



Mendelssohn's Italian Symphony

November 5, 2023 | 3 PM

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MENDELSSOHN'S ITALIAN SYMPHONY

November 5, 2023 | 3:00 PM

Founder's Hall - The Commons at Collegedale

KAYOKO DAN | conductor

CHRISTIAN PAGNARD | trumpet

Gabriela Lena *Leyendas: An Andean Walkabout*
Frank
(b. 1972)

Richard *Nightsongs for Trumpet, Harp, and Strings*
Peaslee
(1930 - 2016)

INTERMISSION
(10')

Felix *Symphony No. 4 in A Major, Op. 90, Italian*
Mendelssohn *I. Allegro vivace*
(1809 - 1847) *II. Andante con moto*
III. Con moto moderato
IV. Saltarello: Presto

This performance is funded in part by:



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ARTS Build

This project is being supported, in whole or in part, by a federal award number SLFRP5534 awarded to the State of Tennessee by the U.S. Department of Treasury.

Artist Biographies



Kayoko Dan

conductor

A versatile conductor, Kayoko Dan is active in the fields of orchestra, ballet, and opera. Ms. Dan began her tenure as the 8th Music Director of the Chattanooga Symphony & Opera in the 2011/12 season. Previously, she served as Assistant Conductor of the Phoenix Symphony and Music Director of Central Kentucky Youth Orchestras. She has been awarded the Karajan Fellowship for Young Conductors, as well as the David Effron Conducting Fellowship at the Chautauqua Institute. Ms. Dan has participated in numerous workshops including the Kurt Masur Conducting Seminar, International Bartok Festival, Fondazione I Pomeriggi Musicali Conducting Workshop and National Conducting Institute.

As a strong advocate of music education, Ms. Dan is in demand as a clinician at universities, high schools, youth orchestras, and regional orchestras throughout the country. She has taught at several elementary schools including Thomas J. Pappas school for homeless children in Arizona as an ArtsBridge Scholar. While serving as a Graduate Teaching Assistant, her dedication and passion for music education was recognized by the Graduate Teaching Excellence Award from the Arizona State University. Additionally, she is a frequent guest speaker at university conducting classes to encourage



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young conductors who are pursuing a career in music.

Ms. Dan began her musical training in Japan at age three. After relocating to the United States, she continued her musical studies with flute and received a Bachelor in Music Education at the University of Texas, and her Doctor of Musical Arts in Conducting and Master in Music Education from Arizona State University. Her principal teachers are Timothy Russell and Timothy Muffitt. She has also studied with Kurt Masur, Leonard Slatkin, Zoltan Pesko, Jorma Panula, and William Reber. Ms. Dan and her husband Andrew reside in Houston with their son and his canine sister, Tomo.



Christian Pagnard

trumpet

Christian Pagnard is principal trumpet with the Chattanooga Symphony & Opera.

Before joining the Symphony, he spent 22 years as associate principal trumpet in The United States Air Force Band in Washington, D.C. Prior to his service in the Air Force, Christian performed as second trumpet with the Springfield Symphony in Springfield, Ohio, as principal trumpet at the Forum Theater in Myrtle Beach, and as second trumpet in the Disney Grammy Collegiate Orchestra at Epcot Center.

He began his musical journey on piano at the young age of 5, followed by a brief period on the violin, before settling on the trumpet in 5th grade.

Christian earned a Bachelor of Arts in Trumpet Performance from Cedarville University in Cedarville, Ohio, and a Masters of Music in Trumpet Performance from the University of Cincinnati College-Conservatory of Music.



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His primary teachers were his father, Charles Pagnard, who is the principal trumpet of the Dayton Philharmonic, and Marie Speziale and Alan Siebert of University of Cincinnati College-Conservatory of Music.

Program Notes

Leyendas: An Andean Walkabout

Leyendas: An Andean Walkabout

Gabriela Lena Frank

(b. September 26, 1972 in Berkeley, California)

Frank's father's ancestors were Lithuanian Jews and her mother was part Chinese and part Peruvian. In *Leyendas*, as in all of her music nowadays, Frank draws on her roots to create multicultural music that fits into a classical framework all her own. *Leyendas* was written at the end of her student days and after her first trip to Peru. In her words the trip left my "music transformed." She calls it "such an honest piece, reflecting and refracting what I was hearing and seeing in Peru."

The work was written for string quartet in 2001 and arranged for string orchestra two years later. The six movements trend longer and more complex successively. Here are descriptions of each in a word or two: "Andean panpipe", "ferocious flute", "divided melodies", "professional weeper", "marathoner", "gallant romancers".

