

# The Orlando Philharmonic Orchestra

2008–2009 Super Series • Program I

## *Fanfare*

Saturday, September 27, 2008 8:30 PM

Bob Carr Performing Arts Centre

**Christopher Wilkins**, *music director and conductor*

**Col Thomas Rotondi, Jr.**, *leader and commander*

**Captain David Paroby**, *director* • **SGM Bram Smith**, *NCOIC*

### ***Triumphal March from Aida***

Giuseppe Verdi  
(1813-1901)

The U. S. Army Herald Trumpets

### ***Tromba lontana***

John Adams  
(b. 1947)

Lyman Brodie & Thomas Macklin, Trumpets

### ***Heroic Fanfare***

Paul Murtha  
(b. 1960)

### ***Festmusik der Stadt Wien***

Richard Strauss/arr. Arthur Cohen  
(1864-1949)

The U. S. Army Herald Trumpets

### ***Capriccio italien, op. 45***

Piotr Ilyich Tchaikovsky  
(1840-1893)

## INTERMISSION

### ***Symphony No. 9 in E-flat Major, op. 70***

Dmitri Shostakovich  
(1906-1975)

*Allegro*  
*Moderato*  
*Presto*  
*Largo*  
*Allegretto*

*Steinway is the official piano of the Orlando Philharmonic Orchestra.*



STEINWAY

The biography for Christopher Wilkins appears on page 27

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# artist biographies



U. S. Army Herald Trumpets

Whether arrayed on the balcony of the White House hailing the arrival of visiting dignitaries from around the world, performing the National Anthem on the 50-yard line of the Superbowl, or hailing the inauguration of a President, **The United States Army Herald Trumpets** is one of the most spectacular performing groups in America.

Since its establishment in 1959, The U.S. Army Herald Trumpets has performed at numerous historical occasions. Its first official performance welcomed Her Royal Highness Queen Elizabeth II to America for the opening of the St. Lawrence Seaway. In the ensuing years the group has performed for an illustrious array of presidents, prime ministers, and royalty. The Army Herald Trumpets has performed fanfares during opening ceremonies for the 1980 and 2002 Winter Olympic Games, the 1984 Summer Olympic Games in Los Angeles, California, and the 1996 Centennial Olympic Games in Atlanta, Georgia. The ensemble's appearances at several World's Fairs, the opening of Walt Disney World, the "G8" Economic Summits in 1984, 1990, and 2004, and the pre-game of Superbowl XXXIX were critically acclaimed.

This premier ensemble was seen by millions worldwide at the relighting ceremony of the Statue of Liberty, and adds flourish to annual nationally-televised holiday celebrations: "A Capitol Fourth," "Christmas in Washington," and numerous Memorial and Veterans Day events that celebrate America's proud military tradition.

The U.S. Army Herald Trumpets gave a memorable performance in 2004 at the dedication of the National WWII Memorial on the National Mall in Washington, DC, and has added fanfare to the arrival of foreign leaders for the ceremonies commemorating the 50th Anniversary of the United Nations in San Francisco, New York City, and Washington, DC.

# program notes

John Adams on *Tromba lontana* (1985):

## **Giuseppe Verdi (1813-1901) – *Triumphal March from Aida***

Verdi's last opera *Aida* (1871) is one of the most popular operas ever written and bears the distinction of being one of the most difficult to mount owing to its immense scale as one of the grandest of all "grand" operas. It was intended to celebrate the opening of the Suez Canal and the Cairo Grand Opera House in 1869.

The spectacular Triumphal Scene is a majestic spectacle and includes a great choral march and celebration. The Egyptian armies spill across the stage as they return victorious from their war against the Ethiopians. Within this sprawling scene is one of the most well known of all operatic march melodies, the spectacular Triumphal March, which is heard as the conquerors proceed to display the fruits of their victory.

## **John Adams (born 1947) – *Tromba lontana* (Fanfare for Houston)**

Born and raised in New England, Adams learned the clarinet from his father and played in marching bands and community orchestras during his formative years. He began composing at the age of ten and heard his first orchestral pieces performed while still a teenager. The intellectual and artistic traditions of New England, especially the Boston Symphony Orchestra and Harvard University, helped shape him as an artist and thinker. After earning two degrees from Harvard University, he moved to Northern California in 1971 and has ever since lived in the San Francisco Bay area.

