

ONSTAGE

CENTER FOR THE PERFORMING ARTS AT PENN STATE



ORQUESTRA DE SÃO PAULO

Kazem Abdullah, conductor

Dame Evelyn Glennie, percussion

underwritten by

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CENTER FOR THE PERFORMING ARTS

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**CENTER FOR THE PERFORMING ARTS
AT PENN STATE**

presents

**ORQUESTRA
DE SÃO PAULO**

Kazem Abdullah, conductor

Dame Evelyn Glennie, percussion

7:30 p.m. Friday, October 23, 2009
Eisenhower Auditorium

The concert includes one intermission.

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The 2009–2010 season of the Center for the Performing Arts is supported, in part, by grants from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania, and the National Endowment for the Arts, a federal agency.

PROGRAM

Alberto Nepomuceno

O Garatuja

James MacMillan

Veni, Veni Emmanuel

Concerto for percussion and orchestra

Evelyn Glennie, percussion soloist

[INTERMISSION]

Heitor Villa-Lobos

Bachianas Brasileiras No. 4

Béla Bartók

The Miraculous Mandarin: Suite

PROGRAM SUBJECT TO CHANGE

Tour Direction:
COLUMBIA ARTISTS MANAGEMENT LLC
Tim Fox / Alison Ahart Williams
1790 Broadway
New York, NY 10019

www.cami.com

PROGRAM NOTES

O Garatuja

Alberto Nepomuceno

Born on July 6, 1864, in Fortaleza, Brazil

Died on October 16, 1920, in Rio de

Janeiro, Brazil

Although Brazil's independence from Portugal dates from 1822, until 1889 the country remained a monarchy under the rule of kings of Portuguese descent. As the director of the most important Brazilian conservatory of that time, the National Institute of Music in Rio de Janeiro, Alberto Nepomuceno was one of the leading musical figures of the new republican regime. Nepomuceno, a prominent defender of the abolitionist cause (slavery in Brazil lasted until 1888), stayed in Europe from 1888 to 1895. He studied at the Accademia di Santa Cecilia in Rome, the Stern Conservatory in Berlin, and the Paris Conservatoire. He also attended the piano class of Theodor

Leschetizky in Vienna, where he met the pianist Walborg Bang, his future wife. Bang was Norwegian, which gave Nepomuceno the chance to meet Edvard Grieg.

Back in Brazil, Nepomuceno wrote many art songs, a symphony, piano pieces, sacred music, and chamber music. Perhaps it was under Grieg's influence that he started to employ elements of folk and popular music in works such as *Série brasileira*, for orchestra, and the 1904 prelude for the unfinished opera *O Garatuja*—based on an 1873 novel of the same title by Brazilian writer José de Alencar (1829–1877). *O Garatuja* is set in Rio de Janeiro in 1659 and tells the story of Ivo, a youngster who takes part in the political events of his time by drawing caricatures on the walls of the city. Ivo's nickname comes from *garatuja*, the Portuguese word for scribble, scratch, scrawl. Nepomuceno's lively prelude reflects Ivo's cheerful character.

Veni, Veni Emmanuel

Concerto for percussion and orchestra (1992)

James MacMillan

Born on July 16, 1959, in Kilwinning, Scotland

Scottish composer James MacMillan studied composition at Scotland's University of Edinburgh with Rita McAlister and at England's Durham University, where he earned a Ph.D. in 1987. Until that year, the Polish avant-garde had been his major influence. Returning to Scotland, he began to identify both with his Roman Catholic faith—specifically in the way it was expressed by Latin American “liberation theology”—and his Scottish national roots.

MacMillan was a music lecturer at England's University of Manchester from 1986

to 1988, but he has focused on composition since the success of *The Confession of Isobel Gowdie* (inspired by the story of a woman executed for practicing witchcraft in seventeenth-century Scotland), which the BBC Scottish Symphony Orchestra premiered at the London Proms in 1990.

