

ATLANTA SYMPHONY ORCHESTRA
Robert Spano, Conductor

featuring

Elizabeth Pridgen
PIANO

David Coucheron
VIOLIN

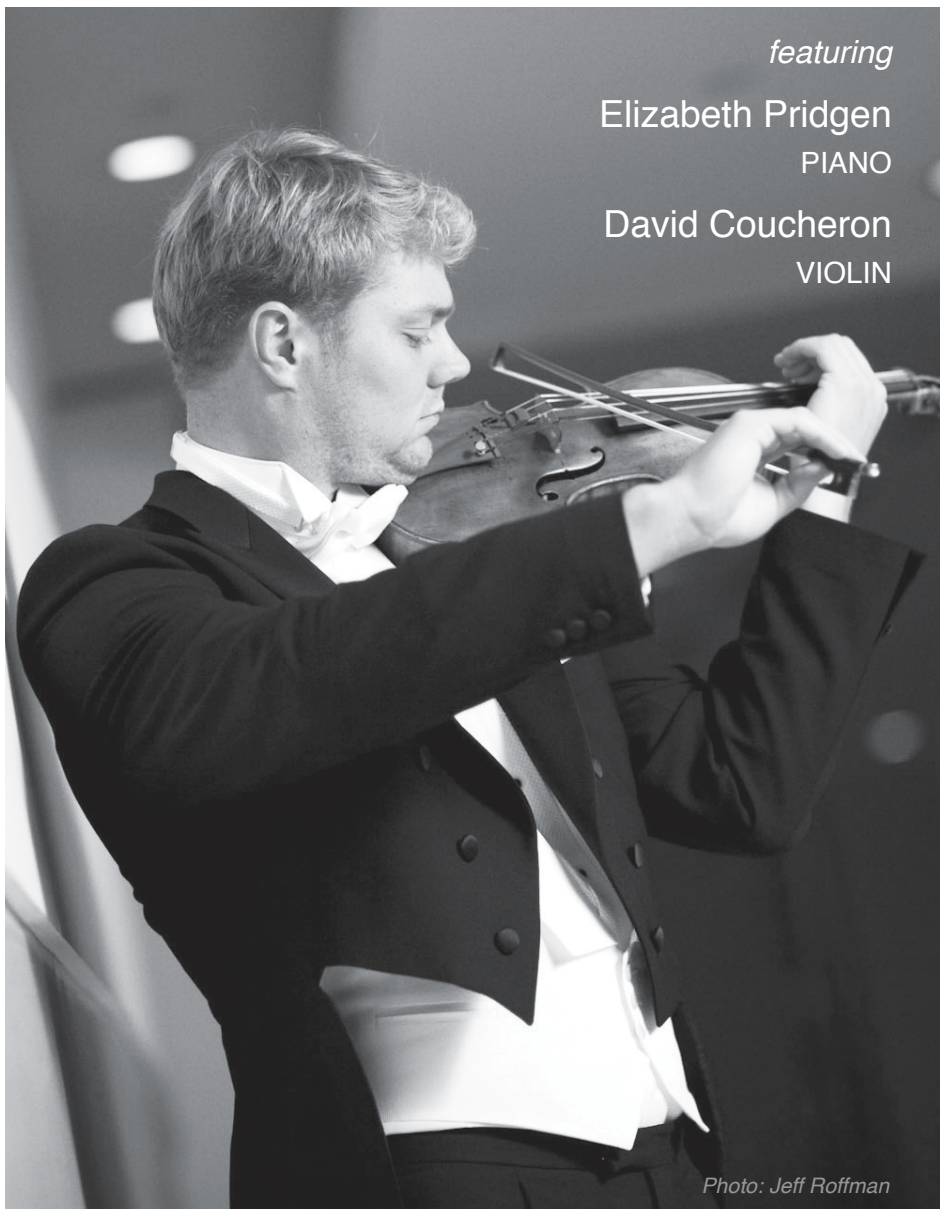


Photo: Jeff Roffman

Friday, November 11, 2016 at 8 pm
Dr. Bobbie Bailey & Family Performance Center, Morgan Hall
Thirty-seventh Concert of the 2016-17 Concert Season



program

OLIVER KNUSSEN (b. 1952)

