



Nina Ferrigno and Scott Andrews, Artistic Directors

LOST TREASURES

Sunday, November 29, 2020 at 7 pm

Partita-Pastorale, after J.S.B.

for Clarinet, 2 Violins, Viola, Cello and Piano

Scott Andrews, clarinet

Angie Smart, Hannah Ji, violins

Chris Tantillo, viola

Elizabeth Chung, cello

Nina Ferrigno, piano

STUCKY

Lost Treasures, for piano solo

from *Souls of Alkebulan*

Nina Ferrigno, piano

LEE

Three Madrigals for Violin and Viola

Catherine French, violin

Mary Ferrillo, viola

MARTINU

Overture on Hebrew Themes, Op. 34
for Clarinet, String Quartet and Piano

PROKOFIEFF

Scott Andrews, clarinet
Angie Smart, Hannah Ji, violins
Chris Tantillo, viola
Elizabeth Chung, cello
Nina Ferrigno, piano

Swallowing Fire
for Violin, Cello, Clarinet, and Piano

ASKIM

Scott Andrews, clarinet
Hannah Ji, violin
Elizabeth Chung, cello
Nina Ferrigno, piano

PROGRAM NOTES

Composer **Steven Stucky** (1949-2016), whose *Second Concerto for Orchestra* brought him the 2005 Pulitzer Prize in Music, received commissions from countless orchestras, performing groups, individuals and foundations at home and abroad. The New York Times described his *Second Concerto for Orchestra* - commissioned by the Los Angeles Philharmonic and premiered by the orchestra in March, 2004 - as "an electrifying piece ... [that] stands apart from academic disputes about style and language, and strives for direct communication."

An active teacher and mentor to young composers, Stucky was permanently employed as Composer-in-Residence of the Aspen Music Festival and School, having previously held that post in 2001 and 2010, in addition to serving as director of the Aspen Contemporary Ensemble in 2005. He was appointed as the first Barr Institute Composer Laureate at the University of Missouri at Kansas City. Among his other honors are a Guggenheim Fellowship, a Bogliasco Fellowship, the Goddard Lieberon Fellowship of the American Academy of Arts and Letters, the ASCAP Victor Herbert Prize, and fellowships from the National Endowment for the Arts, the American Council of Learned Societies, and the National Endowment for the Humanities. His first Concerto for Orchestra was one of two finalists for the 1989 Pulitzer Prize in Music. Stucky taught at Cornell University from 1980 to 2014, chairing the Music Department from 1992 to 1997, and then served as Cornell's Given Foundation Professor of Composition, Emeritus. He was Visiting Professor of Composition at the Eastman School of Music and Temple University, and Ernest Bloch Professor at the University of California, Berkeley. Stucky was a member of the faculty of the Juilliard School from 2014 to 2016.

Born on November 7, 1949 in Hutchinson, Kansas, Stucky was raised in Kansas and Texas. He studied at Baylor and Cornell Universities with Richard Willis, Robert Palmer, Karel Husa, and Burrill Phillips. Mr. Stucky passed away from an aggressive brain cancer in 2016.

Partita-Pastorale, after J.S.B

Commissioned by the BBC Proms to commemorate the 250th anniversary of the death of Johann Sebastian Bach, *Partita-Pastorale, after J.S.B.* received its premiere performance by the Nash Ensemble in 2000. It is scored for clarinet, 2 violins, viola, cello and piano.

“Partita-Pastorale, after J.S.B., is a kind of daydream about Bach. Its basic shape is provided by a performance of the first movement of Bach’s B-flat keyboard partita, more or less complete though variously transposed, orchestrated, and interrupted. The interruptions are themselves remembered fragments of other keyboard works by Bach: bits of two of the Goldberg variations (no.6, the canon at the second, and no. 25, the famous chromatic slow one), a few notes from the Italian Concerto and a few more from the E-major French suite, and a bit of the A-minor prelude from Book II of the Well-Tempered Clavier.”

----- Steven Stucky

James Lee, III composes in every medium ranging from orchestral and band works, to chamber ensemble, sacred choral and vocal pieces, and works for solo piano. Born in 1975 in St. Joseph, Michigan, he cites as his major composition teachers Michael Daugherty, William Bolcom, Bright Sheng, Betsy Jolas, Susan Botti, Erik Santos and James Aikman. As a composition fellow at the Tanglewood Music Center in the summer of 2002, he added Osvaldo Golijov, Michael Gandolfi, Steven Mackey and Kaija Saariaho to his roster of teachers, and studied conducting with Stefan Asbury. In 2003, Lee received a Charles Ives Scholarship from the American Academy of Arts and Letters, and was honored again in 2010 when he was named a recipient of the Wladimir and Rhoda Lakond Award for young and mid-career composers.

