



THREE RIVERS
YOUNG PEOPLES
ORCHESTRAS

Stories
of
Faraway
Places

— 2016-2017 SEASON —

12/18/16
Carnegie Music
Hall of Oakland
7:00 pm

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TALES OF FARAWAY PLACES

Sunday, December 18, 2016 at 7:00 pm
Carnegie Music Hall of Oakland

Symphonette | Edward Leonard, Guest Conductor

Edvard Grieg
(1843-1907)

Two Elegiac Melodies, Op. 34
Le Coeur blessé [Heart's wound]
Dernier printemps [Last Spring]

Johann Strauss
(1825-1899)

Pizzicato Polka

John Rutter
(b. 1945)

Suite for Strings
A'Roving
I have a bonnet trimmed with blue
O waly waly
Dashing away

INTERMISSION

Young Peoples Orchestra | John Wilcox, Conductor/Music Director

Nikolai Rimsky-Korsakov
(1844-1908)

Scheherazade, Op. 35
The Sea and Sinbad's Ship
The Kalendar Prince
The Young Prince and the Young Princess
Festival at Baghdad
Jeremy Black, Guest Concertmaster
Original Narration text by John Wilcox
Student Narrators: Justin Dreyer,
Edgar O'Connell, Roshie Xing,
Maighread Southard-Wray

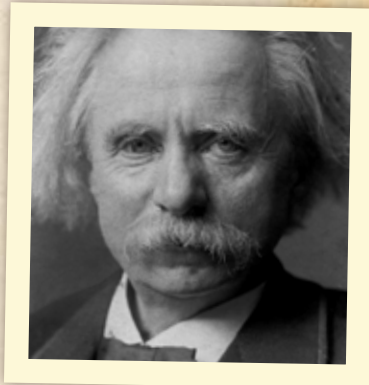
Pyotr Ilyich Tchaikovsky
(1840-1893)

Suite from The Nutcracker, Op. 71a
Overture miniature
Marche
Danse de fée-dragée
Danse russe trepak
Danse arabe
Danse chinoise
Danse des mirlitons
Valse des fleurs
Student Narrators: Kristen Appleman,
Lillian Arnold Mages, Wesley Madge, Josephine
Arnold Mages, Emily Bedeck, Katherine Elizabeth
Stanton, Sarah Voigt, Julien Strandberg-Houzé

PROGRAM NOTES

Two Elegiac Melodies by Edvard Grieg (1843-1907)

Once upon a time (in 1880), Edvard sat in his favorite window seat in his house. The music would not come today... again. He was reading a book of his favorite poems by Aasmund Olafsson Vinje. There was something special about these poems! Edvard felt like he and Aasmund were cut from the same cloth, that Aasmund could see what he saw. Edvard suddenly exploded with a gut-wrenching cough. This last round of illness seemed to last for months and he had felt like he hadn't been able to write a thing. It finally seemed like it was tapering off and Edvard felt like a cloud was starting to lift. Aasmund's poems certainly helped! There were two of the poems in particular that were speaking to him today.



The Wounded Heart

By A.O. Vinje
(tr. by Roy Helge Rasmussen)

My heart has been in the strife of life,
and many wounds it has suffered
it lay sick and wounded
in so many struggles
but yet it has, until this very time
away from it all, alive escaped.

But scars upon scar,
after wounds upon wounds
there are on every page
and up they break every spring,
when trees are leafing
and the ice is breaking
and the cuckoo sings in the hills.

But flowers bloom in these scars,
and blooming flower is tearful
That is how it is with earth too:
When rain and dew falls from the sky,
Then flowers grow in the wound.

The Last Spring

By A.O. Vinje (tr. by William Jewson)

Once again I have seen the winter
give way to spring;
The wild cherry trees in full bloom,
I saw once again.

Once again I saw the ice
break free from the land,
Saw the snow melt
and the foam of the river
swirl and rage.

And the plants and flowers once again
I saw them bloom;
And again I heard

the spring song of the birds
expectant of sun and summer.

And I was privileged to see
dancing on the spring hillsides,
Butterflies fluttering and flitting
among the garlands of flowers.
All the life of the spring I saw again
that I so missed.

But I am weary and I ask myself:

is this the last one?

