

Symphony Orchestra and Choir Concert performing Bernstein's *Chichester Psalms*

Darwin Aquino,
Conductor-in-Residence

John McDonald, Director of Choir

Program

Concertstück, Op. 39 (1901)

Gabriel Pierné
(1863 - 1937)

Katie Chan, harp

Concertino for Oboe and Orchestra,
Op. 110 (1841)
III. *Vivace*

Johann Wenzel Kalliwoda
(1801 - 1866)

Michelle Zhang, oboe

Chichester Psalms (1965)

Leonard Bernstein
(1918 - 1990)

I. *Psalm 108.2 - Psalm 100*

II. *Psalm 23.1-4 - Psalm 2.1-4 - Psalm 23.5-6*

Peter Knapp, boy soprano

III. *Psalm 131 - Psalm 133.1*

Neha George, soprano

Kathryn Sarullo-Plano, alto

Matthew Sullivan, tenor

Maseo Mercer, baritone

Colonial Dance

Florence Price
(1887 - 1953)

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Concertstück, Op. 39 (1903) - Gabriel Pierné

Gabriel Pierné (1863 - 1937) was born in Metz, France, to a family of musicians. His father was a baritone, and his mother was a pianist. Following in his parents' footsteps, he dedicated his life to music and studied at the Paris Conservatory. There, he gained accolades for his accomplishment in organ, harmony, and counterpoint. At age 19, he was honored for his excellence in Jules Massenet's composition class for his cantata *Edith* (1882). After completing his studies, he returned home to teach at his parents' private music school and in 1910, he was appointed as the principal conductor of the Concerts Colonne, a series of concerts started by Edouard Colonne. During his tenure, he conducted standard repertoire by Mozart and Beethoven but also looked to new works by his contemporaries such as Claude Debussy, Maurice Ravel, and Igor Stravinsky. Pierné's compositional style likewise reflected his appreciation for canonic and modern works by drawing on Classical and Impressionistic forms equally. His *Concertstück* for harp and orchestra (1903) showcased his willingness to engage with more Romantic and Impressionistic idioms. The piece was commissioned in 1901 by Albert Blondel in honor of renowned Paris Conservatory harp instructor Alphonse Hasselmans. Two years later, it premiered at the Concerts Colonne: one of only three pieces for harp solo and orchestra to be composed within the first five years of the 20th century.

Unlike a standard concerto, *Concertstück* does not offer three separate movements. Rather, it is composed of three small-scale movements, all of which flow seamlessly into each other. The first of these movements, *Allegro Moderato*, begins with a piano introduction by the wind and string sections orienting us to the key of G-flat major. Subsequently, the harp responds with graceful and angelic arpeggiations. These arpeggios finally give way to a lush and prolific primary theme established by the horn and string sections. After a bridging cadenza from the harp, the orchestra introduces the brief yet stately and majestic 3/4 Andante movement. The primary theme is restated by the harp, reflecting the constant dialogue between the solo instrument and the orchestra. The final *Allegretto scherzando* introduces a fluttering new theme before recapitulating material from preceding themes. In true scherzando fashion, this movement features some of the work's most climatic moments and its most pensive ones.


Concertino for Oboe and Orchestra, Op. 110, Vivace (1841) - Johann Wenzel Kalliwoda

Often described as the “missing symphonic link between Beethoven and Schumann,” Johann Wenzel Kalliwoda (1801 - 1866) established himself as a composer well respected by the likes of Robert and Clara Schumann, Franz Liszt, and Sigismond Thalberg. The Czech composer studied at the Prague Conservatory and, after graduation, joined the Prague Theatre Orchestra in 1816. Five years later, he set out to become a touring violin virtuoso. His path eventually led him to Germany, where, at the behest of Prince Karl Egon, he took up residence in Donaueschingen, where he served the music community for almost 40 years. During his lifetime, Kalliwoda composed over 450 musical works, including operas, religious works, lieder, chamber music, and symphonies. Although he was well-regarded in his day, his work has been severely underappreciated in modern times.

Kalliwoda's Concertino for Oboe and Orchestra in F Major, Op.110 (1841) remains a testament to his musical and artistic proas. Movement three, *Vivace*, bares an almost Italianate and operatic flavor with its vigorous and peppy 2/4 march. After a fanfare introduction by the orchestra, the oboe enters with a light and leaping tune. In dialogue with the soloist, the ensemble reenters, restating the primary theme's melodic material. In contrast, the second solo is in a minor mode, creating a deliberate and plodding affect before returning to the jaunty buoyant march first introduced by the orchestra.