Performances of his music include *Papa Lapa* by the Detroit Symphony Orchestra, *Sympathy*, for flute, percussion, harp and chorus, by the Leigh Morris Chorale in St. Paul, and *A Place for God’s People*, an orchestral work premiered at Andrews University in 2002. In 2002 Dr. Lee also had two premieres at the Tanglewood Music Center in Lenox, Massachusetts. Those premieres included *The Appointed Time* for string quartet and *Psalms 61* for members of the Boston Symphony Chorus. Former St. Louis Symphony Music Director Leonard Slatkin has

become a champion of Dr. Lee's work, and his music also recently been heard in performances of the Boston Symphony and Chicago Symphony Orchestras.

Lost Treasures

Lost Treasures is the fourth of five pieces that comprise the set **Souls of Alkebulan** for solo piano. Written in 2012, the composer provides the following about his work:

"I intended that **Souls of Alkebulan** would be a set of piano pieces that would display imagined African rhythms and memories from Africa's past. *Alkebulan* is the indigenous name for the continent of Africa. It has been known to mean "Cradle of Civilization," "Land of the Blacks," and "Mother of Mankind." The opening measures of Lost Treasures are based off of the Ethiopian Ambassel scale, which is a type of hexatonic scale construct. This particular piece is a sort of lamentation that reflects on the various jewels and other valuable gems, and human beings (slaves) that were taken from Africa over the past few centuries. This work is the sum of some of my latest interests in non-musical materials as sources of inspiration. Souls of Alkebulan is dedicated to my wife Adnéia Alves Lee."

----- James Lee, III

Bohuslav Martinu (1890-1959) was a Czechoslovakian composer born in the Bohemian town of Policka. An accomplished violinist - a prodigy, in fact - Martinu chose the more difficult path of composition which eventually took him to Paris to study with Roussel. He resided there until France's capitulation to Nazi Germany in 1940, after which he emigrated to the United States. Martinu's success in America and the uncertain situation in Czechoslovakia after the war led him to remain in New York. In 1952, he became a naturalized U.S. citizen, prohibiting him from travelling behind the Iron Curtain. A one year engagement at the American Academy in Rome gave him a pretext to resettle in Europe in 1956. He died in Switzerland 3 years later.

Three Madrigals for Violin and Viola

While in the United States, he wrote some of his most iconic works, including the Three Madrigals from 1947. Martinu's most immediate inspiration for the Three Madrigals was a performance he heard of the Mozart violin-viola duets by Joseph and Lilian Fuchs, a brother-sister duo who Martinu subsequently dedicated the Madrigals to. But the pieces reveal, even more clearly, his attachment to Czech idioms, and his long-standing fascination for the flexible declamation of the English madrigal. Intended to be performed together, the Three Madrigals are arranged in a familiar fast-slow-fast pattern.

Sergei Prokofieff (1891- 1953) began piano lessons at age four and it was quickly apparent that the boy had a talent for composition. In 1904, the thirteen year old Prokofiev entered the St. Petersburg Conservatory, much younger than most of his classmates. There he studied composition with notable teachers such as Nikolai Rimsky-Korsakov. While in St. Petersburg, Prokofieff became known as an *enfant terrible*; he would receive praise for his unique compositions and prodigious piano abilities and then turn around and display a lack of tact when it came to criticizing his peers, his teachers, and his school. He came to the United States in 1918, and described his time here as miserable, but despite this sentiment, he was actually fairly productive. In New York, the *Classical Symphony* and his First Piano Concerto were performed with the emigrant ensemble, The Russian Orchestra. It was also during this time that he met the Zimro Ensemble.

Overture on Hebrew Themes, Op. 34

This work, composed in New York in 1919-20, was the result of an artistic inspiration that was ignited when a chamber ensemble of six Russian-Jewish representatives of the Russian-born New National School in Jewish Music came to New York during Prokofieff's years there. They were known collectively as the Zimro Ensemble. Prokofieff wrote of their reconnection in New York, and of the resultant piece:

"In the autumn, the Jewish ensemble Zimro came to America. It consisted of a string quartet, a clarinetist, and pianist. All of them had been fellow pupils of mine at the Petersburg Conservatory. They had a repertoire of quite interesting Jewish music for various instrumental combinations. They asked me to write an overture for six instruments for them and gave me a notebook of Jewish melodies. At first, I didn't want to take it because I was accustomed to using my own themes. But finally I kept it and one evening I chose a couple of

nice melodies from it and began to improvise on them on the piano. I didn't place much importance on this overture, but it was quite a success."

