



WU Symphony Orchestra

presents

"Celebrating Heroes"

Darwin Aquino,
Conductor-in-Residence

Winners of the Friends of Music
Concerto & Aria Competition

Hudson Lin, piano
Emily Angstreich, flute
Jeremy Lin, cello

Program

Piano Concerto No. 2, Op. 18 (1900)
I. *Moderato*

Sergei Rachmaninoff
(1873 - 1943)

Hudson Lin, piano

Flute Concerto, Op. 283 (1908)
I. *Allegro molto moderato*

Carl Reinecke
(1824 - 1910)

Emily Angstreich, flute

Cello Concerto No. 1, Op. 107 (1959)
I. *Allegretto*

Dmitry Shostakovich
(1906 - 1975)

Jeremy Lin, cello

INTERMISSION

*Thank you to the Friends of Music for sponsoring the Friends of Music
Concerto & Aria Competition*

Ambition's Overture (2021)

Elijah Darden
(b. 2002)

Superman Returns – Selections (2006)

John Williams
(b. 1932)
John Ottman
(b. 1964)
arr. Victor Lopez

Wonder Woman (2017)

Rupert Gregson-Williams
(b. 1966)
arr. Victor Lopez

Music from Spider-Man (2002)

Danny Elfman
(b. 1953)
arr. John Wasson

This program is dedicated to first responders, including members of the Washington University School of Medicine, for their valiant work throughout the COVID-19 pandemic.

Program Notes

Piano Concerto No. 2, Op. 18, *Moderato* (1900) by Sergei Rachmaninoff (1873 - 1943)

The WashU Symphony concert "Our Heroes" fittingly opens with the first movement of Rachmaninoff's challenging and inspiring Piano Concerto No. 2. This piece marks the composer's arduous journey to regain his self-confidence after the disastrous premiere of his first symphony, which had been poorly conducted by an inebriated Alexander Glazunov. To overcome the harsh criticism of his work, Rachmaninoff consulted a therapist, Dr. Nicolai Dahl. Over the course of several months, the composer eventually regained his confidence, composed this concerto, and performed it himself at the premiere. In a gesture of gratitude, Rachmaninoff dedicated the piece to Dr. Dahl.

The first movement of the concerto features three distinct musical moments. It begins with somber orchestral passages intertwined with virtuosic, technical, and energetic piano parts. The piece then transitions to lyrical orchestral melodies, which the soloist mirrors and complements with arpeggiated chords. Here, the performer must balance speed and technique with restraint and poise. The last musical moment is marked *Maestoso alla marcia* (majestic in marching tempo) and features a recapitulation of the somber and lyrical melodies that quickly launches into an energetic coda, which signals the conclusion of the piece.

Flute Concerto, Op. 283, *Allegro molto moderato* (1908) by Carl Reinecke (1824 - 1910)

Tonight's unsung hero is Carl Reinecke, who is typically overshadowed by better-known contemporaries such as Felix Mendelssohn and Robert Schumann. In 1908, two years prior to his death, Reinecke wrote the Flute Concerto in D Major, a piece that showcases a mature compositional style, with lyrical melodies akin to Mendelssohn's and brass-filled orchestration akin to Schumann's.

While a concerto typically features the soloist and provides the performer with opportunities to display technical prowess against the backdrop of a supporting orchestra, in this piece, moments of individual virtuosity serve a higher compositional purpose. Each and every flute flourish aids the development of the melody and furthers the momentum of the piece. Agile flute passages launch the orchestra into crescendos, culminating in lyrical moments. Reinecke also blurs the line between soloist and accompaniment. The brass and strings mirror the soloist's melody and at times take it over, obfuscating the typically stark separation between the two.