Chichester Psalms (1965) - Leonard Bernstein


Leonard Bernstein (1918 - 1990) has been hailed as one of the most prodigiously talented and successful musicians, conductors, and composers in American history, remembered and recognized for his impassioned interpretation of canonic works, such as Gustav Mahler's *Adagietto* (1902), as well as his own compositions which span across genre designations. Bernstein, a Harvard University and Curtis Institute graduate, emerged as a bright young musician in the 1940s, making his conducting debut with the New York Philharmonic in 1943. Almost 14 years later, he was appointed as the Philharmonic's musical director, holding the position until 1969. After years of intense dedication to the musical ensemble, Bernstein took a one-year sabbatical in 1964, hoping to experiment with new compositional styles such as twelve-tone systems and avant-garde music. In addition to this musical experimentation, he attempted to compose a Broadway musical based on the play *Skin of Our Teeth* (1942) by Thornton Wilder. Although he never finished these projects, they became a source of inspiration for the one composition he did complete during his sabbatical, *Chichester Psalms* (1965). The work was commissioned for the 1965 Southern Cathedrals Festival at Chichester Cathedral and its world premiere took place in New York at Philharmonic Hall on July 15, 1965.



Chichester Psalms centers around the Old Testament Book of *Psalms*, highlighting six chapters in the original Hebrew language. This large-scale choral work contains three movements and is one of Bernstein's many nods to his cultural and religious heritage. In movement one, a formidable cry rings out from the choir, supported by dissonant chords in the orchestra and the clanging of bells. The text based on *Psalms* 108 calls for the psaltery and harp to awaken. In this section, Bernstein introduces a leitmotif in the soprano and alto parts consisting of a descending perfect fourth, ascending minor seventh, and descending perfect fifth. This motif resurfaces throughout the piece. Moving past the introductory material, into the second half of the movement, we shift to a light and festive mood in 7/4 meter. This shift reflects a change in the text, now set to *Psalms* 100 ("Make a joyful noise unto the Lord all ye land").

In contrast, the second movement opens with a peaceful and pastoral treble solo accompanied by the harp. This serene melody, based on material from his unfinished musical *Skin of Our Teeth*, is repeated as the soprano and alto voices reenter along with the strings. However, this intimate scene based on *Psalms* 23 ("The Lord is my shepherd, I shall not want"), becomes violently interrupted by the loud and rhythmic reintroduction of the lower voices singing verses 1 through 4 of *Psalms* 2 ("Why do the nations rage, And the people imagine a vain thing?"). Here, Bernstein draws on melodic material previously cut from his Broadway hit *West Side Story* (1957). After this unnerving outburst, the tranquil melody of the treble voices becomes reinstated. In the score, Bernstein marks that this return be performed as if "blissfully unaware of threat." Here, the words of David descant, ("Surely goodness and mercy shall follow me all the days of my life.") However, the last measures of the movement quietly recall the melodic material of the turbulent middle section, symbolizing Bernstein's personal crisis of faith, as well as a universal and never-ending struggle between humanity and the Divine.

Bernstein divides the final movement into three distinct sections, beginning with a dissonant and atmospheric string introduction that recapitulates material from the first half of movement one. The second section, set to *Psalms* 131 ("Lord, Lord, my heart is not haughty"), is a gentle lullaby in 10/4 meter. The tenors and basses introduce this melody, and soon after, the soprano and alto sections join in response. This tranquil melody allows a moment of uninterrupted serenity, ending with an SATB quartet. In contrast with the fiery first and second movements, the third movement culminates with the chorus' quiet prayer for unity through the words of *Psalms* 133 ("Behold how good, and how pleasant it is, for brethren to dwell together in unity").



Colonial Dance - Florence Price

The recent rediscovery of Florence B. Price (1887 - 1953) and her work has been a significant achievement that adds to a lively and robust canon of American classical music. Price, an Arkansas native, made salient contributions to the Western art music tradition, breaking barriers by becoming one of the first African Americans to attend the New England Conservatory in Boston and the first African American woman to have her work premiered by a major American symphony in 1933. Despite her considerable success, her music and legacy were all but forgotten after her passing in 1953. Thankfully, in 2009, many of Price's manuscripts were found in her abandoned summer house in St. Anne, Illinois, leading to a renewed interest in the composer and her work. As a young star, rising to prominence between the period of the Harlem (1910s-1930s) and Chicago (1930s-1950s) Renaissances, Price's large-scale works reflect the socio-political imperatives of these Black intellectualist movements. Much like her predecessors and contemporaries (H.T. Burleigh, R. Nathaniel Dett, William Grant Still, and William Dawson, to name a few), her work highlights a commitment to preserving the sounds of her cultural heritage.

