

Sunday, November 3, 2024 - 3:00 P.M.
E. Desmond Lee Concert Hall, 560 Music Center

Symphony Orchestra

featuring
Amanda Kirkpatrick, piano

Darwin Aquino,
Conductor-in-Residence

Kathy Lawton Brown, narrator

 **WashU** Arts & Sciences

Music

Program

Roman Carnival Overture, Op. 9 (1844)

Hector Berlioz
(1803 - 1869)

Piano Concerto No. 1 in E-flat Major, S. 124 (1849)

I. *Allegro maestoso*

II. *Quasi adagio*

III. *Allegretto vivace - Allegro animato*

IV. *Allegro marziale animato*

Franz Liszt
(1811 - 1886)

Amanda Kirkpatrick, piano

INTERMISSION

Young Person's Guide to the Orchestra, Op. 34 (1945)

Benjamin Britten
(1913 - 1976)

Kathy Lawton Brown, narrator

Three Dances from The Bartered Bride (1866)

III. *Dance of the Comedians (Skočná)*

Bedřich Smetana
(1824 - 1884)

Roman Carnival Overture by Hector Berlioz

Written in 1843 and premiered in 1844, Hector Berlioz's (1803 - 1869) *Roman Carnival Overture* showcases his distinctive approach to orchestration. In fact, Berlioz's treatise on conducting and orchestration made him a pivotal figure in both fields. Berlioz crafted the overture by reusing material from his opera *Benvenuto Cellini*, which was praised for its musical ingenuity but hindered by an unwieldy libretto. By detaching the music from the opera, Berlioz invites audiences to appreciate the beauty and virtuosity of the music, and his title evokes images of Italy—a region that fascinated his French contemporaries. The overture demonstrates Berlioz's deft handling of the orchestra.

Specifically, listeners will hear two distinct flavors: one where the English Horn plays a melody from the duet between Benvenuto and Teresa (the two lovers of *Benvenuto Cellini*) and a lively brass theme. The brass theme is a *saltarello*, an energetic Italian dance with large leaps and fast rhythms that give the piece a carnivalesque flair. When presented in contrast with one another, the piece jumps before the sweet tones of the soaring English Horn against the frantic scene of the carnival. These opposing forces vie for the listener's attention, leading to a cacophonous ending that will thrill listeners.

Piano Concerto No. 1 by Franz Liszt

Ever the showman, Franz Liszt (1811 - 1886) was one of the defining pianists of the Romantic era. Known equally well for both his virtuosic technique and compositional acumen, the Hungarian Liszt developed a reputation as a superstar of his time. Both Liszt's mesmerizing technique and knack for composing memorable melodies are on full display in his Piano Concerto No. 1 in E-flat. Liszt began composing the work in 1830 but did not finish the composition until nearly 20 years later in 1849. The public would have to wait yet another six years to hear Liszt perform the work publicly (with Berlioz conducting). By 1849, Liszt had slowed his extensive touring and was attempting to rebrand himself as a composer of orchestral works. In this sense, the concerto represents one of Liszt's most ambitious public forays as a composer/pianist as opposed to just a pianist.

Compositionally, the work includes four short movements, which are interconnected by thematic transformation. For instance, the third movement begins with a transformation of the main theme from both the first and second movements, setting off a string of playful interactions between different instrument groupings. The first begins with a loud, forceful presentation of the opening theme that eventually gives way to a serene duet between the piano and clarinet before the climactic reintroduction of the orchestra.

During this section, the listener will hear the pianist make many dexterous leaps (including Liszt's signature double octaves) that require an agile command of the instrument. The


second movement is a slow, delicate piece that features singable melodies: the piano's main theme is in the *nocturne* style and showcases lyrical playing. The third movement is a light-hearted dance-like number. The movement certainly lives up to its billing as a scherzo (a "joke"); the jovial theme practically sounds like it is laughing. However, the movement takes a dark turn at its conclusion, signaled by an eerie tremolo pattern that concludes with a rapid-fire diminished arpeggio. The concerto ends with a bombastic final movement. The demanding ending features numerous polyrhythmic passages (where one of the pianist's hands plays two notes in the space it takes the other hand to play three) and dexterous leaps that are highly chromatic.