Flourish with Fireworks, Opus 22 (1988)

ALEXANDER Scriabin (1872-1915)

Prometheus, Poem of Fire (Symphony No. 5), Opus 60 (1910)

orch. Michael Kurth

Elizabeth Pridgen, piano

intermission

SERGEI PROKOFIEV (1891-1953)

Violin Concerto No. 1 in D Major, Opus 19 (1917)

I. *Andantino*

II. *Scherzo. Vivacissimo*

III. *Moderato*

David Coucheron, violin

IGOR STRAVINSKY (1882-1971)

Suite from The Firebird (1910, 1919 Revision)

I. *Introduction: The Firebird and Her Dance; Variation of the Firebird*

II. *The Princesses' Round: Khorovode*

III. *Infernal Dance of King Kastcheï*

IV. *Berceuse*

V. *Finale*

program notes

Notes on the Program by Ken Meltzer

Flourish with Fireworks, Opus 22 (1988)

Oliver Knussen was born in Glasgow, Scotland, on June 12, 1952. The first performance of *Flourish with Fireworks* took place at the Barbican Hall in London, England, on September 15, 1988, with Michael Tilson Thomas conducting the London Symphony Orchestra. *Flourish with Fireworks* is scored for piccolo, four flutes, two oboes, English horn, four clarinets, two bassoons, contrabassoon, four horns, three trumpets, two tenor trombones, bass trombone, tuba, timpani, percussion I: vibraphone, suspended cymbal, spring coil, whip; percussion II: orchestra bells, tam-tam, wood block, snare drum; percussion III: suspended cymbal, wood block, bass drum; percussion IV: triangle, wood block, tenor drum; harp, celesta, and strings. Approximate performance time is five minutes.

The London Symphony Orchestra commissioned Oliver Knussen's *Flourish with Fireworks* for Michael Tilson Thomas's first concert as the LSO's Principal Conductor, which took place in London's Barbican Hall on September 15, 1988. In liner notes for the DGG recording with the London Sinfonietta (449 572-2), the composer describes *Flourish with Fireworks* as a "four-minute celebratory 'opener'." Mr. Knussen acknowledges the occasional presence of a composition much admired by Michael Tilson Thomas—Igor Stravinsky's *Fireworks*, Opus 4 (1908), "which can be heard peeking through the textures of *Flourish* from time to time." There is also a tribute to the dedicatees of this brief, vivacious work, through the use of a motif based upon musical pitches corresponding to the initials "LSO—MTT" (La, eS, sOI; Mi, Ti, Ti). This motif is, according to the composer, "subjected to constant variation, sometimes of a kind not unknown to the Stravinsky who composed the *Variations* more than half a century after *Fireworks*."

Prometheus, Poem of Fire (Symphony No. 5), Opus 60 (1910)

(orch. Kurth)

Alexander Scriabin was born in Moscow, Russia, on January 6, 1872, and died there on April 27, 1915. The first performance of *Prometheus* took place in Moscow on March 2, 1911, with Serge Koussevitsky, conducting. The Kurth orchestration of *Prometheus* is scored for piccolo, three flutes, two oboes, English horn, three

clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, cymbals a2, bass drum, tam-tam, chimes, orchestra bells, triangle, piano, harp, celesta/organ (1 player; organ pedals optional), and strings. Approximate performance time is twenty-three minutes.

Prometheus, Poem of Fire is the third work in a projected orchestral tetralogy that expressed the Russian composer/pianist's embrace of theosophy (*Prometheus* was preceded by the 1904 *Divine Poem* and 1908 *Poem of Ecstasy*. The final work in the tetralogy, *Mysterium*, remained incomplete at Scriabin's death.) The original version of *Prometheus* is scored for large orchestra, piano, organ, wordless chorus, and a keyboard that projects colors onto a screen.