Let it be so: much that was waited
in life I have enjoyed;
I have received more than I deserved
and all may fade.

Once I was myself, in the full flow of spring
that fills my sight,
Once I wanted to find myself a home
and convivial company.

All that the spring presented to me
and even the flowers I plucked,
And I thought it was the ancestral spirits
that danced and sighed,
And so between birch and fir tree I found
a mystery in the spring;
And so the sound of the flute that I cut
seemed full of tears.

It occurred to Edvard that these poems in themselves were a melody! He read through them again and started to hear a soaring string line. He leaned back and closed his eyes to listen to this new melody...

... And as he listened, the melody got louder and louder. Eventually, it almost seemed like Edvard could hear actual violins and cellos, it was so real! He opened his eyes and looked around, surprised to find himself sitting in the balcony of a beautiful theater. On the stage, he saw a group of about 50 children clad in black and white... playing the very melody he had just heard in his head! Perplexed, but entranced, he sat back to listen to a heartfelt performance by such talented young musicians...

Pizzicato Polka by Johann Strauss Jr. (1825-1899)

Once upon a time (in 1869), Johann sat across from his brother Josef. Johann was absent-mindedly plucking a few notes. Josef picked

up his violin and started plucking along. Before the brothers knew it, they were plucking out a new little melody and started to go faster and faster. Their improvisation session ended with them exploding into laughter. Suddenly Johann turned to his brother and said, "Josef, this would be a perfect little piece for our upcoming tour to Russia!" Josef smiled and the brothers went into the back room to start writing. The candle had gone out so they stumbled into the dark looking for the desk...

... And suddenly the brothers realized they were walking down a dark hallway and not in their home at all! They walked into a grand lobby with gold and green accents. There were strangely dressed individuals everywhere they looked. Josef and Johann shrugged and followed the crowd into a grand theater where they took seats with everyone else. The lights dimmed and they were surprised to see a group of young musicians walk onto the stage...



Suite for Strings by John Rutter (b. 1945)

Once upon a time (in 1971), the little girl sat in the park in Cambridge, England. She was sitting nearby a bench where a young man sat reading a book. She was singing to her doll the songs she had heard her grandmother sing to her over the years. There was the one about the roving fair maid, and the one about the blue bonnet, and then the one with the pretty melody that always made her grandma sad, and then the one about chores. The little girl didn't like doing chores, but the melody was so fun, she sang it anyway. Suddenly the little girl realized the man on the bench wasn't reading his book anymore, he was listening to her! So she started to sing a little louder, now that she had an audience!

A-roving

I'll go no more a-rovin', with you fair maid.
A-roving, A-roving,
since roving's been my ru-i-in,
I'll go no more a-roving, with you fair maid.

I have a bonnet trimmed with blue

I have a bonnet trimmed with blue
Do you wear it? Yes, I do.
I will wear it when I can,
Going to the ball with my young man.

My young man has gone to sea,
But when he comes back he'll play for me.
Tip to the heel and tip to the toe
And that's the way the Polka goes.

O waly waly

O Waly, waly up the bank,
And waly, waly down the brae,
And waly, waly, yon burn-side,
Where I and my love went to gae.
I lean'd my back into an aik,
I thocht it was a trusty tree;
But first it bow'd,
and syne it brak,
Sae my true love did lightly me.



O waly, waly, but love be bonnie,
A little time while it is new,
But when 'tis auld,
it waxeth cauld,
And fades away like the morning dew.
O wherefore should I
busk my heid?
Or wherefore should I
kame my hair?
For my true love has me forsook,
And says he'll never love me mair.

Dashing away

'Twas on a Monday morning
When I beheld my darling
She looked so neat and charming
In every high degree
She looked so neat and nimble, O
A-washing of her linen, O
Dashing away with the smoothing iron
Dashing away with the smoothing iron
She stole my heart away.

The little girl sang louder and louder. She sang with her eyes closed and belted out with all her might.

... Soon she realized that she had accompaniment! She opened her eyes and realized she was no longer in the park and she was not alone! She was looking at a stage full of children her age holding instruments and playing the exact melodies that she was just singing! She clamped her mouth shut and sat back to listen...

