

Atlanta Symphony Youth Orchestra

Concerto Concert



MARCH 25, 2023



Atlanta
Symphony
Youth Orchestra

Concert of
Saturday,
March 25, 2023,
3:00pm

JERRY HOU, conductor

JOHANNES BRAHMS (1833–1897)

Piano Trio No. 1 in B Major

18 MINS

I. Allegro con brio

ASYO Chamber Players, Magnolia Trio

Katherine Chong, violin

Brandon Leonard, cello

Hailey Culp, piano

ALVIN SINGLETON (b. 1940)

Across Differences (2017)

18 MINS

ERICH KORNGOLD (1897–1957)

Violin Concerto in D Major,

Op. 35 (1937, rev. 1945)

9 MINS

I. Moderato nobile

Eugenie Lim, violin

The use of cameras or recording
devices during the concert is
strictly prohibited. Please be kind
to those around you and silence
your mobile phone and other hand-
held devices.

INTERMISSION

20 MINS

IGOR STRAVINSKY (1882–1971)

Le sacre du printemps

(The Rite of Spring) (1913, rev. 1947)

17 MINS

Part I: The Adoration of the Earth

notesontheprogram

Across Differences

***Across Differences* is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, two trombones, tuba, timpani, percussion, harp, piano and strings.**

Alvin Singleton has long been one of the music world's most original composers. And while there are creators of original sounds you wouldn't want to sit long and listen to, Alvin has found a way to create musical experiences that are at once both challenging and engaging. *Across Differences* is a prime example of this master at work in perhaps his most original piece.

The work opens enigmatically with an ensemble of woodwinds, piano, harp and vibraphone solemnly stating a kind of chordal question with an attempt at an answer seeming to tumble out in a multi-rhythmic passage played by the entire drum section. Out of this percussive clutter, snare drum emerges to lead the way and will do so throughout this rather massive piece (does one hear echoes of Singleton's *Argoru VIII* for snare drum of 2010?). This piece overtly features contrast. And this contrast occurs via a procession of dissimilar musical events, most of which are not only the kind that signify something is about to happen but also happen to be the something that is happening. Every once in a while the procession reaches a kind of resolution, but not often. More questions pile up than answers.

Among these questions? The listener perhaps cannot avoid trying to guess the relevance of the title "*Across Differences*." The composer assures us that it is not really that revelatory: "The title of this piece, *Across Differences*, identifies the work as all titles do, but it doesn't tell us what it is. In some ways, it can refer to the differences between cultures, but it also refers to my thought process. I fell in love with the musical material [in *Across Differences*] as I was composing, and I took chances in how I used that material throughout the piece."

And yet the variety of different materials, each strong and striking, could make a case for linking the title to what one hears. They seem to constantly alternate their entrances. Following the opening and the percussion section explosion, various actors in this unusual drama show up one at a time; a “royal” brass chorale, string section pizzicati, unaccompanied instrumental solos (clarinet, vibraphone, and especially striking a gentle solo harp). Long solo passages contrast with mass tutti orchestral ordnance here and there, often when you least expect it. An orchestral line you might hear in an action film appears then disappears. I suppose one could not be faulted for hearing some of the brass ensemble playing as evocative of Russian Orthodox harmonies. A quasi-Caribbean dance moment ensues. We are transported from world to world, each authentic and affecting but in total contrast to one another. With all these odd juxtapositions of colors and rhythmic approaches, nothing stops. Though seeming to have nothing to do with each other, all seem to add up to a musical logic.

As in so many Singleton works, contrast is the true star of this strange disjunct narrative...contrast not just for dramatic effect or sonic relief, but as an out-and-out structural building block. And of course contrast is the mother’s milk of most great music, the way the composer draws attention and works the psychology of listener involvement. And deriving from contrast in this psychological play is the aspect of listener expectation. Once the listener is with you they travel based on expectations, either graciously fulfilled or roughly taken away, making one either approve of or resent the interloper. (Joseph Haydn was the great early master and teacher of this drama played with the listener). In today’s music there are few composers as adept at this interplay with the audience member as Alvin Singleton.