The premiere of *Prometheus* took place in Moscow on March 2, 1911. Serge Koussevitsky conducted, and Scriabin performed the central piano part. The color keyboard did not function properly during the premiere, and Scriabin never witnessed a performance that included this revolutionary element. For the premiere, Scriabin authorized the following explanatory program note, by Leonid Sabaniev:

Prometheus, Satan and Lucifer all meet in ancient myth. They represent the active energy of the universe, its creative principle. The fire is light, life, struggle, increase, abundance and thought. At first this powerful force manifests itself wearily, as languid thirsting for life. Within this lassitude, then, appears the primordial polarity between soul and matter. The creative upsurge or gust of feeling registers against this torpor. Later it does battle and conquers matter—of which it itself is a mere atom—and returns to the quiet and tranquility...thus completing the cycle.

These performances of Scriabin's *Prometheus* feature the premiere of an orchestration by Michael Kurth, composer and a member of the Atlanta Symphony Orchestra's double-bass section.

In early 2016, Robert Spano asked if I'd be willing to re-orchestrate Scriabin's *Poem of Fire*. The original orchestration involves a massive ensemble, larger than our own Orchestra, and prohibitively expensive to program (much like Stravinsky's original score to *The Firebird*, which he himself called "wastefully large."). But Robert believes that Atlanta audiences deserve the chance to hear the work, so I agreed to the project. As I immersed myself in the score, I realized that a few of the parts were practically superfluous, and could be subsumed by other instruments,

without noticeable sonic sacrifice. Perhaps Scriabin purists will disagree and even take offense at my efforts; hopefully they will accept my apologies and console themselves with the knowledge that their hero's music is reaching new audiences.

Additional, more tangible solace is offered: Scriabin believed in a bizarre theosophy in which fully-realized performances of his works would bring about the end of humanity. I cherish my role in helping humanity to avoid cataclysm by denying theosophists this Pyrrhic victory.

I actually produced three different re-orchestrations of the score: one with reduced woodwinds, one with reduced brass, and a third with both families reduced to more sensible complement. In all versions, the organ and choir are optional, as their parts are doubled by other instruments. It is my hope that the availability of these re-orchestrations will provide many new audiences the opportunity to explore the unique musical, emotional, and metaphysical realm created by this underrated genius of the early 20th century.

— Michael Kurth

Violin Concerto No. 1 in D Major, Opus 19 (1917)

Sergei Prokofiev was born in Sontsovka, Russia, on April 23, 1891, and died in Moscow, Russia, on March 5, 1953. The first performance of the Violin Concerto No. 1 took place at the Opéra in Paris, France, on October 18, 1923. Marcel Darrieux was the soloist, with Serge Koussevitsky conducting. In addition to the solo violin, the Concerto is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, tuba, timpani, snare drum, tambourine, harp, and strings. Approximate performance time is twenty-two minutes.

Prokofiev composed his First Violin Concerto in 1917, while Russia was in the grips of the Revolution. In 1918, Prokofiev left his native land for the United States. He later relocated to Paris, where on October 18, 1923, the First Violin Concerto premiered as part of the Concerts Koussevitsky. Serge Koussevitsky led the performance, with his concertmaster, Marcel Darrieux, appearing as violin soloist. The Paris critics, anticipating a more avant-garde form of expression, were disappointed by the rather conservative nature of Prokofiev's Violin Concerto. One critic both noted and decried the influence of Felix Mendelssohn (as if that were somehow a bad thing). In

time, however, the considerable charms of Prokofiev's First Violin Concerto have earned the respect, admiration, and affection of violinists and their audiences.

The Concerto is in three movements. The first (*Andantino*) opens with divided violas offering a quiet tremolo figure. This serves as the accompaniment for the soloist's introduction of the lovely principal theme, which the composer directs be played *sognando* (in a "dream-like" fashion). A vibrant episode leads to the soloist's presentation of the more angular second theme. The second-movement *Scherzo (Vivacissimo)* is based upon a scurrying theme, first stated by the soloist after a brief introduction by the flute, harp and pizzicato strings. This principal theme alternates with contrasting episodes. The final movement (*Moderato*) opens with a repeated staccato "tick-tock" rhythm in the clarinet and strings that serves as the basis for a series of varied episodes by the soloist. The hushed final section (*Più tranquillo*) offers ethereal trills by the soloist and a pianissimo resolution.