Cello Concerto No. 1, Op. 107, Allegretto (1959) by Dmitry Shostakovich (1906 – 1975)

Performing Shostakovich's Cello Concerto No. 1 is a Herculean endeavor for any cellist. Inspired by Sergei's Prokofiev's *Sinfonia Concertante* (Op. 125), this piece features long, cyclical melodies in which the cellist must play two or more notes simultaneously (a technique known as double-stops), constantly adjusting bow pressure and angle while also managing to play *fortississimo*.

The piece opens with a clever musical anagram. The starting pitches of the melody (D, E-flat, C, and B) spell out part of the composer's name in German musical nomenclature: D, Es, C, H, or D. SCHostakovich). Because this unusual sequence of pitches deviates from the key of the piece, E-flat, it creates a stark and memorable melody and becomes the primary motif from which the first movement develops.

Superman Returns – Selections (2006) by John Williams (b. 1932) John Ottman (b. 1964) Arr. Victor Lopez

The iconic brass theme composed by John Williams serves as the basis for every piece in the medley arranged by Victor Lopez. Whereas in *Spiderman* the primary musical idea was freely transformed, Williams retained the primary features of the motif in all its manifestations. Williams would continue to apply this compositional technique across several films of the *Superman* franchise. In tonight's arrangement, Victor Lopez brought together several scenes from the 2006 film *Superman Returns*, which featured musical director John Ottman. Ottman, much like Williams, held onto the remarkable motif as the basis for the film scoring. As such, the opening brass statement, just as featured in the original 1978 film, should be our guide for Superman's trajectory.

Wonder Woman (2017) by Rupert Gregson-Williams (b. 1966) Arr. Victor Lopez

Tonight's arrangement of the original soundtrack of *Wonder Woman* features a unique twist in the scoring of superhero music. While *Spiderman* and *Superman* develop one striking recurring musical idea to serve most of the cinematic moments, *Wonder Woman's* music, written by Rupert Gregson-Williams, contains a multitude of musical ideas, with few of them repeated and transformed.

Lopez's arrangement begins with *Wonder Woman's* scene entrance, announced with a three-note motif played by the horn. This idea is shared across the orchestra, from low to high registers. It is only during fight scenes that this three-note idea returns, now over the backdrop of a percussive orchestra. New musical ideas are introduced in the most tender moments in the film, giving the illusion of a separation between the hero's persona and the actual person behind the costume. Gregson-Williams, perhaps inspired by the original *Wonder Woman* comics in which Diana embraces being a hero as her true self, breaks the illusion and intertwines these two musical ideas, showcasing the person and persona as one.

Music from *Spider-Man* (2002) by Danny Elfman (b. 1953) Arr. John Wasson

Superhero movies often feature recurring musical ideas that are transformed and adapted over the course of the movie to evoke the mood of individual scenes. Early in *Spider-Man*, Danny Elfman presents a broken and syncopated minor arpeggio as Peter Parker discovers his new superpowers. Then, as Spider-Man takes on a costume and decides to fight crime, Elfman embellishes the arpeggio to create a continuous melody. As Parker falls in love, the arpeggio is concealed by lush orchestral passages, surfacing with more prominence only as he struggles with his "work-life" balance. Tonight's arranger, John Wasson, brings these cinematic moments to life by featuring the original motif across multiple instruments of the orchestra according to our hero's journey—from the moment he realizes his superpowers to when he understands that with "great powers come great responsibilities."

Felipe Guz Tinoco, Ph.D. candidate in Musicology, Washington University in St. Louis

Biographies:



Hudson Lin is a senior from Scarsdale, NY majoring in Cognitive Neuroscience and minoring in French. He started playing piano at the age of four and has since performed at Carnegie Hall as a soloist and toured with the Scarsdale High School Symphony Orchestra in Germany. At WashU, Hudson studies with Amanda Kirkpatrick and has performed in the Symphony Orchestra and Chamber Ensembles. Apart from playing piano, he teaches piano through the MusicLink Foundation, conducts research in Hengen Lab, and volunteers at St. Mary's Hospital and the Hospice of Westchester.