It was, and has been over the past 100 years. There are two main ideas in the Overture: one rhythmic, one lyrical. The first is introduced by the clarinet over a kind of accompanying vamp. The melody unwinds in a kind of loose improvisatory style, gathering momentum, as if at a folk celebration. As it yields to the second, more rhapsodic, section, the clarinet falls back into the embrace of the larger ensemble. The two ideas are woven together, but the clarinet and its theme return to center stage for a final flourish.

Active as a composer, conductor and bassist, **Peter Askim (b. 1971)** is the Artistic Director of the Next Festival of Emerging Artists and the conductor of the Raleigh Civic Symphony and Chamber Orchestra. He is the Director of Orchestral Studies at North Carolina State University. Dr. Askim was previously Music Director of the Idyllwild Arts Academy Orchestra. He has also been a member of the Honolulu Symphony Orchestra and served on the faculty of the University of Hawaii-Manoa, where he directed the Contemporary Music Ensemble and taught theory and composition.

A dedicated champion of the music of our time, he has premiered numerous works, including works by composers Richard Danielpour, Nico Muhly, Aaron Jay Kernis and Christopher Theofanidis, and has collaborated with such artists as the Miró String Quartet, Matt Haimovitz, Vijay Iyer, Jeffrey Zeigler, Nadia Sirota and Sō Percussion. As a composer, he has been called a "Modern Master" by The Strad and has had commissions and performances from such groups as the Tokyo Symphony Orchestra, the Honolulu Symphony, Cantus Ansambel Zagreb and the American Viola Society, as well as by performers such as ETHEL, cellist Jeffrey Zeigler, flutist/conductor Ransom Wilson and violinist Timothy Fain.

The Next Festival of Emerging Artists is a summer festival dedicated to cultivating the next generation of performers and composers. Focusing on the music of living composers, the festival artists frequently perform World Premieres and collaborate closely with prominent composers on performances of their works. In conjunction with Pulitzer Prize-winning composer Aaron Jay Kernis and Tony-nominated choreographer Christopher D'Amboise, Dr. Askim founded the Next Festival Composer and Composer/Choreographer workshops, connecting early-career performers, composers and choreographers in an innovative and highly collaborative laboratory for the creation of new works.

Swallowing Fire

“At the beginning of the pandemic, every day was full of new fears, new unknowns, and a seemingly never-ending accumulation of anxiety and anger toward an elusive, invisible target. We were all holding our breath, waiting for what came next. But when the source of our anxiety was an airborne virus, it felt as if the very act of breathing itself could be deadly.

With so many suffering and a world filled with only tension and no release, I was reminded in a painful way of the Buddhist practice of tonglen. In this practice of “sending and taking,” we breathe in the pain of others and breathe out peace and healing. Pema Chödrön writes, “Breathe in feelings of heat, darkness, and heaviness—a sense of claustrophobia—and breathe out feelings of coolness, brightness, and light—a sense of freshness.”

It sounded like a great concept, but in practice, it felt hopelessly aspirational. The whole planet was stuck, mid-cycle, in an in-breath that had no out-breath. We were all, collectively, swallowing this heat and darkness together.

Swallowing Fire parallels this feeling of held breath, of a permanent inhale, of a world on edge. Through this non-stop, emotionally intense musical trajectory, we navigate these unknown twists and turns - together. Hopefully, having survived the uncertainty and velocity of danger, we can finally breathe a collective sigh of relief, and find a sense of joy on the other side. We’ve made it. Together.

Swallowing Fire was commissioned by the Missouri Chamber Music Festival in collaboration with the Carolina Chamber Music Festival and Voices of Change, Dallas. I’m grateful to them all for their vision and courage in the face of uncertainty, and I’m inspired by the incredible virtuosity of their performance. I know you will be as well.”