Suite from *The Firebird* (1910, 1919 Revision)

Igor Stravinsky was born in Lomonosov, Russia, on June 17, 1882, and died in New York on April 7, 1971. The first performance of *The Firebird* took place at the Paris Opéra on June 25, 1910, with Gabriel Pierné conducting. The 1919 Suite from *The Firebird* is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, xylophone, tambourine, triangle, cymbals, bass drum, piano/(optional) celesta, harp and strings. Approximate performance time is twenty-three minutes.

Igor Stravinsky composed his ballet, *The Firebird*, at the invitation of Sergei Diaghilev, impresario of the Ballets Russes. The triumphant premiere took place in Paris on June 25, 1910. *The Firebird's* winning synthesis of lyric and dramatic elements, couched in dazzling orchestration, captured the imagination of the Paris audiences and catapulted the young Russian composer to national and international prominence.

The Story of The Firebird

I. Introduction: The Firebird and Her Dance; Variation of the Firebird

The Firebird is based upon Russian folk legend. While wandering in the forest at night, the Prince Ivan encounters a magic Firebird. The Prince is

entranced by the Firebird's beauty and captures her. However, the Prince takes pity on the Firebird and sets her free. In gratitude, the Firebird gives the Prince one of her feathers, and promises to aid him in his hour of need.

II. *The Princesses' Round: Khorovode*

The Prince comes to the courtyard of an enchanted castle, where he finds thirteen beautiful Princesses, captives of the evil magician Kastchei. The Princesses warn Prince Ivan not to enter the castle, for Kastchei has the power to turn intruders to stone. The Prince boldly ignores their warnings.

III. *Infernal Dance of King Kastchei*

The Prince suddenly encounters Kastchei's horrible servants, and ultimately, the magician himself. Kastchei tries to turn the Prince into stone, but the hero produces the Firebird's magic feather. The Firebird appears and forces Kastchei and his followers into a frenetic dance.

IV. *Berceuse*

When Kastchei and his followers are exhausted, the Firebird lulls them to sleep.

V. *Finale*

Kastchei and his retinue are destroyed. All of the prisoners are set free, including the Thirteenth Princess, whom the Prince weds.

atlanta symphony orchestra

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The Robert Reid Topping Chair

Donald Runnicles
Principal Guest Conductor
The Neil and Sue Williams Chair

Michael Krajewski
Principal Pops Conductor

Joseph Young
Assistant Conductor;
Music Director of the Atlanta
Symphony Youth Orchestra
The Zeist Foundation Chair

Norman Mackenzie
Director of Choruses
The Frannie and Bill Graves Chair

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Concertmaster
The Mr. and Mrs. Howard R. Peevy
Chair
The Mabel Dorn Reeder Honorary
Chair

Justin Bruns
Associate Concertmaster
The Charles McKenzie Taylor Chair

Jun-Ching Lin
Assistant Concertmaster

Anastasia Agapova
The Wells Fargo Chair

Carolyn Toll Hancock

John Meisner

Christopher Pulgram

Carol Ramirez

Juan Ramirez

Olga Shpitko

Kenn Wagner

Lisa Wiedman Yancich

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Raymond Leung
The Carolyn McClatchey Chair

Sanford Salzinger

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Chair

Sou-Chun Su
Associate/Acting Principal
The Frances Cheney Boggs Chair

Jay Christy
Assistant/Acting Principal

Noriko Konno Clift
Acting Assistant Principal

Sharon Berenson

David Braitberg

David Dillard

Eleanor Kosek

Ruth Ann Little

Thomas O'Donnell

Ronda Respass

Frank Walton

VIOLA

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Principal

The Edus H. and Harriet H. Warren
Chair

Paul Murphy

Associate Principal

The Mary and Lawrence Gellerstedt
Chair

Catherine Lynn

Assistant Principal

Marian Kent

Yang-Yoon Kim*

Yiyin Li

Lachlan McBane

Jessica Oudin

Sarah Park Chastain †

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Christopher Rex
Principal
The Miriam and John Conant Chair