The main feeling in the first half of *Across Differences* is one of urgency abetted by those popping drum tattoos. Everything presses. Rhythms will not regularize. But urgency about what? It is as if something urgent is being said, a warning delivered in a language one can only understand as pure music. Snare drum plays a solo from time to time, but that seems only one aspect of its job of keeping order, like master drum in a West African ensemble. Some multi-rhythmic drum section iterations even remind one of massed African talking drums.

Finally insistent, asymmetric drumming figures seem to infect the entire woodwind and string sections, and they start their own insistent asymmetric dancey figure which repeats and repeats, taking over the discourse of the middle and penultimate sections of the piece. It is almost as if they have come to understand the strange language trying to be communicated up to now. This is followed by an almost comic waltz-like section, opening the closing section with its upward rolling scales. A piano solo arrives sounding elements of the opening of the work, and all closes with skittering drums and master snare drum beating it to an abrupt halt.

— Carman Moore

Violin Concerto in D Major, Op. 35

In addition to the solo violin, this concerto is scored for two flutes (one doubling piccolo), two oboes (one doubling English horn), two clarinets, bass clarinet, two bassoons (one doubling contrabassoon), four horns, two trumpets, one trombone, timpani, percussion, harp, celeste and strings.

The life of Erich Wolfgang Korngold begins like a Hollywood screenplay: he was a child prodigy born to a prominent family. His incredible gifts were celebrated by all the right people. Sadly, this story has a horrible villain.

Korngold was born in the city of Brünn, Austria-Hungary (now Brno, Czechia). His father was a prominent music critic—well networked to help a preternaturally gifted son. When Erich was just 11 years old, he wrote his ballet-pantomime *The Snowman*, which was then performed in 1910 by the Vienna Court Theater with the Emperor in attendance. Throughout his youth, Korngold's genius was affirmed by the greatest musical talents in Europe, including Gustav Mahler, Richard Strauss, Giacomo Puccini and Jean Sibelius. In 1921, his third opera, *Die tote Stadt*, debuted at the Metropolitan Opera in New York City. The composer was just 24.

One can just imagine what a 24-year-old hotshot might have expected from life: all around him, the lions of music were making headlines, hopping trains and boarding steamships to reign over the world's most storied opera houses. But through the 1920s, the Nazi menace festered in Weimar, and Korngold was Jewish.

In 1934, the director Max Reinhardt lured Korngold to Hollywood to arrange music by Mendelssohn for a screen adaptation of *A Midsummer Night's Dream*. At the time, most film scores were little more than a pastiche of existing music. A year later, Warner Bros. offered the composer an exclusive—and lucrative—contract. He accepted, providing he could maintain his composing career in Europe. For him, that was a good arrangement until the German National Socialists annexed Austria in 1938 (the Anschluss). Sensing the danger, Korngold sent for his family and remained in Southern California for the duration of the war.

During his 12 years in Hollywood, Korngold inspired directors to reimagine the role of music in the cinema. He pioneered the sumptuous, sweeping melodies that came to define Hollywood's Golden Age and won two Academy Awards. At war's end, he announced his retirement from film and a return to concert music.

He issued the Violin Concerto in 1945. Not unlike Mahler and Richard Strauss, Korngold wasn't above a little recycling. Many of the concerto's themes are drawn from his own film scores. The piece opens with a tune from the 1937 Errol Flynn melodrama *Another Dawn*. A second theme had originally accompanied Bette Davis in the 1939 historical drama *Juarez*. In the slow movement, one of the themes comes from Korngold's Oscar-winning score for the 1936 feature *Anthony the Adverse*. The finale lifts a tune from the 1937 film *The Prince and the Pauper*.

Korngold went home to Vienna in 1949 but scarcely recognized the place. Due to a waning interest in the music of the late Romantics, he never regained his popularity in the concert hall. People dismissed him as being old-fashioned or “too Hollywood.”

Today, musicians are rediscovering his works. In 2007, Katy Korngold Hubbard, granddaughter of the composer, addressed the Jewish Museum in Vienna:

“Fifty years ago, Korngold died in Hollywood, brokenhearted, believing himself a forgotten man. I would like to . . . [articulate] how deeply gratified our family is to know that Erich Wolfgang Korngold, the man and his music, have been welcomed once again to Vienna, the city he knew and loved so well. Indeed, the child prodigy has, at last, come home again.”