Emily Angstreich is a Senior in the College of Arts and Sciences majoring in Psychological and Brain Sciences with a minor in Writing. She has played the flute for eleven years and has performed in WashU's Wind Ensemble, Symphony Orchestra, and Chamber Ensembles and studies with Dr. Jennifer Gartley. Before attending Washington University, Emily performed with the Colburn Youth Orchestra and went on tour to the Mozarteum in Salzburg and other famous concert halls in Germany, Austria, and the Czech Republic. In addition to playing the flute, Emily is one of the Co-Directors of Uncle Joe's Peer Counseling and Resource Center, a Civic Scholar, and a Danforth Scholar. After graduation, Emily will be pursuing a Psychological Doctorate in California.



Jeremy Lin is a first-year student in the College of Arts and Sciences, currently interested in majoring in East Asian Languages and Cultures, with a double major in the Olin Business School. A native of Morristown, NJ, Jeremy began playing cello at the age of 4 and studied under the tutelage of Szu-han Chuang-Tsay. For six consecutive years, he was selected by competitive audition to be a member of both the Central Jersey Regional Orchestra and the NJ All-State Orchestra. Additionally, Jeremy played in the Delbarton Abbey Orchestra and became principal cellist in 2019. This past May, he had the opportunity to perform the Haydn Cello Concerto in C Major as a soloist with the Abbey Orchestra. Jeremy now studies with Kenneth Kulosa at Washington University and is a member of the Symphony Orchestra.



Elijah Darden is a first-year student from Naperville, IL majoring in Psychological and Brain Sciences with a minor in Music, studying composition with Dr. Christopher Stark in Fall '21. Elijah began his musical journey on the piano when he was five and later transitioned into performing trombone, where he became an ILMEA All-State Orchestral Musician for two years. Composing since middle school, he has been awarded multiple accolades, including being a 2021 ILMEA All-State composer, placing in the National Youth Brass Band of Americas' Catalyst Competition, and receiving an honorable mention from the Diversity Initiative's International Call for Scores. In addition to his musical pursuits, Elijah is the Vice President of the My Book Wish non-for-profit, a member of the Emergency Support Team, a Ron Brown Captain, and an Annika Rodriguez Scholar.

Conductor-in-Residence

Dominican conductor and composer Darwin Aquino appears internationally and is regarded as among the most accomplished Caribbean artists of his generation in both symphonic and operatic fields.



Having recently conducted Vincenzo Bellini's monumental opera *Norma*, the St. Louis Post-Dispatch remarked, "Darwin had the orchestra sounding great from the first measures of the overture and maintained a good balance between stage and pit. He has a fine feel for the nuances of the bel canto style, and knows to breathe with the singers".

A sought-after guest conductor known for his "moving, absorbing and robust performances", Darwin enjoys regular engagements around the world, including the Philharmonisches Staatsorchester Mainz, Saarländisches Staatsorchester, National Symphony Orchestra of Costa Rica, ADCA Symphony Orchestra Filarmónica Boca del Rio, Palm Beach Symphony Orchestra, Alfredo Saint Malo Festival Orchestra in Panama, FIU Symphony Orchestra in Miami, and the Youth Orchestra of the Americas, among others. Aquino was also selected as Music Director by the world acclaimed Italian tenors Il Volo, for concert tours in Mexico and the Dominican Republic.

An opera conductor regarded for his "passionate and precise baton", Darwin has received outstanding reviews and public praise for his interpretations of Verdi's *Il Trovatore*, Bizet's *Carmen*, Rossini's *L'Italiana in Algeri*, Donizetti's *Elisir D'Amore* and Bizet's *Pearl Fishers*. He served as Music Director for Winter Opera St. Louis for the 2017-18 and 2018-19 seasons. Early in his career he was appointed Cover Conductor at the Florida Grand Opera (*Don Pasquale*, *Carmen*, *Norma*, *Barber of Seville*), Opera Naples (*La Boheme*), the Palm Beach Symphony Orchestra, and the Florida International University Symphony Orchestra. He conducted the Dominican premiere of Anton Bruckner's Symphony No. 7 with the Música Sacra Philharmonic to great acclaim and received the prestigious Premio Soberano as Successful Dominican Artist Abroad.