Daniel Laufer
Associate Principal
The Livingston Foundation Chair

Karen Freer
Assistant Principal

Dona Vellek
Assistant Principal Emeritus

Joel Dallow
The UPS Foundation Chair

Larry LeMaster
 Brad Ritchie
 Paul Warner

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Colin Corner
The Marcia and John Donnell Chair

Gloria Jones
Associate Principal
Lucy R. & Gary Lee Jr. Chair

Karl Fenner
 Michael Kenady
The Jane Little Chair

Michael Kurth
 Joseph McFadden
 Daniel Tosky

FLUTE

Christina Smith
Principal
The Jill Hertz Chair

Robert Cronin
Associate Principal

C. Todd Skitch
 Gina Hughes

PICCOLO

Gina Hughes

OBOE

Elizabeth Koch Tiscione
Principal
*The George M. and Corrie Hoyt Brown
 Chair*

Yvonne Powers Peterson
Associate Principal
The Kendeda Fund Chair

Samuel Nemec
 Emily Brebach

ENGLISH HORN

Emily Brebach

CLARINET

Laura Ardan
Principal
The Robert Shaw Chair

Ted Gurch
Associate Principal

Marci Gurnow •
 Alcides Rodriguez

E-FLAT CLARINET

Ted Gurch

BASS CLARINET

Alcides Rodriguez

BASSOON

Andrew Brady
Principal
*The Abraham J. & Phyllis Katz
 Foundation Chair*

Associate Principal -Vacant

Laura Najarian
 Juan de Gomar

CONTRA-BASSOON

Juan de Gomar

HORN

Brice Andrus
Principal
The Betty Sands Fuller Chair

HORN (cont.)

Susan Welty
Associate Principal

Ernesto Tovar Torres
Jaclyn Rainey
Bruce Kenney

TRUMPET

Stuart Stephenson
Principal
The Madeline and Howell Adams Chair

Michael Tiscione
Acting Associate Principal/Second

Michael Myers

TROMBONE

Principal - Vacant
The Terence L. Neal Chair, Honoring
his dedication and service to the
Atlanta Symphony Orchestra

Nathan Zgonc
Acting Principal

Brian Hecht
Luis Fred †

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Brian Hecht
The Home Depot Veterans Chair

TUBA

Michael Moore
Principal
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TIMPANI

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‡ rotate between sections

* Leave of absence

† Regularly engaged musician

• New this season

meet the conductor

ROBERT SPANO



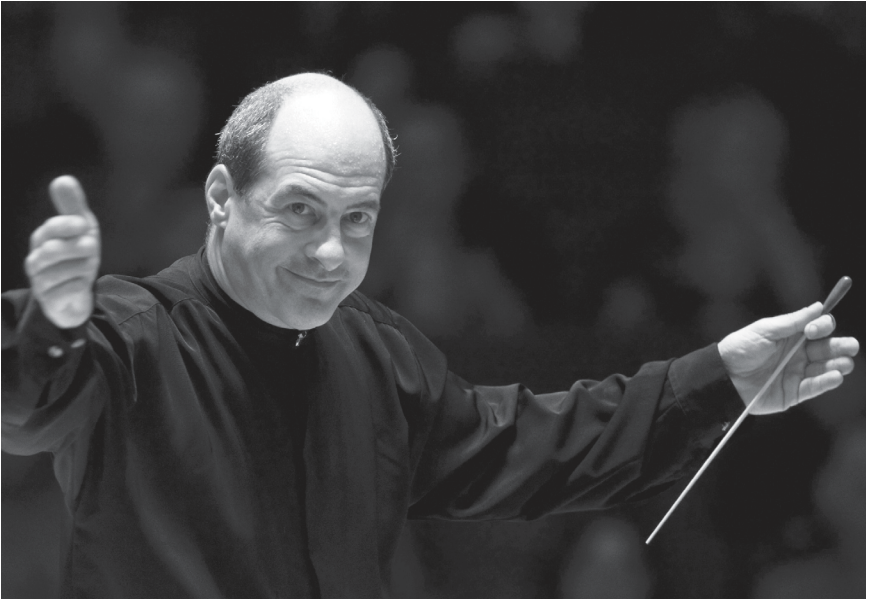
Robert Spano, conductor, pianist, composer and pedagogue, is known worldwide for the intensity of his artistry and his distinctive communicative abilities, creating a sense of inclusion and warmth among musicians and audiences that is unique among American orchestras. Beginning his 16th season as Music Director of the Atlanta Symphony Orchestra, this imaginative conductor has been responsible for nurturing the careers of numerous celebrated composers, conductors and performers, and enjoys collaborations with composers and musicians of all ages,