—Noel Morris

Le sacre du printemps

***Le sacre du printemps* is scored for two piccolos, three flutes, alto flute, four oboes, two English horns, E-flat clarinet, three clarinets, two bass clarinets, four bassoons, two contrabassoons, eight horns, two Wagner tubas, piccolo trumpet, four trumpets, bass trumpet, three trombones, two tubas, timpani (two players), percussion, and strings.**

Stravinsky, Diaghilev and *The Rite of Spring*

The Rite of Spring, one of the landmarks of 20th-century music, was the final work in a trilogy—along with *The Firebird* (1910) and *Pétrouchka* (1911)—that Igor Stravinsky composed for Sergei Diaghilev's Ballets Russes. It was during completion of *The Firebird* that Stravinsky received his inspiration for *The Rite of Spring*:

I had a fleeting vision which came to me as a complete surprise, my mind at the moment being full of other things. I saw in imagination a solemn pagan rite: sage elders, seated in a circle, watched a young girl dance herself to death. They were sacrificing her to propitiate the god of spring. Such was the theme of the *Sacre du Printemps*.

The dress rehearsal for *The Rite of Spring* took place without incident (Stravinsky created a piano duet version of the score for rehearsals). However, the May 29, 1913, premiere at the Théâtre des Champs-Élysées was quite another story. Members of the audience began jeering during the very first bars of the prelude. Matters only worsened when the curtain rose on, according to Stravinsky, “knock-kneed and long-braided Lolitas jumping up and down.”

Others present during one of the most infamous moments in music history attested to actual physical altercations between audience members. Throughout the performance, conductor Pierre Monteux, according to Stravinsky, “stood there apparently impervious and nerveless as a crocodile. It is still almost incredible to me that he actually brought the orchestra to the end.”

Stravinsky received his vindication when, on April 5, 1914, Monteux led a Paris concert performance of *The Rite of Spring*:

The hall was crowded. The audience, with no scenery to distract them, listened with concentrated attention and applauded with an enthusiasm I had been far from expecting and which greatly moved me. Certain critics who had censured the *Sacre* the year before now openly admitted their mistake. This conquest of the public naturally gave me intense and lasting satisfaction.

—Ken Meltzer

JERRY HOU, CONDUCTOR

Born in Taiwan and raised in a small town in Arkansas, Taiwanese-American conductor Jerry Hou had a late start in music. Beginning on trombone in middle school band, Hou went on to work professionally in American and European orchestras before his playing career was ended by injury. He returned to school to study conducting, and is now recognized for his dynamic presence, insightful interpretations, versatility and commanding technique on the podium.

Hou is the Resident Conductor of the Atlanta Symphony Orchestra and Music Director of the Atlanta Symphony Youth Orchestra. He leads the Atlanta Symphony in classical, family, and education concerts. In March of 2023, Hou will make his official subscription debut in a program of music by Joan Tower, Jessie Montgomery, and Bela Bartók.

This past season, Hou began an association with the New York Philharmonic and their music director Jaap van Zweden, and recently conducted the orchestra in the tuning of the newly renovated David Geffen Hall. He continues to work as a cover conductor and this spring will make his debut with the orchestra.

During the summer, Hou serves as Resident Conductor of the Grand Teton Music Festival where he stepped in at the last minute this past August to lead a program of Gershwin, Prokofiev's Symphony 5, and the Trumpet Concerto of John Williams. In addition, he serves on the faculty of Rice University's Shepherd School of Music, where he is Artist Teacher of Orchestras and Ensembles.

Known for his flexibility in many styles and genres, Hou has conducted a wide range of repertoire from classical to contemporary. In the spring of 2019, Hou led performances of a new collaboration between composer Steve Reich and artist Gerhart Richter to commemorate the opening of New York City's new performing arts space and center for artistic invention, The Shed.