Colonial Dance (date unknown) epitomizes Price's compositional formula, drawing on the musical language of neo-Romanticism while proudly employing African American folk idioms such as Juba dance rhythms, call and response, and blues and pentatonic scales. This short but lively orchestral piece in C Major encapsulates the ethos of spirited jubilation. It opens with an energetic, fortissimo theme introduced by the strings and bolstered by the rhythmic ruptures of horns and cymbal-driven percussion. The primary theme in 3/4 builds on the tonic C chord, highlighting a call and response between the lilting statement and the staccato contrasting material. After a swift statement and restatement of the primary theme, the wind section takes the lead, gently leading us into a second and contrastingly romantic mood with a mezzo piano marking. After a playful dialogue between the winds and strings, we return to the majestic primary theme.

Throughout this work, Price maintains sonic interest by utilizing dynamic, textural, thematic, and harmonic contrast. Thus, instead of returning to the second theme, Price introduces and builds on new melodic material until the final reinstatement and closure of the central theme. *Colonial Dance* rings as an homage to cultural heritage, highlighting the vast and dynamic expressions of African American life and music. It allows us to hear love, introspection, and beauty in its lyrical passages juxtaposed by the rhythmic soundings of hope, joy, and unbridled exuberance. The piece showcases Price's range and proas as a composer, a reminder of her unyielding perseverance.

Christina Smiley, Ph.D. student in Musicology, Washington University in St. Louis

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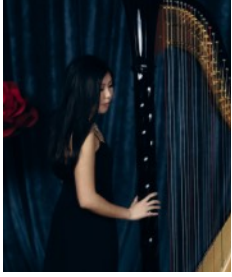
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Biographies



Katie Chan is a senior from San Diego, CA double majoring in English Literature and Economics, and minoring in music. She has played the harp for 12 years, and currently studies under Megan Stout at WashU. She is a recent first prize winner of the 2023 Friends of Music and Aria Competition and has performed with WashU's Symphony Orchestra, Wind Ensemble, and chamber ensembles. Prior to WashU, Katie studied harp under Tasha Smith Godinez, and classical piano under Luba Ugorski and Pervin Muradov.



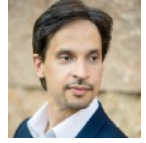
Michelle Zhang is a first-year student from St. Louis, MO majoring in computer science and music. Michelle has played the oboe for 7 years and is currently the principal oboist of the WashU Symphony Orchestra, performing additionally with the WashU Wind Ensemble, and Chamber Ensembles. Prior to attending WashU, Michelle's musical involvements included being the principal oboist of the Missouri All-State Orchestra and Rockwood District Honor Band, as well as organizing several youth-led performances in the local school, church, and senior living community. Currently, Michelle studies oboe with Claire Workinger. Outside of playing the oboe, Michelle is enthusiastic about drawing, music theory, and making up stories with friends.



Dr. John McDonald is the Director of Choir and Vocal Studies at Washington University in St. Louis, conductor of Cantus, the St. Louis Children's Choirs tenor-bass ensemble, and artistic director and founder of the St. Louis based professional group, Continuum Vocal Ensemble. He is frequently invited as a guest conductor and adjudicator for events across the United States. An active member of the American Choral Directors Association, Dr. McDonald serves on the Education and Communication national standing committee and was selected as one of six conductors for the 2023 International Conductors Exchange Program with Germany.

Dr. McDonald earned degrees from the University of Missouri-Kansas City, East Carolina University, and Middle Tennessee State University.

Known for his charismatic energy and musical versatility as a conductor, composer and violinist, **Darwin Aquino's** career has taken him to orchestra halls and opera theaters across Europe, United States and Latin America. His constant presence as a Latinx artist in multiples stages is seen as a bright light for diversity, equity, and inclusion in classical music.



Recently appointed Conductor for the New Works Collective with Opera Theater of St. Louis and Music Director of the St. Louis Philharmonic Orchestra, Darwin's 23/24 season also includes a number of national and international engagements. He has been selected as guest conductor for the Interlochen Center for the Arts, the St. Louis Ballet and the Chamber Music Society; guest composer for the San Francisco Civic Orchestra (Lunga Pandemia for orchestra), the Orquesta Sinfónica de Heredia in Costa Rica (Concert for Violin, Strings and Percussion), and two commissions of new works for the Lux Nova Duo in Hamburg, Germany, and the Arizona State University Clarinet Studio.

During the 22/23 season, Darwin was invited to conduct the premiere of D. Cimarosa's *Il Matrimonio Segreto* for the Florida Grand Opera, in his own Spanish translation. Other recent appearances include guest conductor for the Missouri Symphony Orchestra, the Ashland Symphony Orchestra in Ohio, and the Caribbean Lyric Festival; plus performances of his compositions with the Juilliard School in New York City, the Illinois Modern Ensemble at University of Illinois Urbana-Champaign, the Latin American Music Festival in Venezuela, and the Metropolitan Cathedral in Mexico City.