backgrounds and abilities. As Music Director of the Aspen Music Festival and School, he oversees the programming of more than 300 events and educational programs, including the Aspen Conducting Academy.

The Atlanta School of Composers reflects Spano's commitment to American contemporary music. He has led ASO performances at Carnegie Hall, Lincoln Center, and the Ravinia, Ojai and Savannah Music Festivals. Guest engagements have included orchestras such as the New York and Los Angeles Philharmonics, San Francisco, Boston, Cleveland, Chicago and Philadelphia Symphony Orchestras, along with Orchestra Filarmonica della Scala, BBC Symphony and Amsterdam's Royal Concertgebouw Orchestra. His opera performances include Covent Garden, Welsh National Opera, Lyric Opera of Chicago, Houston Grand Opera and the 2005 and 2009 Seattle Opera productions of Wagner's Ring cycles.

Mr. Spano begins the 2016-17 season with "cloth field: an art place of life," a conceptual collaboration between Spano and choreographer Lauri Stallings, involving dancers and sculptural elements with an original score composed by Mr. Spano in 2014 for the Atlanta-based dance troupe, *glo*. In addition to his leadership of the ASO, Spano has recently returned to his early love of composing. His most recent works include *Sonata: Four Elements* for piano, premiered by Spano in August at the Aspen Music Festival, as well as a new song cycle, both to be recorded for release on the Atlanta Symphony Orchestra's ASO Media label. An avid interpreter of opera and oratorio, Mr. Spano conducts John Adams's *Nixon in China* at Houston Grand Opera, Christopher Theofanidis's *Creation/Creator* at the Kennedy Center's 2017 Shift Festival, featuring the ASO and ASO Chorus, and conducts and records *Orfeo* with the ASO and ASO Chamber Chorus.

Recent highlights include Britten's *War Requiem* in Carnegie Hall and Verdi's *Aida* in Atlanta, the world premiere of Steven Stucky's *The Classical Style* in Ojai and its New York premiere at Carnegie Hall in December 2014. An Aspen highlight was the August 2014 premiere of Spano's *Hölderlin Songs* with soprano Susanna Phillips and, in September, Spano joined Atlanta-based dance company *glo* for four performances of his new solo piano work *Tanz III*. Last season, Maestro Spano conducted two world premieres with the Atlanta Symphony Orchestra – Christopher Theofanidis' *Creation/Creator* and Michael Gandolfi's *Imaginary Numbers* – and joined both the Houston Grand Opera for Mozart's *Die Zauberflöte* and Houston Symphony for a Higdon/Chopin program. Guest conducting engagements brought him to Milwaukee, Philadelphia, Copenhagen, Kuala Lumpur and Singapore, in



addition to a U.S. tour with the Curtis Institute of Music (featuring a Jennifer Higdon world premiere viola concerto) and an engagement with the New England Conservatory Philharmonic.

With a discography of critically acclaimed recordings for Telarc, Deutsche Grammophon and ASO Media, Robert Spano has won six Grammy Awards with the Atlanta Symphony. Spano is on faculty at Oberlin Conservatory and has received honorary doctorates from Bowling Green State University, the Curtis Institute of Music, Emory University and Oberlin. Maestro Spano is one of two classical musicians inducted into the Georgia Music Hall of Fame, and lives in Atlanta.

featured musicians

David Coucheron
VIOLIN



Photo: Jeff Roffman

David Coucheron joined the Atlanta Symphony Orchestra as Concertmaster in September 2010. At the time, he was the youngest concertmaster among any major U.S. orchestra.