A leading interpreter and conductor of contemporary music, he has collaborated with acclaimed composers such as Steve Reich, Anthony Davis, John Adams, Melinda Wagner, John Harbison, George Lewis, Bernard Rands, Joel Thompson, Gyorgy Kurtag, Helmut Lachenmann, Unsuk Chin, and Carlos Simon. He lives in Houston with his wife Jenny and son Remy, and has competed on the game show *Jeopardy!*

EUGENIE LIM, VIOLIN

Eugenie Lim is an accomplished violinist from Kennesaw, Georgia, and a winner of the 2022 ASYO Concerto competition. A member of ASYO since she was in 8th grade, she was chosen Concertmaster of the Georgia 9-10 All State Orchestra for its 2022-23 season.

Eugenie has been a student of Sonja Foster, an alumna of The Curtis Institute and The Juilliard School, since she was seven years old. She made her solo orchestra debut with the Atlanta Community Orchestra in 2017 at the age of 10, as the winner of the Ruth Kern Competition of the Atlanta Music Club.

A highly focused young artist, Eugenie has won several junior competitions and solo performances with noted chamber and orchestral groups, including the Georgia Philharmonic, Alpharetta Symphony and the Gulf Coast Steinway Society Orchestra.

Eugenie performed in 2017 at Carnegie Hall and Weill Recital Hall in New York after winning the American Protege Competition. She was the 1st Place Winner of the MTNA/GA Junior Strings Division in 2017, 2018, &



2020 and performed at the Regional Finals in Virginia in 2017. She has won the GMTA Outstanding Performer/Conference Recitalist in Georgia many times and as a result has performed on the Winners recital at the GMTA Conference.

She has studied and performed chamber music for several years with the Vegas String Quartet at Emory University and is currently in the Franklin Pond Chamber Program.

MAGNOLIA TRIO

The Magnolia Trio is a chamber ensemble composed of ASYO musicians: cellist Brandon Leonard (grade 12), violinist Katherine Chong (grade 12), and pianist Hailey Culp (grade 9). Formed in September 2022, the trio focuses on developing their skills with the faculty of Franklin Pond Chamber Music, a year-round training program for talented young musicians.

Brandon Leonard is also in the ASO Talent Development Program and has won many honors for his solo and chamber music performances. This year, he won first place in the Sphinx Competition and last year, his Sycamore Trio won 2nd place in the Fischhoff Chamber Music Competition.

Upcoming performances include masterclasses and the Franklin Pond finale concert Sunday, April 30, 4pm in the Rich Theater of the Woodruff Arts Center.



AUDITION TO BE IN THE ASYO!

Open to rising 8th through 12th grade musicians (orchestral string, woodwind, brass, and percussion, also including piano and harp)

Application deadline is **MAY 1**.



ATLANTA SYMPHONY YOUTH ORCHESTRA

Jerry Hou

ASSOCIATE CONDUCTOR & MUSIC DIRECTOR
OF THE ATLANTA SYMPHONY YOUTH ORCHESTRA

William R. Langley

COVER CONDUCTOR

Pablo Zamora

TEACHING ASSISTANT

VIOLIN

Waverly Alexander
Allison Cheng
Solomon Cho
Katherine Chong
Ashley Heo
Leyah James
Amartya Kallingal
Abigail (Abbi) Kim
Abigail (Abby) Kim
Kate (Sunny) Kim
Suann Kim
Yeeun Kim
Ellen Kolesnikova
Anand Krishnan
Alyssa Lee
Brandon Lee
Janice Lee
Erin Li
Eugenie Lim
Isabella Lin
Lucas Liu
Angelina Lu
Faith Meshida
Amy Mo
Hyubin Moon
Mia Motley
Edric Nduwimana
Lela Stair
Lucas Stancill
Didi Stone
Chloe Sun
Sam Vaillancourt
Jeffrey Xu
Yining Zhang
Stephen Zhu
Youyou Zhu
Violin Alternates
Euan Ham
Charles Kim
Rebekah Kim
Caleb Lee
Geonhee Lee
Alicia Li
Aeden O'Sheilds
Aaron Wang

VIOLA

Arnika Alikhani
Lynden Baek
Sam Beasley
Tyler Bothwell
Ellis Dill
Emma Fang
Seungmin
(Andrew) Han
Yeoneui (Kyle) Jeong
Jensi Perng
Jason Seo
Hannah Smallwood
Anastasia Waid
George Young
Viola Alternates
Cion Kim
Kyle Lynch