As a passionate advocate of social change through classical music, Darwin worked closely for many years with Gustavo Dudamel in Venezuela and previously held posts as Artistic Director of *El Sistema*, Director of the National Conservatory of Music and Music Director of the National Youth Symphony Orchestra, in his homeland the Dominican Republic. Maestro Jose Antonio Abreu, founder of the world-known Venezuelan *Sistema*, referred to Darwin as "a great conductor, excellent composer and eminent violinist. A pioneer for classical music." Darwin was awarded for his service to the youth with the Hildegard Behrens Young Artist Prize and the Arts Advocacy Award, both in the United States.

Currently, he serves as Music Director for the Música Sacra concert series in Santo Domingo, Music Director of the Gateway Festival Orchestra, Director of Orchestral Studies at the University of Missouri-St. Louis, Conductor-in-Residence for the Washington University Symphony Orchestra, and Cover Conductor for the St. Louis Symphony Orchestra and St. Louis Youth Symphony Orchestra.

Darwin's principal teachers were Grzegorz Nowak and Ramon Tebar, with additional studies and masterclasses from Benjamin Zander, Colin Metters, Jose Serebrier, Carlos Miguel Prieto and James Judd. He holds a Master's in Music in Orchestral Conducting from the Florida International University, where he received the Graduate Performer Award for his conducting of E. Chabrier opera *L'Etoile*.

Symphony Orchestra

Violin I

Charlie Wheelock
John Georgiades
Nora Navid
Meredith Levin
Caroline Kaplan
Matthew Du
Eva Markowitz
Hannah Jon
Autumn Kim
Tatiana Flores
Irene Wang
Jerry Sun
Esther Mertzynski
Mahtab Chaudhry
Rebecca Sears
John McGrosso**

Violin II

Caroline Chou
Noah Kennedy
Eric Kwon
Mindy Liu
Sidney Kanter
Castiel Pan
Gabris Ni
Kevin Cheng
Kevin Ju
Frank Jiang
Frankie Lynch
Eric Montufar-Morales
Ziyi Hu
Jane Price*

Viola

John Christian
MacKenzie Larkin
Klara Schmidt
Junyi Su
Henry Kessler
Haley Rhodes
Annie Bedford
Geoffrey Lien
Sneha Manikandan
Julia Bernat
Megha Prasad
Amy Greenhalgh*

Cello

Maria Crusey
Katie Lund
Eric Liu
Wonsang Lee
Jordan Thomson
Chloe Hughlett
Ken Kulosa*

Bass

Karen Tarman
Gabe Hamburg
Taraneh Atri
Joel Hsieh
Avi Holzman
Noah Proft

Flute

Maria Schmeer
Elizabeth Chen
Cynthia Yan

Oboe

Mia Phutrakul
Ethan Penn
Claire Workinger*

Clarinet

Finley Li
Kathleen Cheng
Peter Kotecki

Bass Clarinet

Nathan Springman

Bassoon

Donita Bauer**
Peg Bumb**

French Horn

Thomas McGrath
Christina Shempf**
Tricia Jostlein**
Stephen Hanrahan**

Trumpet

Gabi Grasso
Anais Beauvais
David Herrada
Mary Weber*

Trombone

Riley Silfies
Jamie Olson
Matt Hoorman**

Tuba

Shriharsha Gonuguntla

Harp

Nathan Springman

Percussion

Kobe Hayes
Jessica Flannigan*
Chris Treloar**
Alison Smith**

* Music Faculty

** Community Member

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