Scheherazade by Nikolai Rimsky-Korsakov (1844-1908)

Once upon a time (in 1887), a composer named Nikolai was sitting in his studio working. It was winter and the studio was cold. He held his fountain pen in his hand and squinted again at the scribbles from an outline of an opera called Prince Igor written by his dear friend Alexander Borodin. Nikolai still could not believe that Alexander was gone, and so suddenly. Nikolai considered it a personal responsibility to take these sketches by Alexander and turn them into something that could be premiered! Gone too soon. Nikolai put the pen down and rubbed his tired eyes. There was something about Prince Igor that was getting under his skin. Nikolai had done quite a bit of composing in his time, but had been experiencing a dry spell as of late.

Nikolai leaned back in his chair and tried to clear his mind. He thought of the stories of *1,001 Arabian Nights*. Convinced he could never be happy, a malevolent Sultan married a new bride every day and had her executed the next morning so she could never betray him. When the young princess Scheherazade was chosen as his next bride, that night she told the Sultan a story of such adventure and intrigue that he was enthralled! Cleverly, she ended the story with so much suspense that the Sultan postponed her execution one day to make sure he could hear what came next. Scheherazade carried on this way for 1,001 nights with 1,001 stories, forestalling her execution one day at a time, until the Sultan became convinced of her faithfulness and rescinded his decree. Nikolai started to hear a low, grumbly melody in his mind – he realized it was the Sultan! Then a soaring violin melody appeared as he thought of the young princess Scheherazade. Suddenly he felt that addicting magical energy as the ideas began to flow again! He quickly brushed aside Prince Igor for the time being and pulled out a stack of blank paper. He sketched as he heard the waves break through the cello section; he heard Scheherazade weaving her



tales for the sultan in the flutes and oboes; he heard the ship crash against the rocks in the brass section.

For the next few months, Nikolai worked tirelessly at the piece which would become, arguably, his most famous work. The night before the premiere in St. Petersburg in 1888, Nikolai was restless. He was going to conduct the premiere himself and was anxious for the concert to go well and for the piece to be well-received. He finally drifted off to sleep...

... Suddenly, Nikolai found himself stumbling into a strange concert hall that seemed halfway across the world! Surrounded by dark wood, he sat down in a hard, creaky chair. The lights dimmed and he saw... teenagers walk out onto the stage! He sat up in his chair – surely children would not be able to play this piece!? He thought of the incredibly difficult brass parts, and those raucous, rolling cello lines. He thought of the hours he spent perfecting the harp and viola notes... those woodwind chords and demanding percussion parts! Not to mention the violin and trombone solos! He looked up at the stage terrified for these young musicians. But they smiled at him with such confidence and excitement, he found himself relaxing in his seat and smiling back at them as the first notes of the Sultan's grumbly melody resounded through the Carnegie Music Hall...



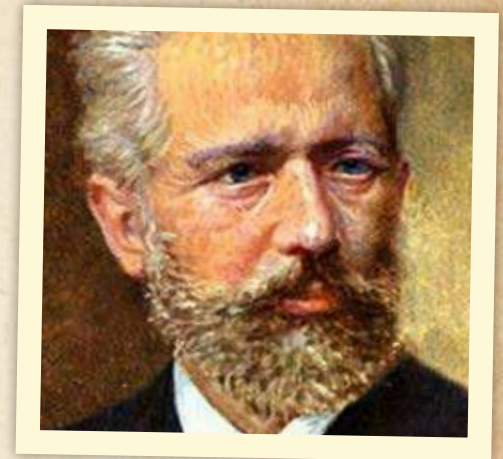
The Nutcracker Suite by Pyotr Ilyich Tchaikovsky (1840-1893)



nce upon a time (in 1892), the young ballerina Stanislava was in her room staring at her reflection in the mirror. She looked at her face this way and that. Even though she was only 12 years old, she felt very much like an adult. Just a few nights before, she had starred in a professional ballet at the Imperial Mariinsky Theater! She loved studying at the Imperial Ballet School and could not believe when she was chosen to play Clara in this brand production with music by Mr. Tchaikovsky. Stanislava had heard Mr. Tchaikovsky's *Sleeping Beauty* two years prior and it was one of her favorites. Stanislava didn't know why the critics didn't particularly like the ballet; she thought it was magical! One writer said that the choreography was confusing and amateurish. Another one said that Stanislava's hero, Ms. Dell'Era as the Sugarplum Fairy was "corpulent." Another one could not understand why children featured so prominently. However, everyone agreed that the music was something very special. Stanislava's mother didn't try to hide the critics' harsh comments from her – her mother believed that Stanislava needed to learn how to deal with hard things at an early age.