***The Young Person's Guide to the Orchestra* by Benjamin Britten**

Continuing the long tradition of using themes from past composers for novel, present-day purposes, twentieth-century English composer Benjamin Britten's (1913 - 1976) *The Young Person's Guide to the Orchestra* borrows the main theme from Baroque composer Henry Purcell's (1659 - 1695) *Rondeau* of his *Abdelazer Suite* (1695). Composed in 1945, *The Young Person's Guide to the Orchestra* was written for an educational documentary titled *Instruments of the Orchestra* (1946). Such a move fits in with many other midcentury attempts to familiarize audiences with orchestral repertoire (most famously Leonard Bernstein's Young Peoples' Concerts). Performances of Britten's *Guide* often feature the conductor or an emcee talking the audience through each variation. The piece begins with the entire orchestra playing the theme together. The next thirteen variations pass the melody between different groups and sections, using contrasting tempos and accompaniment patterns to highlight the unique sounds of each. Listeners will hear the tune presented by fast trumpets, slow oboes, or a majestic harp, with each variation giving a unique spin on the melody. When listening, compare how Britten restyles the melody to better suit the cellos (where the melody is slow and lyrical) versus the strong, upbeat presentation of the theme by the upright basses. Finally, the piece concludes with a fugal rendition of the theme. A fugue was a compositional style originating in the Baroque era, where a composer introduces a short theme or a "subject." While the subject begins as a solo voice, the fugue develops as different voices exchange and weave counterpoint around the subject and move the piece through numerous key centers. In the same way that the variations subject the theme to numerous timbral and stylistic changes, the final fugue develops the subject by changing its harmonic and contrapuntal presentation as well as the instrumentation.

***Dance of the Comedians* by Bedřich Smetana**

As classical music became a point of nationalistic pride during the nineteenth century, many countries sought to bolster their international standing by championing concert forms of their native folk music. Bedřich Smetana (1824 - 1884) became the defining Czech composer of this era, with his works introducing numerous aspects of Bohemian and



Moravian musical culture to listeners within and beyond Czech lands. By presenting folk idioms in concert settings, composers like Smetana were able to glorify their countries' musical lineages in a way that brought pride to middle and upper-class members of Czech society.

One of Smetana's most popular works is his comic opera *The Bartered Bride* (1863 - 1866). The light-hearted opera is set in a Czech village. In the opera, Mařenka is set to have an arranged marriage to Jeník despite being in love with Vašek. Through various hijinks and comedic twists, Jeník shows his immaturity and Mařenka's parents come to accept their daughter's feelings towards Vašek, once again proving the timeless message (although perhaps one that has to happen in a comic opera) that love always wins.

Tonight's selection comes from the beginning of the opera's third act. *Dance of the Comedians* sets the stage for the opera's dramatic ending. The piece features many Czech polka rhythms (the accompaniment often plays on the "off" beats) and folksy melodies (a few of the pieces in the opera are even taken from preexisting folk songs.) The upbeat number is bursting with energy with bouncing staccato rhythms, soaring oboe melodies, and jaunty string rhythms that are highly entertaining.

Varun Chandrasekhar, Ph.D. candidate in Music Theory, Washington University in St. Louis





Pianist **Amanda Kirkpatrick** is an active performer and teacher in the St. Louis area. A native of Canada, Kirkpatrick moved to the United States to study with acclaimed teacher Jane Allen. She has performed throughout North America and Russia in appearances with various orchestras in addition to solo and collaborative work. An avid chamber musician, Kirkpatrick was a member of the modern music ensemble, Synchronia, and a founding member of Trinity piano trio and continues to collaborate with ensembles and soloists in various venues. In addition to performing, she is a frequent adjudicator for local and national competitions and was an examiner for the Royal Conservatory of Music both in the US and Canada. Her students have won awards and accolades in various competitions and festivals, including the WashU concerto competition. A faculty member since 2006, Kirkpatrick is now Director of Keyboard Activities and Head of Performance at Washington University in St. Louis.



A professional singer since she was 17, **Kathy Lawton Brown** was one of the first female members of The United States Air Force Band's "Singing Sergeants". With a career spanning musical theatre, opera, oratorio, art song, and more, she has been featured with orchestras, choruses, concert bands, and chamber ensembles across the United States, and has also sung in Canada and China. She has been privileged to serve on the faculties of several colleges and universities in Virginia, Georgia, Illinois, and Missouri.

An active advocate for arts and education, Kathy has advised and served numerous arts organizations. She currently serves on the boards of the E. Desmond Lee Fine Arts Collaborative and the St. Louis Children's Choirs.

Her interest in announcing began in college and has continued to be an integral part of her life. Having worked in TV and radio, she was on the announcing staff of St. Louis' revered KFYO-FM – Classic 99. Since 2013, when it was founded, Kathy has been the midday host for Classic 107.3 FM – The Voice for the Arts in St. Louis.



Known for his charismatic energy and musical versatility, Dominican conductor and composer **Darwin Aquino** has built a fast-rising career across the United States, Europe, and Latin America. Recognized for his smart and stylish conducting, Darwin regularly leads critically acclaimed performances of symphonic music, opera, operetta, ballet, new music, choral works, and Latin American music, worldwide.