---- Peter Askim

ARTIST BIOGRAPHIES

Scott Andrews, clarinet

Praised as "elegant" in the Boston Globe and "extraordinary" by the New York Times, Scott Andrews has been critically acclaimed in solo and chamber music performances across the country. A sought-after collaborative musician, Mr. Andrews has performed with many of today's leading artists and chamber ensembles, including Composers in Red Sneakers, Boston Musica Viva, the Ying, Arianna, Biava, and Borromeo String Quartets, the Calyx Piano Trio, and the Boston Symphony Chamber Players among many others. As Principal Clarinet of the St. Louis Symphony since 2005, Mr. Andrews has appeared more than a dozen times as a concerto soloist. Before joining the Saint Louis Symphony, Mr. Andrews had been a member of the Boston Symphony Orchestra for 11 years and has also performed with the Philadelphia Orchestra, the Cleveland Orchestra and the Saito Kinen Orchestra. Originally from Virginia, Mr. Andrews studied piano and violin before discovering the clarinet, studying with Edward Knakal of Virginia Beach. He attended the Virginia Governor's School for the Arts and also studied at the Interlochen Music Center in Michigan. He graduated with distinction from the New England Conservatory of Music where he was a clarinet student of Harold Wright.

Elizabeth Chung, cello

Elizabeth Chung, cello, received her B.M. and M.M at the Juilliard School, under the tutelage of David Soyer and Timothy Eddy. She attended Verbier Academy, Holland Music Sessions, Kronberg Academy, and Banff master classes, where she studied under Bernard Greenhouse, Gary Hoffman, Luis Claret, Rafael Wallfisch, Andreas Diaz, and Paul Katz. She has soloed with the Finnish Kuopio Symphony Orchestra, Harper Symphony Orchestra, Michigan Tech University Orchestra, Keweenaw Symphony Orchestra, and Aspen Academy Orchestra. Her chamber music experience includes performances at the Kennedy Center in Washington, D.C. with renowned violinist Midori, Sarasota Music Festival, Verbier Academy, Banff Centre, and Alice Tully Hall in New York City. Elizabeth Chung has been a recipient of Morse Fellowship, Harold and Mimi Steinberg Scholarship, William R. Hearst Scholarship, Thelma Altshuler Scholarship, Irene Diamond Graduate Fellowship, and the Leonard Rose Scholarship.

Nina Ferrigno, piano

Nina Ferrigno, described by the St. Louis Post-Dispatch as "a magnificent pianist," has appeared in major concert venues throughout North America. She has performed with the St. Louis Symphony, Boston Symphony, Boston Pops, and the Boston Modern Orchestra Project (BMOP), with whom she has been a core member since its inception.

Her festival appearances include those at Tanglewood, Banff, Norfolk, the Skaneateles Festival, and the Carolina Chamber Music Festival. Her appearance with members of the St. Louis Symphony at the Pulitzer Foundation was touted as "the high point" of the evening by the St. Louis Post-Dispatch. Ms. Ferrigno is a graduate of New England Conservatory of Music, where she received Bachelor and Master of Music degrees with distinction. Her principal teachers were Wha Kyung Byun and Randall Hodgkinson. As a long-time member-director of the AUROS Group for New Music and founding member of the Boston-based Calyx Piano Trio, Ms. Ferrigno is committed to bringing classical music to new audiences and strives to commission and perform new works in a variety of settings. Her chamber music recording of Lansing McLoskey's *Tinted* was released by Albany Records in 2008.

Mary Ferrillo, viola

Violist Mary Ferrillo joined the Boston Symphony Orchestra in September 2019. An active freelancer, she was previously offered a position with the Rochester Philharmonic and has performed with the Philadelphia Orchestra, Kansas City Symphony, and the Rhode Island Philharmonic. She has been a regular substitute violist with both the BSO and the Boston Pops Orchestra for several years. Ms. Ferrillo spent three summers (2012-2014) as a Fellow of the Tanglewood Music Center, where she received the 2014 Maurice Schwartz Prize by Marion E. Dubbs. She returned to Tanglewood as a member of the New Fromm Players in 2016 and 2017, premiering works by John Harbison, Joseph Phibbs, Kui Dong, and Marc Neikrug, among others. She has also performed at the Spoleto Festival USA, Japan's Pacific Music Festival, the National Orchestral Institute, and the Green Mountain Chamber Music Festival. As a chamber musician, she performs frequently in the Boston and Berkshire areas in concerts actively combining contemporary and classical repertoire to create engaging and unique programs. At the University of Pennsylvania's 2018 "Rochberg @ 100" centennial celebration, she performed Rochberg's Seventh String Quartet with other Tanglewood colleagues alongside the Daedalus Quartet. Ms. Ferrillo earned her bachelor of music degree at the University of Maryland-College Park with Katherine Murdock. She received her master's degree from the New England Conservatory, studying with Roger Tapping and Edward Gazouleas. She went on to work with Mr. Gazouleas at Indiana University's Jacobs

School of Music. Other teachers and mentors have included Cathy Basrak, Robert Vernon, Michael Tree, and Carol Rodland.