In 2002 Adams composed *On the Transmigration of Souls* for the New York Philharmonic, a work written in commemoration of the first anniversary of the World Trade Center attacks. This work received the 2003 Pulitzer Prize for Music, and the Nonesuch recording won a rare "triple crown" at the Grammys, including "Best Classical Recording," "Best Orchestral Performance," and "Best Classical Contemporary Composition."

*Tromba lontana* ('distant trumpet'), was written at the request of the Houston Symphony, part of a fanfare commissioning project initiated by the composer Tobias Picker, who wrote his own well-known *Old and Lost Rivers* for the same series. Taking a subversive point of view on the idea of the generic loud, extrovert archetype of the fanfare, I composed a four-minute work that barely rises about mezzo piano and that features two stereophonically placed solo trumpets (to the back of the stage or on separate balconies), who intone gently insistent calls, each marked by a sustained note followed by a soft staccato tattoo. The orchestra provides a pulsing continuum of serene ticking in the pianos, harps and percussion. In the furthest background is a long, almost disembodied melody for strings that passes by almost unnoticed like nocturnal clouds.

Although *Tromba lontana* was published by Boosey & Hawkes in a grouping called "2 Fanfares for orchestra," I never intended the piece to be paired with *Short Ride in a Fast Machine*. They are united only in the fact that they are orchestral fanfares, but in fact it is difficult to make work in a satisfying manner in live concert. I myself have never programmed them together.

## **Master Sergeant Paul Murtha – Heroic Fanfare**

Soon after the events of September 11th, 2001, the United States Army Band traveled to New York City to participate in a special memorial service for first responders and recovery workers at Ground Zero. The band and Herald Trumpets also performed concerts throughout the city in honor of the people of New York. Heroic Fanfare was written especially for that occasion and performed in Lincoln Center's Avery Fisher Hall.

## **Richard Strauss – Festmusik der Stadt Wien**

The Fanfare *Festmusik der Stadt Wien* was composed for the renowned Trompetenchor der Stadt Wien in 1943, by German composer Richard Strauss. This fanfare, written in Strauss' 80th year, pays tribute to the longstanding affection and pride the composer held for the city of Vienna, and the history and cultures that prospered there.

**Piotr Ilyich Tchaikovsky  
(1840-1893) – *Capriccio italien*,  
op. 45**

To alleviate depression and for purposes of diversion, Tchaikovsky was a frequent traveler. One of his favorite destinations was Italy whose frequent sunshine and festive culture provided the inspiration for several pieces, among them the string sextet *Souvenir de Florence* and, of greatest popularity, the *Capriccio italien* or “Italian Caprice.” His spirits were brightened by some of the folk songs and street tunes he heard in Rome while vacationing with his brother Modeste. Barely able to contain his enthusiasm, he wrote to his other brother Anatoly early in 1880, “I have composed a delightful Italian Fantasy for orchestra!”

To his patroness Nadezhda von Meck, who also loved Italy, he gushed, “I expect the piece to have a bright future...it will be effective because of the wonderful melodies I happened to pick up, partly from published collections and partly out of the streets with my own ears.” With uncharacteristic confidence, he declared, “I am convinced in advance that it will sound beautiful, that is, that the orchestra will be vivid and brilliant.”

As an effective introduction to the caprice, Tchaikovsky gets the celebration underway with a bugle call he heard sounded every evening from the cavalry barracks situated next door to the Hotel Costanzi where he was staying. As the fanfare subsides, then comes a sweet swaying tune sounded first by the oboes and then by full orchestra in great splendor. With nostalgia akin to a Venetian gondolier's song, this continues for a while before the cavalry theme forcefully breaks in again. A quick paced folk dance ensues, then the attractive melody appears again and finally a whirling *tarantella*, a dance once believed to be effective in curing victims of the tarantula bite.

Tchaikovsky set the scene beautifully in these comments to Madame von Meck: “The carnival is now just at its height here... Of course the way they celebrate carnival here is influenced by the climate and age-old customs... When one observes the people closely, in their wild behavior on the Corso, one soon comes to the conclusion that the merriment of the Roman crowd, however strange it may appear, is sincere and natural. They require neither spirits nor wine, they are intoxicated by the air of Rome, by the insinuating warmth.”