Some major commissions followed, including a cello concerto premiered by Mstislav Rostropovich in 1997, and the percussion concerto *Veni, Veni Emmanuel*, written for his fellow Scot Evelyn Glennie. The latter work caused a sensation at the London Promenade concert at Royal Albert Hall in 1992 when Glennie performed it with the Scottish Chamber Orchestra under Jukka-Pekka Saraste.

Veni, Veni Emmanuel has been recorded and performed several times since then, and as Stephen Johnson points out in his article on the composer in the Grove Dictionary of Music, “This is surprising, perhaps, because

PROGRAM NOTES

unlike his popular minimalist or ‘religious-minimalist’ contemporaries, he has not completely rejected the modernism of his youth. Complex atonality often exists alongside lucid tonality or modality; the language is as likely to be acerbically or punchily dissonant as coolly or sweetly modal.” The concerto is dedicated to the composer’s parents. The music draws on the fifteenth-century French Advent plainchant of the same name, which appears in its full form only at the end of the piece. The work, in one movement, is about twenty-five minutes long. As the composer himself describes, “Soloist and orchestra converse throughout as two equal partners, and a wide range of percussion instruments are used, covering tuned, untuned, skin, metal, and wood sounds.”

MacMillan writes that “the heartbeats which permeate the whole piece offer a clue to the wider spiritual priorities behind the work, representing the human presence of Christ. Advent texts proclaim the promised

day of liberation from fear, anguish, and oppression, and this work is an attempt to mirror this in music, finding its initial inspiration in the following from Luke 21: ‘There will be signs in the sun and moon and stars; on Earth nations in agony, bewildered by the clamor of the ocean and its waves; men dying of fear as they await what menaces the world, for the powers of Heaven will be shaken. And they will see the Son of Man coming in a cloud with power and great glory. When these things begin to take place, stand erect, hold your heads high, because your liberation is near at hand.’” The composer says that “at the very end of the piece the music takes a liturgical detour from Advent to Easter—right into the Gloria of the Easter Vigil in fact—as if the proclamation of liberation finds embodiment in the Risen Christ.” This is not fortuitous, for the composition of *Veni, Veni Emmanuel* was started on the first Sunday of Advent 1991 and completed on Easter 1992.

Bachianas Brasileiras No. 4 **Heitor Villa-Lobos**

Born March 5, 1887, in Rio de Janeiro, Brazil
Died November 17, 1959, in Rio de Janeiro, Brazil

As Gerard Béhague has written, “Villa-Lobos stands as the single most significant creative figure in twentieth-century Brazilian art music. This significance stems not only from his international recognition, but also from his achievement in creating unique compositional styles in which contemporary European techniques and reinterpreted elements of national music are combined. His highly successful career stood as a model for subsequent generations of Brazilian composers.”

Written in the 1930s and 1940s, the *Bachianas Brasileiras* are a series of nine

pieces, for several combinations of instruments, which aim to combine homage to Johann Sebastian Bach and the spirit of Brazil. Each movement of every one of the *Bachianas* has two titles—a “Bachian” and a “Brazilian.” *Bachianas Brasileiras No. 4* was originally written for solo piano and orchestrated by the composer himself. If the “Bachian” elements prevail in the first movement (whose theme is reminiscent of the opening of the Toccata from Bach’s Partita, BWV 830), the “Brazilian” ones appear strongly in the remaining three. *Canto do Sertão* evokes the song of the araponga (neotropical bellbird), a creature of the Brazilian sertão (Portuguese for backcountry or backlands), while the Aria quotes the folksong *O mana deix’eu ir* (Let me go, sister). The last movement, *Miudinho*, is inspired by a dance from northeastern Brazil.

PROGRAM NOTES

The Miraculous Mandarin: Suite **Béla Bartók**

Born on March 25, 1881, in Nagyszentmiklós, Austria-Hungary (now Sânnicolau Mare, Romania)

Died on September 26, 1945, in New York City

In a modern big city, three scoundrels in a filthy apartment make a girl work for them; she is supposed to attract men to be robbed inside the flat. Things go well with the first two customers, but the third one, a mandarin, is a more complicated matter. He is suffocated and stabbed by the thugs, but he refuses to die. Only when he finally embraces the girl, does he start to bleed and dies.