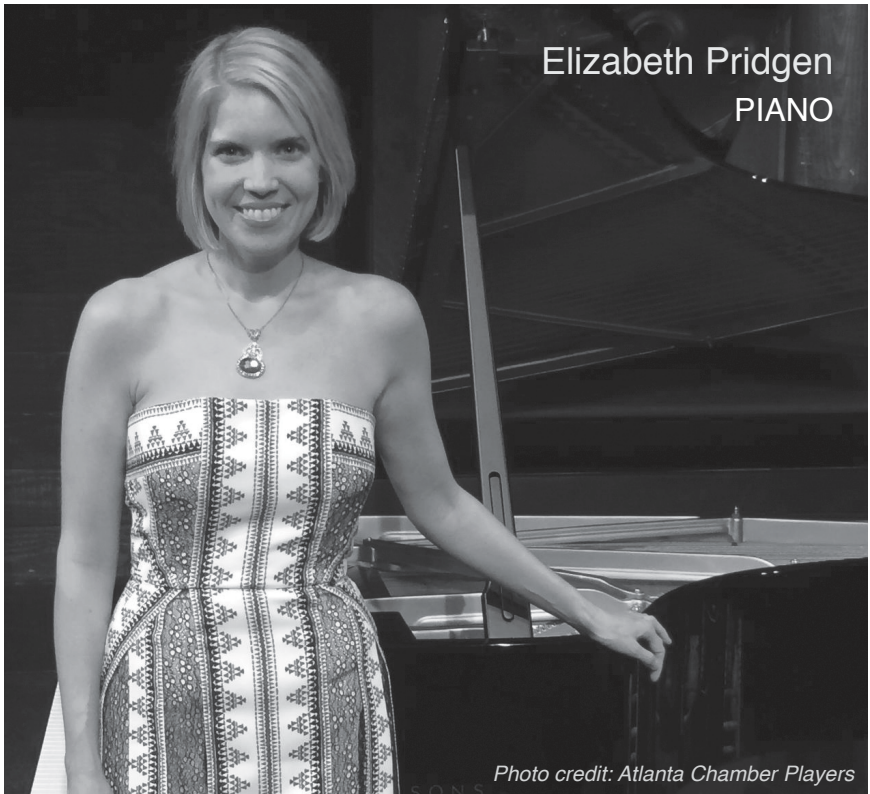
Throughout his career, Mr. Coucheron has worked with conductors Robert Spano, Michael Tilson Thomas, Simon Rattle, Mstislav Rostropovich and Charles Dutoit, among others. He has performed as soloist with the BBC Symphony Orchestra, Bergen Philharmonic Orchestra, Sendai Symphony Orchestra, Oslo Philharmonic Orchestra and the Trondheim Symphony Orchestra.

Mr. Coucheron has given solo recitals at Carnegie Hall, Wigmore Hall, the Kennedy Center and the Olympic Winter Games (Salt Lake City, Utah), as well as in Beograd, Chile, China, Hong Kong, Japan, Serbia, Singapore and Shanghai. His chamber music performances have included appearances at Suntory Hall as well as Wigmore Hall and Alice Tully Hall. Mr. Coucheron serves as the Artistic Director for the Kon Tiki Chamber Music Festival in his hometown of Oslo, Norway. He is also on the artist-faculty for the Aspen Music Festival.

An active recording artist, recordings with sister and pianist Julie Coucheron include “David and Julie” (Naxos/Mudi) and “Debut” (Naxos). He is also the featured soloist on the Atlanta Symphony Orchestra’s recording of Vaughan Williams’ *The Lark Ascending*, which was released on ASO Media in Fall 2014.