In Frank's detailed description, *Leyendas* "mixes elements from the western classical and Andean folk music traditions, drawing inspiration from the idea of mestizaje as envisioned by the Peruvian writer Jose María Arguedas, wherein cultures co-exist without the subjugation of one by the other. 'Toynos' depicts one of the most recognizable instruments of the Andes, the panpipe. The largest kind is the breathy toyo, which requires great stamina and lungpower and is typically played in parallel fourths. 'Tarqueada' is a forceful and fast number suggestive of the tarka, a heavy wooden duct flute that is blown harshly in order to split the tone. Tarka ensembles typically play in casually tuned fourths, fifths, and octaves. 'Himno de Zampoñas' takes its cue from a particular type of panpipe ensemble that divides up melodies through a technique known as hocketing. The characteristic sound of the zampoña panpipe is that of a fundamental tone blown flatly so that overtones ring out on top. 'Chasqui' depicts the chasqui, a legendary runner from the Inca times who sprinted great distances to deliver messages between towns separated from one another by the



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Andean peaks. The chasqui needed to travel light, so I imagine his choice of instruments to be the charango, a high-pitched cousin of the guitar, and the lightweight bamboo quena flute, both of which influence this movement. 'Canto de Velorio' portrays another well-known Andean personality, a professional crying woman known as llorona. Hired to render funeral rituals (known as velorio) even sadder, the llorona is accompanied here by a second llorona and an additional chorus of mourning women (coro de mujeres). The chant *Dies Irae* is quoted as a reflection of the llorona's penchant for blending verses from Quechua Indian folklore and western religious rites. 'Coqueteos' is a flirtatious love song sung by men known as romanceros and is direct in its harmonic expression, bold, and festive. The romanceros sang in harmony with one another against a backdrop of guitars, which I think of as a vendaval de guitarras (storm of guitars)."

Frank cites Alberto Ginastera and Béla Bartók as influential in her work. No doubt Bartók's extensive study of folk music around his home country encouraged her travels in South America where she gathered music, mythology, and poetry that found their way into her music. This interdisciplinary work goes on. In collaboration with renowned Peruvian ethnomusicologist Raul Romero, she is recording piano music of indigenous composers in coastal and Andean Peru.

She finished her first opera in 2022, co-commissioned by San Diego Opera and San Francisco Opera, *The Last Dream of Frida and Diego* (*El último sueño de Frida y Diego*).

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Nightsongs

Nightsongs

Richard Peaslee

(b. June 13, 1930 in New York City; d. August 20, 2016 in Seattle)

Born in New York City in 1930, Peaslee amassed accolades from Yale as a Phi Beta Kappa undergrad and from Juilliard where he earned his master's, taking time out in between to serve as an artillery instructor in the U.S. Army. Mid-career his instruction from William Russo, arranger for the famed Stan Kenton big band, led Peaslee to find his own distinctive voice. *Nightsongs*, composed in 1973 and an early piece from his post-Russo era, premiered in Carnegie Hall later that year.



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Harold Lieberman, a respected New York trumpeter for whom it was written, was the soloist. It was unusual as it called for the soloist to switch between the traditional trumpet and the flugelhorn (its bashful big brother) during the performance. The piece unfolds over nine and a half minutes in a single movement and follows an ABACDA format.

Peaslee earned several prestigious awards such as the Obie, the National Academy of Arts and Letters Marc Blitzstein Award, and fellowships from esteemed institutions. *Nightsongs* has remained in print and performed regularly in recital ever since its first performance. Trumpet majors who also choose to adapt their technique to the flugelhorn, the lower pitched larger instrument, gravitate toward *Nightsongs* as one of the finest solo pieces available. Several other arrangements are available for other instrumentations, showing its broader appeal.

Peaslee is remembered as a generous teacher who cared deeply about imparting his knowledge and passion to future generations.

A fine roadmap to the piece is available on the Internet in the 2023 Master of Music thesis by Rachel Bartleman. Here is an abstract for each of the ABACDA sections.

A (c. 2' for flugelhorn) At a "Moderate Flowing" pace, the melody here leans on syncopated rhythms, drawing attention to the flugelhorn's dark, low register.

B (c. 50" for trumpet) Transitions to a "Slower-Expressive" mood. Here Peaslee uses a twelve-tone row, the technique developed by Schoenberg, Webern, and others in the early 20th century which has had at best grudging appreciation by concertgoers. In this brief context, however, Peaslee keeps the audience with him through rhythmic and textural elements.

A (c. 1' for flugelhorn) Enough of 12-tone music! A blessed reprise of the initial material.

C (c. 2'50" for flugelhorn) Marked as "Slow," roughly the pace of the B section, there are new challenges for the flugelhorn, especially with its leaps from F-sharp to high G-sharp.

D (c. 1' 30" for trumpet) At a "Fast" tempo, with frequent meter changes, 4/4, 5/4, and 3/4 time signatures. Melodic lines initially follow scalar steps and then progress to intervals of thirds.

A (c. 2' 10" for flugelhorn) Returns to the "Moderately Flowing" pace of the beginning. The end comes with a long low trill by flugelhorn, violins sustaining soft high notes, and one pizzicato low G from the double bass.

Symphony No. 4 in A Major, Op. 90 “Italian”

Symphony No. 4 in A Major, Op. 90 “Italian”

Felix Mendelssohn

Mendelssohn's life of privilege not only meant that his prodigious talent was developed without external obstacles, but also that he received advice from friends who also happened to be the greatest minds of his time. Such was the impetus for his travel to Italy in 1830 as the suggestion came from no less than renowned poet Johann Wolfgang von Goethe.