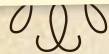
Stanislava had another production coming up soon and she was trying to make sure that Clara was still alive and well inside her mind. She stood tall in front of the mirror and jutted her chin at an angle she hoped would convey the confidence she didn't necessarily feel. Her feet naturally gravitate towards their angled starting position of her first entrance. She closes her eyes, thrusts her chin forward a little further and she allows herself to be whisked away into Clara's world...

... She is Clara. She has just received the gift of the beautiful nutcracker doll from her uncle! And oh how angry she is at her brother who carelessly breaks her new toy! Her uncle promises her that if she places the broken doll under the Christmas tree, in the morning he will be whole. She is heart-broken but does as he suggests. Her dreams are vivid that night as the Nutcracker comes to life! They battle a mouse king and mouse army. They visit the Land of Sweets and meet the Sugar Plum Fairy who orchestrates an impressive performance by dancing sweets from all over the world. Clara and the Nutcracker realize it's time to leave, however rather than returning to her home, Clara finds herself walking hand in hand with the Nutcracker into a large theater. They sit down next to a man in his 40's with a long, fluffy grey beard and mustache; he is wearing a suit and round-framed glasses. The man is looking around him strangely like he doesn't know where he is. He seems bewildered to see a young girl in a nightgown and a walking nutcracker doll but he shrugs and introduces himself to them and says, "Hello, my name is Nikolai..."



EDWARD LEONARD

GUEST CONDUCTOR



Edward Leonard was accepted on full scholarship to study with Juan Pablo Izquierdo at Carnegie Mellon University where he earned his Master's Degree in Orchestral Conducting and completed the Performance in Residency Program. While there he worked extensively the Carnegie Mellon ensembles, such as the Carnegie Mellon Philharmonic, Contemporary Ensemble, and Repertoire Orchestra, not only in conducting his own programs, but preparing them for conductors such as Sir Andrew Davis, Erich Kunzel, Thomas Baldner, David Effron, and others. For five summers, he attended the prestigious Pierre Monteux School for Orchestral Conductors in Maine as one of only a handful of participants from throughout the world to study with Maestro Michael Jinbo. For four seasons he served as an Orchestra Assistant there.

As a conductor, pianist, and teacher Mr. Leonard maintains a busy schedule in the Pittsburgh area. He is the founder and Music Director of The Chamber Orchestra of Pittsburgh, a non-profit ensemble currently in their third season specializing in the greatest works of the chamber orchestra repertoire including the

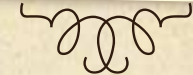
premieres of new works. He is currently in his fifth season as Music Director of the Pittsburgh Philharmonic where he has introduced innovative programming, sparked audience growth, and brought the performance of the orchestra to new heights.

Equally at home in traditional as well as new music, he has been featured as the Principal Guest Conductor of the OvreArts New Music Ensemble, the Savoyards Pittsburgh, and the Eclectic Laboratory Chamber Orchestra. He is also a full-time accompanist at the Pittsburgh Ballet Theater, Choir Director and Organist at the Christian Church of Wilkinsburg, and maintains a piano studio.

Edward has also worked extensively with youth orchestras in Pittsburgh and abroad. Recent engagements include the Pittsburgh Youth Chamber Orchestra, Three Rivers Young Peoples Orchestras, and The Brass Symposium and Festival in Ambato, Ecuador. He also conducted and coached the Youth Chamber Connection Orchestra at the Chautauqua Institute this past summer.

JEREMY BLACK

GUEST CONCERTMASTER



Violinist Jeremy Black was applauded for his “musical fire” and “effortless technique” by the Chicago Tribune for his debut performance with the Chicago Symphony at age 12. More recently, his “fabulous tone” and “polished, reliable virtuosity” were noted by the Pittsburgh Tribune-Review in his “sensational” solo debut with the Pittsburgh Symphony Orchestra.