Recently, he was appointed conductor for the New Works Collective with Opera Theater of Saint Louis, where he led its first six world premieres to great success and earned a reputation for being a champion of new music. Currently, he is in his fourth season as Artistic & Music Director of the St. Louis Philharmonic Orchestra, where "Aquino has done yeoman's work to highlight the contributions of Latin American composers, to the delight of the St. Louis community and beyond" (*KDHX*), and his seventh season as Conductor-in-Residence for the Washington University Symphony Orchestra.

The 24/25 season will see Darwin's conducting debut with Opera Southwest (L. Boccherini *Clementina*) and the National Symphony Orchestra of Panama at the Alfredo De Saint Malo Festival; plus engagements as a guest conductor with the Interlochen Center for the Arts, the World Chess Hall of Fame, and the Chamber Music Society of St. Louis. He will also join Opera Theater of Saint Louis, collaborating on productions of *Il barbiere di Siviglia*, *Giulio Cesare*, and *Center Stage*. As a composer, he has been commissioned by the Lux Nova Duo in Germany for the world premiere of a new work for guitar, piano, accordion, and chamber ensemble for the Dialogues V Festival, in Madrid, Hamburg, and Berlin. Other commissions include the Arizona State University (*Responsabilidad* for bass clarinet solo) and a new flute duo for Laurel Zuckel and Christine Ganglehoff. Recent performances of his music include the San Francisco Civic Symphony, Latin American Music Festival in Venezuela, University of Michigan, Orquesta Sinfonica de Heredia in Costa Rica, and Illinois Modern Ensemble at University of Illinois Urbana-Champaign, among others.

The past several seasons have seen Darwin as a guest conductor for the Philharmonisches Staatsorchester Mainz and the Saarländisches Staatsorchester, in Germany, where he led special New Years concerts and sold out performances of Latin American symphonic music, including his own orchestral works (*YOAmnicana & Congofonia*). Other recent notable engagements include the Florida Grand Opera (*Il Matrimonio Segreto* - with his own Spanish translation), Missouri Symphony Orchestra, The Cleveland Opera (*Porgy and Bess*), the Ashland Symphony Orchestra in Ohio (where he conducted the world premiere of his orchestral piece *Lunga Pandemia*), Il Volo Concert Tours, the Caribbean Lyric Festival, St. Louis Ballet, National Symphony Orchestra of Costa Rica, Chicago Summer Opera, Filarmónica Boca del Rio in Mexico, Orchestra of the Americas, Chamber Project St. Louis, the Young Composer Competition at Webster University, and the Missouri Festival for the Arts.

Symphony Orchestra

Violin I

Noah Kennedy
Nora Navid
Xiaoyu Luo
Jessica Hu
Claire Yi
Ellie Capobianco
Becky Liu
Sofia La Rosa
Jake Tetenman
Jerry Sun
Leonard Ma
Etienne Strandberg-Houze
Jahnvi Datta
Arthur Lu
Liam Isakov
Franklin Zhuang
Edgar Palomino
Shashank Mani

Violin II

Bradley Lafayette Gober
Matthew Du
Michelle Lee
Caroline Kaplan
Tatiana Flores
Sadie Navid
Eva Cohen
Hannah La Porte
James Wang
Yang Yang
Yifei Wang
Yussif Ramadan
Josue Figueroa
Odessa Burlis
Angelina Pitt

Viola

Henry Kessler
Ben Faden
Delia Zacks
Gabriel Ceguerra
Stephen Lee
Cedric Leong
Emily Updike
Katherine Le
Anitra Krishnan
Mackenzie Bookamer

Cello

Eric Liu
Frances Fang
Robert Catalano
Luke David-Pennington
Ada Emerson
Ellie Warsh
Melina Fernon
William Chen

Bass

Melissa Parkinson
Taraneh Atri
Zack Shoki
Sam Myers
Michael Moore

Flute

Elizabeth Chen
Cynthia Yan
Priya Ramotar
Olivia Lee

Oboe

Michelle Zhang
Stephanie Bergman
Joseph Zhou

Clarinet

Andrea Carbonell
Matthew Kim
Emily Segura

Bassoon

Emily DePaz
Hank Skolnick**

French Horn

Thomas McGrath
Maddie Peck
Tai Moore
Aobo Lyu
Ceresa Munjak-Khoury

Trumpet

Mary Weber*
Jason Harris**
Zachary Spain
Juliet Ainsley

Trombone

Conner Yamnitz
Julian Mitchell

Tuba

Tianyue Song

Harp

Amy Camie**

Percussion

Jake Page
Maya Irvine
Phoenix Jarosz
Tim Crockett**

*Faculty

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