CELLO

Jaia Alli
Diana Christy
Jihoon Kim
Brandon Leonard
Joshua Nguyen
Christian
Phanthhourath
Seunghoon (Ryan) Pi
Nathan Shepherd
Richard Wang
Eric Xu
Cello Alternates
Joshua Kim
Alex Woloschinow

BASS

Jack Bolte
David Cooper
Liam Cozonac
Sean Jiao
Andrew Lakly
Collin Marbutt
Hazel Patty
Bria Rives
Richard Zhou

FLUTE

Eunice Kim
Grant Peng
Stephanie Sun
Natalie Ng
Alexandra (Sasha)
Tarassenko
Flute Alternates
Bae Beige
Hannah Jung
Claire Lee
Erin Li
Alex Xu

OBOE

Xander Herman
Calvin Hur
Benjamin Lee
Ashley Na
Alain Shi
Oboe Alternates
Subeen Lee

CLARINET

Kevin Jin
Jeffrey Li
Kyunghwan Lim
Garrison Rider
Nicholas Wandrick
Clarinet Alternates
Yujean Shin

BASSOON

Lucas Black
Declan Johnston
Andrew Tang
Ethan Thompson
Clark Walker
Bassoon Alternates
Xi Cong
Owen Quick

HORN

Adam Boswell
Lyle Foley
Blake Kuhn
Zhi Xiang Lin
Kylin Manly Liske
Sophia Phillips

Michael Sersaw
Joshua Stauffacher
Irene Tang
Horn Alternates
Vipul Bansal
Duchan Lee

TRUMPET

Nick Harrison
Julian Samuels
Antonio Urias
Jonah Wu
Jason Zgonc

TROMBONE

Remzi Abaci
Joshua Antony
Misha Gupta
Audrey Hare
Trombone Alternates
William Brown
Ian Lilly
Vera Volin

TUBA

Cameron Hall
Kushal Maganti

PERCUSSION

Harrison Buck
Henry Campbell
Anh Ho
Colin Magill
Issac (Sehyeon) Jung
Jace Park
Percussion Alternates
Jordan Katz
Grayson Pruitt
Shirin Sathe

HARP

Sage Harrison
Tej Panchal
Harp Alternate
Sarah Greene

PIANO

Hailey Culp
Piano Alternate
Dahyun Yang

ASYO COACHES AND JUDGES

VIOLIN

Bob Anemone
Jay Christy
Eun Young Jung
Carolyn Hancock
Juan R. Ramírez
Hernández
Jun-Ching Lin
Olga Shpitko
Sou-Chun Su

VIOLA

Paul Murphy
Zhenwei Shi

CELLO

Barney Culver *
Thomas Carpenter
Karen Freer
Daniel Laufer

BASS

Karl Fenner
Nick Scholefield
Daniel Tosky

FLUTE

C. Todd Skitch
Christina Smith

OBOE

Zachary Boeding
Emily Brebach
Elizabeth Koch
Tiscione
Kip Zimmerman *

CLARINET

Ted Gurch
Marci Gurnow

BASSOON

Anthony Georgeson
Juan De Gomar

HORN

Kimberly Gilman
Bruce Kenney

TRUMPET

Anthony Limoncelli
Mark Maliniak
Michael Tiscione

TROMBONE

Nathan Zgonc

TUBA

Michael Moore

HARP

Ellen Foster *
Elisabeth Remy
Johnson

PERCUSSION

Joe Petrasek
Michael Stubbart
Bill Wilder **

KEYBOARD

Sharon Berenson *
Peter Marshall *

* Regularly engaged musician

** Retired ASO musician

SPECIAL THANK YOU TO:

DR. DAVID FAIRCHILD, Band Director at Lakeside High School and
NICK GAROFOLA, Band Director at Chattahoochee High School for
allowing the ASYO to rehearse their spaces.

HUNTER MCGEE, Band Director at Riverwatch Middle School for
allowing the ASYO percussion section to use their piccolo timpani.

DR. ANDRÉE MARTIN at Columbus State University for
allowing the ASYO flute section to use her alto flute.

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