Black has been a member of the Pittsburgh Symphony Orchestra's first violin section since 2002, and concertmaster of the Grant Park Orchestra in Chicago since 2005. He has also performed as a guest concertmaster with the Minnesota Orchestra, the National Symphony Orchestra, the Buffalo Philharmonic and the Blossom Festival Orchestra, and in the violin sections of the Chicago Symphony and Cleveland Orchestra. He began his professional orchestral career in 2000 as a first violinist in the Grant Park Orchestra in Chicago.

As a chamber musician, he performed and recorded the world premiere of Eugene O'Brien's *Algebra of Night* with the 21st Century Chamber Consort in Washington, D.C., and has performed numerous recitals throughout the Pittsburgh region, including Carnegie Mellon, Chatham and Duquesne Universities, West Liberty State College, and the Pittsburgh Theological Seminary.

In addition to multiple performances with the Pittsburgh Symphony, Black has appeared as soloist with the Grant Park Symphony Orchestra, Pittsburgh Live Chamber Ensemble and in subscription concerts with the Chicago String Ensemble and Evanston Symphony. He won first prizes in the University of Michigan and Case Western Reserve

University concerto competitions, the Society of American Musicians Competition, the Nordic Musical Arts Competition and the Fischhoff International Chamber Music Competition.

A native of Evanston, Illinois, Black studied with Mark Zinger, currently professor emeritus at DePaul University and a former student and colleague of David Oistrakh. Black's secondary education began in 1996 at Case Western Reserve University where he studied with Linda Cerone at the Cleveland Institute of Music. After graduating, he moved to Ann Arbor, Michigan, to pursue his master's degree with Paul Kantor at the University of Michigan. In addition to private lessons, he coaches chamber music and leads sectionals for both Three Rivers Young Peoples Orchestra and the Pittsburgh Youth Symphony Orchestra.

Black resides in Pittsburgh's Highland Park neighborhood with his wife, Kate, and their two sons. He plays a violin made by Lorenzo and Tommaso Carcassi, dated 1783.

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Monday, May 15, 2017, 7:30 PM

ANDREW WICKESBERG

SYMPHONETTE CONDUCTOR



Andrew Wickesberg came to Pittsburgh in 2008 to join the viola section of the Pittsburgh Symphony Orchestra, having previously held a viola fellowship at the New World Symphony in Miami Beach, FL. Mr. Wickesberg received Bachelor's degrees in Violin and Viola Performance from Indiana University, and a Master's degree in Viola Performance from the New England Conservatory. He is an active faculty member of City Music

Center at Duquesne University. A resident of Pittsburgh's historic Mexican War Streets neighborhood, Mr. Wickesberg is President of the Allegheny City Central Association, the Community Development Corporation for Pittsburgh's Central Northside neighborhood. Mr. Wickesberg enjoys teaching, renovating his home, and exploring the many icons of Pittsburgh.

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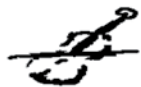
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JOHN WILCOX

MUSIC DIRECTOR AND YOUNG PEOPLES ORCHESTRA CONDUCTOR



John Wilcox is now Professor Emeritus at Youngstown State University and continuing as needed on an Extended Teach Service contract. He was professor of violin/viola and string area coordinator for thirty five years and conductor of the Dana Symphony and Chamber Orchestras for the bulk of that time. Previous to his hire with YSU in 1979 he was a six-year member of the National Symphony Orchestra of Washington DC, four years under the direction of Antal Doráti and two years as a first violinist under Mstislav Rostropovich performing with many great musicians of that era. He served as Concertmaster of the Youngstown Symphony for seven

years and Concertmaster of the Warren Chamber and Philharmonic Orchestra for thirty years and currently is first violinist with the Chamber Players String Quartet. In 2008 he was awarded sabbatical leave to research laser measurements and acoustical profiling interactions via computer modeling in conjunction with the YSU Center of Excellence in Industrial Metrology & 3D Imaging Research and M+7 Technologies. In 2010 he received the Distinguished Professor Award in Teaching from YSU. Mr. Wilcox joined Three Rivers Young Peoples Orchestras in the fall of 2006.



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YC2 offers both an education track (for beginning and intermediate students), and a performance track (for advanced students). All young musicians are welcome, please contact YC2 Manager, Laurie Cunningham, at staff@youthchamberconnection.org for more information.

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