Mr. Coucheron began playing the violin at age three. He earned his Bachelor of Music degree from The Curtis Institute of Music, his Master of Music from The Juilliard School and his Master of Musical Performance from the Guildhall School of Music and Drama, studying with teachers including Igor Ozim, Aaron Rosand, Lewis Kaplan and David Takeno.

Mr. Coucheron plays a 1725 Stradivarius.



Elizabeth Pridgen, pianist, enjoys a distinguished career as both a soloist and chamber musician. In 2014, she was appointed Artistic Director of the forty year old Atlanta Chamber Players, one of the leading chamber ensembles in the United States.

Ms. Pridgen has appeared in concerts at Carnegie's Zankel Hall and Weill Recital Hall, Spivey Hall in Atlanta, "Rising Stars Series" at the Ravinia Festival in Chicago, and in recitals in London, Amsterdam, Rotterdam, Washington D.C., Miami, San Francisco and throughout the Southeast. She performs regularly at festivals including the Rome Chamber Music Festival in Rome, Italy, the Kon-Tiki Chamber Music Festival in Oslo, Norway, The Aspen Music Festival, the Amelia Island Chamber Music Festival, Madison Chamber Music Festival and the Highlands-Cashiers Chamber Music Festival. Ms. Pridgen has collaborated with such artists as Elmar Oliveira, Robert McDuffie, Anne Akiko Meyers, Nadja Salerno-Sonnenberg, Lynn Harrell, the Diaz String Trio, Cuarteto Latinoamericano and the American String Quartet. Ms. Pridgen is a member of the Cortona Trio with violinist Amy Schwartz Moretti and cellist Julie Albers and the Georgian Chamber Players.

Ms. Pridgen is currently a Distinguished Artist and Piano Chair at the McDuffie Center for Strings and holds the G. Leslie Fabian Piano Chair at the Townsend School of Music at Mercer University. Her recordings include the Liszt transcription of Berlioz's *Harold in Italy* released in 2014 on Orchid Classics. Soon to be released by Artek is Chausson's *Concert* for Violin and Piano with violinist Andrés Cárdenes.

Ms. Pridgen began her piano studies at age five and her first concert appearances were with her grandfather, violinist Martin Sauser, former Concertmaster of the Atlanta Symphony Orchestra. She received her Master of Music degree from the Juilliard School where she studied with Joseph Kalichstein and her bachelor's degree from the Peabody Conservatory of Music as a student of Ann Schein.

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Georgia Youth Symphony Orchestra and Chorus
KSU Faculty Chamber Players
KSU Faculty String Trio
KSU Community and Alumni Choir

about the school of music



Welcome to the Bailey Performance Center. We are thrilled that you are here!

The School of Music at Kennesaw State University is an exciting place to live, work and learn. Housed in the College of the Arts, the School is infused with masterfully skilled and dedicated performing teachers who care deeply about their profession, our programs, our community, and every student involved in music and the arts. This Performance Center is the jewel in our crown! We are so excited about the musical and

artistic events that happen here, and we are excited that you are here with us to enjoy them! The School of Music is busy preparing our students to be productive artists. We want them to be accomplished and creative leaders of the arts world of tomorrow, professionals who are diversely trained and well-practiced. Diverse in their backgrounds, our students hail from many of the leading musical arts and honors organizations from across the southeast, and as a School of Music, we are dedicated to the purpose of furthering the arts and cultural offerings to our region and beyond.

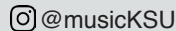
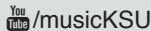
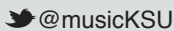
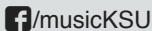
Please take a look through our program book and notice those who advertise with us. They support us financially and help make this performance possible. I know that they will appreciate your patronage and support! Also, please note our *"Name a Seat Campaign"* listed within this program book. In preparation of our tenth anniversary, we have established a goal of naming 100 seats. Perhaps there is someone you would like to see honored in this way!

I look forward to a long and rewarding relationship with you. With your continued support of music and the arts, there is nothing that we cannot accomplish together!

A handwritten signature in black ink that reads "Stephen W. Plate". The signature is fluid and cursive.

Stephen W. Plate, DMA
Director, KSU School of Music

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