1928 with little success and continued with even less success subsequently. Stravinsky chose to use less-known musical selections from Tchaikovsky, specifically piano music and songs that had not yet been orchestrated. Despite the ballet being a flop, selections of the score quickly made their way to the concert hall, when (with Stravinsky's blessing) Ernest Ansermet introduced an orchestral suite in 1923. The following year, Stravinsky collaborated with violinist Samuel Dushkin. The pair transcribed nearly half of The Fairy's Kiss score for Violin and Piano. In 1932, for Dushkin, Stravinsky created an arrangement of The Fairy's Kiss for violin and piano alone entitled Divertimento, and two years later he orchestrated the same music into the concert suite, made up of four movements: I. Sinfonia, II. Danses suisses, III. Scherzo, IV. Pas de deux. Sinfonia is taken from the opening scene of the ballet, and depicts a disoriented mother lost with her child in a storm. As in the Hans Christian Anderson tale, the fairy's sprites

steal the baby away from the mother. Stravinsky's distinctive rhythmic genius in this movement, *Danses suisses*, illustrates the engagement party for the child, now a grown man. In the Scherzo movement, the fairy leads the young man to a mill where his beloved is with her friends. In the last movement, *Pas de deux*, the lovers' dance, we enjoy some of the most sublimely alluring writing of the entire piece. The work concludes with a breathless coda in the style of a Can-Can, employing Stravinsky's characteristic rhythmic and metric displacements to catch the listener, and presumably the dancers, off guard.

Fantasy on Russian Themes

Nikolai Rimsky-Korsakov (1844-1908)

This single-movement work for violin and orchestra is a wonderful example of how Rimsky-Korsakov used Russian folk songs as material for orchestral works. While Rimsky-Korsakov entitled the work a "fantasy", it is really a violin concerto with a generous amount of dazzling virtuosic material for the soloist. Challenging techniques also greet the soloist throughout, including double stops and triple stops (two and three strings, played simultaneously). The Fantasy is built from two separate Russian themes, the second of which is not presented until fairly late in the work. The piece was published in 1887 and dedicated to violinist Pierre Kranokutsky.

Romeo and Juliet

Pyotr Tchaikovsky (1840-1893)

Inspired by Shakespeare's famous play, Tchaikovsky completed Romeo and Juliet in 1869. The version most commonly performed is the second revision, published over ten years later in 1880. The work, although it bears the subtitle "overture-fantasy" is a single-movement orchestral tone poem in sonata form. Tchaikovsky creates rich orchestral themes to depict Shakespeare's iconic story, trace the conflict between the two families, the foreshadowing of tragedy, and of course Romeo and Juliet's love theme. Composing based on literature was not something unique to Tchaikovsky, however, it was a trend that emerged strongly in the nineteenth century and can be seen in the music of Liszt, Schumann, Berlioz, and many others. The work is dedicated to Mily Balakirev, a composer and colleague of Tchaikovsky who specifically encouraged Tchaikovsky to compose a tone poem based on Shakespeare's Romeo and Juliet. The influence of Shakespeare's music continued as Tchaikovsky completed additional tone-poems based on The Tempest in 1873 and on Hamlet in 1888.

CCM Concert Orchestra

Aik Khai Pung, music director

Mark Gibson and Sophie Sze-Ki Mok, conductors

Violin I

Emma Joyce,
concertmaster
Sejin Byun, *assistant*
Mwakudua waNgure
Rafael Roig-Francoli
Ava Shedd
Yuqiu Zhao
Xiaorong Huang

Violin II

Yeonkyeong Ju,
principal
John Galik, *assist.*
Yinyin Sun
Layang Ka
Junjung Hang
Jiye Li

Viola

Murphy Combs,
principal
Nicholas Wilbur, *co-principal*
Isaiah Morris-Polk
Emily Stegmuller
Matthias Young
Nan Cai
Damian Fogwell
Ryan De La Ree
Chloe Drake
Cate Mazon
Aadhi Ramkumar
Chenxi Yuan

Cello

Nick Zhao, *principal*
Abigail Leidy, *assist.*
Nicholas Tsang
Aidan Bolding

Bass

Riley Foos, *principal*
Jane Hanneman,
assist.
Esther Kwon, *co-principal*
Jason Meusal
Jack Kotchka-Smith
Anna Mears

Flute

Ay Kawasaki*^
Lianna Bartlett#+
Sieun Park

Oboe

William Raine*+
Dylan Reynallt#
Elena Suarez Davila^

Clarinet

Marian Mayen*^#
Alyssa Barry+
Jason Wilcox (bass
clarinet)

Bassoon

Kathleen Moran*^
Zoë SirLouis#+

Horn

Cole Toothaker+
Bri Ihasz*
Daniel Itzkowitz^
Bobby Malone#
Nick Tipsword

Trumpet

Alex Lenhart^+
Fangyi Zheng*
Mae Deeter

Trombone

Wenze Li*+
Aaron Boyer^

Bass Trombone

Ethan Lee

Tuba

Caroline Habig

Percussion

Kyle Roemer
Jake Hess
Ryan Donahue
Justin Kulka

Harp

Zibin Zhou+
Mary Duplantier^

* Principal of Polonaise

^ Principal of

Divertimento

Principal of Violin
Concert

+ Principal of Romeo
and Juliet

IN THE WINGS

7:30 p.m. Friday, March 11

WOMEN LOST, FORGOTTEN, CELEBRATED

CCM Philharmonia and CCM Chamber Choir

Mark Gibson and Joe Miller, music directors and conductors

Featuring faculty artist Gwen Coleman, soprano

The Philharmonia welcomes CCM Director of Choral Studies Joe Miller to the podium with a program honoring women through the healing power of the human voice.

FARRENC: Symphony No. 3 in G Minor, Op. 36

HARBISON: Mirabai Songs

POULENC: Stabat Mater

DVORAK: Symphony No. 7 in D Minor, Op. 70

Location: Corbett Auditorium

Tickets: Prices start at \$25; student and group discounts available

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