**Dmitri Shostakovich (1906-1975)  
– Symphony No. 9 in E Flat Major,  
op. 70**

*Allegro*  
*Moderato*  
*Presto*  
*Largo*  
*Allegretto*

Shostakovich's professional life got off to an auspicious start in 1925 with the dazzling First Symphony. Bruno Walter championed it and gave the young composer a name abroad by introducing it to audiences in Berlin. Shortly thereafter two more successful symphonies followed: *To October*, commemorating the 1917 revolution, and then *The First of May*, honoring International Worker's Day. His 1930 Gogol opera *The Nose* impressed with its satiric edge; his Cello Sonata and String Quartet No. 1 were much admired; and his ballets and film scores were well received. Artistically brazen, Shostakovich continued to stretch and in the early 1930's achieved notoriety for *Lady Macbeth of Mtsensk District*, a melodramatically frank operatic masterpiece often harsh, strident, and vulgar in tone. So successful was the opera that it was performed over eighty times in Leningrad, one hundred times in Moscow, and entered the repertoires of foreign opera houses from Copenhagen to Prague to Cleveland. Shostakovich was hailed around the world as a genius and leapt into his Symphony No. 4 fearless and brimming with confidence.

Then, the crushing blow: the wrath of Joseph Stalin. In January of 1936, Stalin decided to see what all the fuss was about with this much talked about *Lady Macbeth*. Scandalized, Stalin left the theater in Moscow in a rage. Two days later, Stalin dictated the devastating editorial “Muddle Instead of Music” which appeared in the official Party organ, *Pravda*. “The listener is flabbergasted from the first moment by an intentionally ungainly, muddled flood of sounds. Snatches of melody, embryos of musical phrases, drown, escape, and drown once more in crashing, gnashing, and screeching. Following this ‘music’ is difficult, remembering it is impossible.” Later in the article a direct threat was issued to Shostakovich: “This is playing at abstruse things, which could end very badly...” Shostakovich's reaction? “I'll never forget that day,” since on that day began “the bitterness that has colored my life grey.” “Now everyone knew for sure that I would be destroyed. And the anticipation of that noteworthy

# program notes

event—at least for me—has never left me. From that moment on I was stuck with the label ‘enemy of the people’ and I don’t need to explain what the label meant in those days.” By “those days” Shostakovich was referring a time when terror raged across the country and purges took place on a massive scale. He felt certain of arrest and like many other “conspirators” kept a suitcase nearby in case his accusers should come in the night. Shostakovich never was arrested but from that point forward waded neck high in a pool of dread. Ostracized, suicidal, and fearful of the reprisals that would result from his adventurous and radical Symphony No. 4, Shostakovich withdrew the work during rehearsals (it wasn’t performed until 1961!).

The Fifth Symphony was written between April and July of 1937. Its November premiere was one of the most eagerly anticipated and sensational in the history of music. Everyone in the audience knew that the disgraced composer’s fate hung in the balance. Would the Fifth meet with approval and restore the composer’s reputation? Or would it elicit Party censure and prove to be the beginning of the end? The result was really nothing short of a miracle. The Party was pleased and declared it a “positive symphony.” The Fifth Symphony was given its premiere by the Leningrad Philharmonic under the baton of the great Yevgeny Mravinsky in November of 1937. At that historic performance, audience members were profoundly moved by an overwhelming cathartic musical experience. Many found themselves openly weeping, and at the performance’s end a spontaneous and deafening ovation erupted lasting half an hour, with the composer being called to the platform over and over again and with Maestro Mravinsky seen symbolically holding the score high over head.

In the Symphony No. 6 that followed, Shostakovich produced a work whose pair of jovial and light movements counterbalances a gloomy and intense opening. Put together, they are shorter than the opening Largo, and the contrast their cheerfulness and wit presents gives the symphony a somewhat split personality. The work made an unfortunate underwhelming impression on audience and critics alike.

The Seventh Symphony was quite another story. Inspired by the brutal Nazi assault on Leningrad, Shostakovich wrote one of the most forceful and

impressive of all modern symphonies. First performed in early 1942, the sprawling and programmatic *Leningrad* came to symbolize both at home in the USSR and abroad the heroic Soviet struggle against Hitler. It became a brilliant emblem of Soviet patriotic feeling.