Beginning in Venice in October, he continued via Bologna and Florence to Rome where he experienced a city caught up in interesting drama. Pope Pius VIII died November 30, 1830, and after a tense, 50-day marathon deliberation of the papal conclave, his successor Gregory XVI, was elected on the eve of Mendelssohn's 22nd birthday.

Already loving the people, the art and architecture, and landscapes (Mendelssohn, a creditable artist, made several drawings on his trip), a very happy man set to work on a new symphony that he himself titled *Italian*. A commission from the London Philharmonic Society provided motivation and he wrapped up the symphony on March 13, 1833, after he returned to Berlin, with the premiere coming two months later. Even though its reception was uniformly enthusiastic, Mendelssohn was not satisfied and repeatedly made revisions, refusing to allow the work to be played in Germany in his lifetime. His executors wisely ignored his proposed changes because when it was finally published, it needed no improvement.

Commencing with unforgettable shimmering chords of woodwinds and horns, the first movement bursts with relentless energy. It paints a picture of Italy's lively streets and carefree atmosphere. Entering the second movement, there's a mood shift. Inspired by his time in Naples, Mendelssohn is more contemplative, possibly reflecting the solemn religious processions he witnessed.

The minuet flows gently with a trio introducing a persistent but equally gentle fanfare. Mendelssohn adds a clever coda that intertwines the minuet themes and the fanfare. As for the finale,

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it's a dance celebration. Tagged as *Saltarello*, a local folk dance, this movement also flirts with the Tarantella rhythms. Both dance forms root the symphony unmistakably in southern Italy. What's more, it is a rare symphony for its time, written in a major key concluding in its minor. A relentless chase commences immediately but manages to bring us safely to a satisfying landing.

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Musicians

Today's Musicians

Violin 1

David Katz
Mayumi Masri
Jasper Sewell
Jason Economides
William Ronning
Esther Roestan
Kyle Venlet
Josh Ulrich

Violin 2

Sheri Peck, Principal
Rachael McFarlane
Rebecca James
Andrew Uhe
Lee Smith
Mary Benno
Nathan Banks

Viola

Metiney Suwanawongse, Principal
Casie Runkle
Katelyn Hoag
Cristina Micci-Barreca
Gabriel Schlaffer

Cello

Matthew Wilkinson
Annie Camp
Micah Donar
Kaitlyn Vest



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Double Bass

Taylor Brown, Principal
Dexter Bell

Flute

Amelia Dicks
Ayca Cetin

Oboe

Jessica Smithorn, Principal
Carey Shinbaum

Clarinet

Emily Bowland
Katsuya Yuasa

Bassoon

Eric Anderson, Principal
Shelby Alfredson

French Horn

Gordon James, Principal
Angela DeBoer

Trumpet

Adam Hayes
Shawn White

Timpani

David Pedigo

Harp

Caroline Brown Hudson, Principal

CSO Contract Musicians

Violin 1

Joshua Holritz, Associate Concertmaster
Nicholas Naegele, Assistant Concertmaster
Nathan Banks
Caroline Drexler
Jeanne Johnson
David Katz
Calvin Lewis
Mark Reneau
Jasper Sewell

Violin 2

Sheri Peck, Principal Second Violin
Mary Benno



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Emily Drexler
Nick Hoy
Rebecca James
Rachael McFarlane
Lee Smith
Jennifer Whittle

Viola

Metiney Suwanawongse, Principal
Katelyn Hoag
Cristina Micci-Barreca
Casie Runkle
Susan Saliny
Gabriel Schlaffer

Cello

Eric Reed, Principal
Spencer Brewer
Annie Camp
Micah Donar
Suzanne Sims
Paul Vest

Double Bass

Taylor Brown, Principal
Dexter Bell
Kaleb Collins
Jonathan McWilliams

Flute

Kristen Holritz, Principal
Lisa Meyerhofer (Leave of Absence)
Amelia Dicks, Principal Piccolo

Oboe

Jessica Smithorn, Principal
Teresa Spilko
Carey Shinbaum, English Horn

Clarinet

Robert West, Principal (Leave of Absence)
Emily Bowland
Joseph Miller, Bass Clarinet

Bassoon

Eric Anderson, Principal
Shelby Jones
G. Eddie McCrary, Contrabassoon

Horn

Gordon James, Principal
Angela DeBoer



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Matthew Meadows
Joseph Demko (Leave of Absence)
Mackenzie Newell

Trumpet

Christian Pagnard, Principal
Michael Brown

Trombone

Prentiss Hobbs, Principal
Kevin Dombrowski
Christopher Brown (Leave of Absence)
Evan Clifton

Tuba

Neil Konouchi, Principal

Timpani

Alex Wadner, Principal

Percussion

Matthew West, Principal
David Pedigo

Harp

Caroline Brown Hudson, Principal

Keyboard

Alan Nichols, Principal

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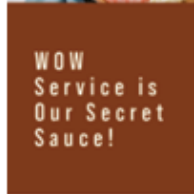
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