Darwin has enjoyed regular engagements around the world, including the Philharmonisches Staatsorchester Mainz, Saarländisches Staatsorchester in Germany, the Cleveland Opera, National Symphony Orchestra of Costa Rica, ADCA Symphony Orchestra in New York, Chicago Summer Opera, Filarmónica Boca del Rio in Mexico, the Orchestra of the Americas, Caribbean Lyric Festival, Missouri Festival for the Arts, Alfredo Saint Malo Festival Orchestra in Panama, and FIU Symphony Orchestra in Miami, among others.

As a composer, Darwin's most celebrated orchestral composition, *Espacio Ritual*, had its European premiere by the Orchestre Philharmonique de Radio France during the Festival Presences. The Latin American Collegium of Composers invited Aquino as their youngest member for his outstanding achievements in composition. He is a three-time recipient of the National Music Prize in composition in his country, a winner of the Musicici Mojanesi composition prize in Italy, and his works have been published by Ars Publica in Europe and Cayambis Music Press in the USA.

Darwin held the position of Music Director for Winter Opera St. Louis (2016-2019), Director of Orchestral Studies University of Missouri St. Louis (2017-2021), Cover Conductor St. Louis Symphony Orchestra & Youth Symphony (2018-2021), Assistant Conductor Florida Grand Opera (2015-2017), Director National Conservatory of Music Dominican Republic (2016-2017), Assistant Conductor Palm Beach Symphony (2014-2016), Composer in Residence Dominican National Symphony Orchestra (2008-2010), Artistic Director El Sistema Dominican Republic (2004-2016), and holds a masters of music degree in orchestral conducting from the Florida International University, studying with Gzregorz Nowak.

Darwin has also received conducting coaching with, notably, Colin Metters, David Efron, Enrique Garcia Asensio, Benjamin Zander, Carlos Miguel Prieto, and has assisted Leonard Slatkin, Patrick Summers, Gemma New, Ramon Tebar, Benjamin Zander, and Rory McDonald, among others.

Symphony Orchestra

Violin 1

Jasmine Yang
Noah Kennedy
David Hill
Ian Lee
Ellie Capobianco
Jake Tetenman
Andy Liu
Gwyneth Noel
Leonard Ma
Eva Cohen
Tatiana Flores
Etienne Strandberg-Houze
Luc Bourgeade
Sophie Anderson
Shashank Mani
Yang Yang
Jane Price*

Violin 2

Nora Navid
Xiaoyu Luo
Jessica Hu
Jahnvi Datta
Edgar Palomino
Bradley Gober
Audra Stump
Shira Miller
Sofia La Rosa
Joshua Berner
Jerry Sun
James Wang
Megan Broussard
Yuxuan He
Milo Lytle
Jo Nardolillo*

Viola

MacKenzie Larkin
Holly Lam
Klara Schmidt
Justin Park
Anitra Krishnan
Emily Updike
Shalini Vican
John Christian
Haley Rhodes
Junyi Su
Amy Greenhalgh*

Cello

Eric Liu
Chloe Hughlett
Frances Fang
Jordan Thomson
Joseph Sorel
Ken Kulosa*

Bass

Melissa Parkinson
Michael Moore

Flute

Lillie Kang
Elizabeth Chen
Cynthia Yan

Oboe

Claire Workinger*
Stephanie Bergman

Clarinet

Jayden Liu
Richard Li

Bassoon

Emily DePaz
Peg Bumb**

French Horn

Ceresa Munjak-Khoury
Will Corbin
Tai Moore
Aobo Lyu

Trumpet

Gabi Grasso
Ankit Chhajed
Mary Weber*

Trombone

Conner Yamnitz
Julian Mitchell
Henry Wasserman

Tuba

Matt Kuebler**

Harp

Amy Camie**

Percussion

Jake Page
Alex Nguyen
Jacob Brewer**
Nicole Ulmer**

* Music Faculty

** Community Member

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Kiersten Anderson
Selma Becarevic
Eeshani Behara
Jared Berger
Melena Braggs
Nicholai Dimov
Anna Escoto
Katie Furby**
Neha George
Zoe Geyman
Elizabeth Girling
Deborah Collins Grossman
Michael Hanson
Oluwatoni John
Lily Johnson
Viktoriai Knyaz
Josie Kopff*
Jaya Kosaraju
Conrad Lewis
Maseo Mercer
Eugene Park

Kevin Ramirez
Lilliana Rey
Caleb Rhodes
Aloisia Rickert
Kiki Sakano
Kathryn Sarullo-Plano*
Mariel Scher
Mitchell Shannon
Cathy Shi
John Speas
Max Spencer
Veronica Spillman
Max Spinner
Ashwin Srinivasan
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