The enormous international success of the Seventh, as nice as it must have been for the composer, actually came to haunt Shostakovich in later years. When compared to it, his subsequent symphonies were deemed to be emotionally and ideologically deficient by always-on-the-lookout Communist Party bureaucrats and official critics. Finished up the following year in 1943, the Eighth Symphony was judged to be excessively gloomy and given to despair, especially in view of the improving fortunes of the Red Army at Stalingrad and elsewhere.

Similarly, great expectations were in place to meet the Ninth Symphony upon its premiere in the November of 1945: its role was to serve as a transcendent paean to peace; a celebration of the Soviet victory over Germany; and as an affirmation of good against evil. As conductor Dmitri Rabinovich recalled, “We were prepared to listen to a new, monumental musical fresco...something that we had a right to expect from the author of the Seventh and Eighth Symphonies, especially at a time when the Soviet people and the whole world were still full of the recent victory over Fascism.”

But Shostakovich thumbed his nose at these expectations by offering instead a smaller-scale, undramatic and transparent neo-Classical affair of less than a half-hour. The composer remarked that: “‘They’ (Stalin and the Soviet hierarchy) wanted a fanfare from me, and ode; they wanted me to write a majestic Ninth Symphony (in the grand tradition of Beethoven).” In *Testimony: The Memoirs of Dmitri Shostakovich*, Shostakovich bitterly revealed his difficulty in writing such a work: “I doubt that Stalin ever questioned his own genius or greatness. But when the war against Hitler was won, Stalin went off the deep end. He was like a frog puffing himself up to the size of the ox, with the difference that everyone around him already considered Stalin to be the ox, and him an ox’s due. Everyone praised Stalin, and now I was supposed to join in this unholy affair. There was an appropriate excuse. We had ended the war victoriously; no matter what the cost, the important thing was that we had won, the empire had expanded. And they demanded that Shostakovich use quadruple winds, choir and soloists to hail the leader. All the more because Stalin found the number auspicious: the Ninth Symphony...[but] I couldn’t write an apotheosis to Stalin, I simply couldn’t.”

*Notes provided by David R. Glerum, Music Director – WMFE-FM/NPR, Orlando*



## FIRST VIOLINS

Tamas Kocsis, *Concertmaster*  
(Lynn and Charles Steinmetz  
Concertmaster Chair)

Joni Hanze-Bjella, *Associate  
Concertmaster*

(Jeanne and John Blackburn  
Associate Concertmaster Chair)

Dina Fedosenko, *Assistant  
Concertmaster*

Olga Feroni  
Yi-Hua Chang  
Linda Van Buren  
Galen Kaup  
Konstantin Dimitrov

Marius Tabacila  
Shelley Mathews  
Antoinette Cooke  
Amy Jevitt  
Dana Tolan  
Igor Markstein  
Bethany Barnhorst

## SECOND VIOLINS

Alexander Stevens, *Principal*  
Victor Feroni, *Assistant  
Principal*

Jennie Rudberg  
Julia Gessinger  
Sacha Phelps  
Derry Deane  
Ariel Eliot  
Kathleen Beard  
Carey Moorman  
Leah Rothe  
Michele Gurevich  
Mary Bos

## VIOLAS

Mauricio Cespedes Rivero,  
*Principal*

Melissa Swedberg  
Beverly Bouma  
Douglas Pritchard  
Karen Peters  
John Adams  
Katherine Davidson  
Jean Phelan  
Laura Brenner  
Marianne Beck  
Jennifer Mueller

## CELLOS

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Brenda Higgins

Jonathan Stilwell  
Maureen May  
Joan Markstein  
Alexandra Kocsis  
Laurel Stanton  
Shona McFadyen-Mungall  
Amie Tishkoff

## DOUBLE BASSES

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Paul Strasshofer  
Suzanne Vascik  
Daniel Peterson  
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Karen Copeland

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Sherwood Hawkins

## ENGLISH HORN

Barbara Midney

## CLARINETS

Nikolay Blagov, *Principal*  
Calvin Falwell

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Julie Fox

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Kathleen Thomas  
Kevin Brooks

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*Principal Trumpet Chair*)

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Thomas Macklin  
Michael Fee

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Jimmy Olsson

## BASS TROMBONE

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## TUBA

Robert Carpenter, *Principal*

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*Principal Timpani Chair*)

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Mark Goldberg  
Kirk Gay  
Christopher Nolin

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Rosalind Beck, *Principal*

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Karen Peters

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