Catherine French, violin

Violinist Catherine French is a native of Victoria, British Columbia, where she began Suzuki studies on the violin at the age of four. A frequent soloist, Ms. French has appeared with orchestras and in recital throughout Canada and the United States, and made her Carnegie Hall debut in 1992. She has been a participant in the Portland, Lake Winnepesaukee, Marlboro, and Carolina Chamber Music Festivals. Ms. French is a graduate of Indiana University, where she received a Bachelor of Music degree and a Performer's Certificate, and the Juilliard School, where she earned a Master's degree. Her major teachers have included Dr. Lise Elson, Miriam Fried, Felix Galimir and Joel Smirnoff. Ms. French joined the violin section of the Boston Symphony Orchestra in September 1994. She can be heard in the Boston area as a member of Collage New Music and the Calyx Piano Trio, and in performance with other BSO members as part of the Prelude concerts at Symphony Hall and other local venues.

Hannah Ji, violin

Violinist Hannah Ji joined the first violin section of the St. Louis Symphony Orchestra in 2020. Ji's playing has been hailed by critics as "engaging, mature, well thought-out, and honed down to the finest details". She holds a Bachelor of Music degree from Curtis Institute of Music, studying with the late Aaron Rosand, a Master of Music degree from The Juilliard School, studying with Ida Kavafian, and an Artist Diploma degree from The Colburn School, studying with Robert Lipsett. She began her musical studies at the age of seven in South Korea and previously attended Manhattan School of Music's Precollege Division, studying with Grigory Kalinovsky. As a soloist, Ji has performed in Canada Day concerts with Maestro Pinchas Zukerman in Centre National des Artes, with pianist Jeremy Denk for the non-profit organization, "The Art of Giving Back," and a gala concert with cellist Yo-Yo Ma and the Silk Road Ensemble at Lincoln Center.

As a classical and contemporary chamber musician, Ji has collaborated with renowned groups and artists such as Jamie Laredo, Jennifer Koh, Roberto Díaz, The Borromeo String Quartet, The Calidore String Quartet and Time for Three. As an orchestra musician, she served as Concertmaster and Principal Second with Symphony in C, Spoleto Festival USA, YMF Debut Orchestra, The Colburn School, The Juilliard School Orchestra and Curtis Symphony Orchestra. She has been a participant at the Sarasota Music Festival, Music Academy of the

West, Artosphere Festival Orchestra, Taos School of Music Festival, Bowdoin International Music Festival, Summit Music Festival and the National Arts Centre's Young Artist Programme. Additionally, Ji has held Artist Faculty positions at The Danbury Music Centre's Chamber Music Intensive, The Bronx Conservatory of Music, Manhattan in the Mountains, and The Curtis Institute's SummerFest Young Artists Program & Adult Chamber Music Program. She currently enjoys working as a mentor through the SLSO's Mentoring the Music: Peer to Peer program.

Angie Smart, violin

Angie Smart has been a First Violinist with the [St. Louis Symphony](#) since 1998. Originally from England, she began violin lessons at the age of six and won a scholarship to study at the age of 13. She continued her studies in the U.S. where she attended the University of Miami, Lamar University in Texas, and completed her masters degree at Rice University in Houston. Ms. Smart has performed extensively in Europe and the U.S. with representation by Encore Concerts, and has appeared as soloist with the St. Louis Symphony, Alhambra Chamber Orchestra, Gorton Philharmonic, and Lamar Chamber Orchestra. Her television appearances have included masterclasses with Yehudi Menuhin and as the subject of a documentary. Among other masterclasses, she has played for Midori and Zachar Bron. Ms. Smart has participated in summer festivals such as the Sun Valley Summer Festival and the Missouri River Festival of the Arts, among others. She has been a Pro-Am Coach and performing artist for MOCM since the inaugural season. Ms. Smart has competed in the 10th International Tchaikovsky Competition and the Yehudi Menuhin Competition, and has been a prizewinner in many other competitions, including the British Violin Recital Prize, Elizabeth Harper Vaughn Concerto Competition, and the William C. Byrd Young Artists Competition.

Chris Tantillo, viola

Chris Tantillo, a native of Long Island, New York, began playing the violin at the age of seven. He switched to viola while attending the Interlochen Arts Academy, where he completed his high school degree. Tantillo received both his Bachelor's of Music degree from the Cleveland Institute of Music in 2002, where he studied with Stanley Konopka, and his Master's of Music degree while studying with Robert Vernon, Principal Viola of the Cleveland Orchestra. Tantillo has previously performed with the San Diego Symphony and the New World Symphony in Miami Beach, Florida.

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