The plot of the 1918–1924 pantomime ballet by Menyhért Lengyel, which had been set to music by Béla Bartók, was shocking for the conservative audience at its 1926 world premiere in the German city of Cologne. It was so scandalous, in fact, that Mayor Konrad Adenauer—who was to become, in 1949, the first chancellor of the Federal Republic of Germany—banned it. Its first staging in Budapest happened only after the composer's death. Even though Bartók had written, in 1927, that the Mandarin was “the best work” he had so far composed for orchestra, he would never again attempt to write music for the theatre. Nowadays, the score is most often performed as a concert suite, which preserves about two-thirds of the original ballet's music.

All notes by Irineu Franco Perpetuo.

U.Ed. ARC 10-68

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Clytemnestra
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Julia Wolfe's *Steel Hammer*
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Sweet Honey in the Rock
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If You Give a Pig a Pancake
and *Other Story Books*
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2 p.m. Sunday, January 24

Capuçon-Angelich Trio
7:30 p.m. Tuesday, January 26 (SA)

Each performance is in Eisenhower Auditorium, unless indicated as being in Schwab Auditorium (SA).

THE ORCHESTRA

The Orquestra Sinfônica do Estado de São Paulo (São Paulo State Symphony Orchestra) gave its first concert in 1954. Since then it has had a long history of achievements leading to an institution that is now recognized internationally for the excellence of its production. The orchestra is an important part of the state's cultural scene, as well as an agent for the creation of a new model for concert music and the management of culture in Brazil.

During its first years, the Orquestra de São Paulo—as it is known abroad—was directed by Maestro Souza Lima and then by Italian conductor Bruno Roccella. Later, Brazilian conductor Eleazar de Carvalho accepted the position of music director and stayed at the orchestra's helm for twenty-four years, giving many live performances each year that included regular performances at the Cultura Artística Theatre, broadcasts on TV Cultura, tours around the country, and concerts for youth. The orchestra also organized competitions for young soloists.

In more recent years, under Carvalho's leadership, the orchestra went through a period of difficulties, but before his death the maestro drew up a project for redesigning the orchestra. With backing from the State Department of Culture and efforts by Governor Mario Covas, a process was conducted to choose a successor who would begin a new phase in the organization's history.

Maestro John Neschling became the orchestra's artistic director in 1997, with conductor Roberto Minczuk as his assistant. The orchestra was soon redefining and broadening the objectives set down by Carvalho. Musicians from around the world were auditioned, and higher wages and better working conditions were established.

The Sala São Paulo (São Paulo Concert Hall) opened in 1999. In the years that followed, a number of other projects were put into operation, including creation of the Symphony, Chamber, Youth, and Children's

choirs. Also, the Maestro Eleazar de Carvalho Musical Documentation Center began operating, and other related activities were created, including a subscription service, a volunteer program, various educational programs, a music publishing division for creative Brazilian musical scores (Criadores do Brasil), and the Osesp Academy for young musicians. Recent concert seasons have presented a diverse repertoire, and the organization has entered into an ongoing partnership with the Swedish BIS, which guarantees international diffusion of Brazilian concert music.

The São Paulo State Symphony Orchestra Foundation was established in 2005, representing a positive milestone in the orchestra's history. With former Brazilian President Fernando Henrique Cardoso as president of the board of directors, the foundation has put new standards of management in place that have since become references for the Brazilian cultural environment.

The orchestra has toured to many cities in Latin America (2000, 2005, and 2007), the United States (2002 and 2006), Europe (2003 and 2007), and Brazil (2004 and 2008). It has also performed in various cities in the state of São Paulo, presenting concerts, workshops, and music appreciation courses that have reached more than 70,000 people.

On New Year's Eve 2008, a program conducted by Neschling was broadcast live by the French and German Arte Television Channel to viewers in France, Germany, Belgium, Switzerland, Spain, Austria, Poland, Finland, Portugal, Denmark, Hungary, Sweden, Italy, The Netherlands, and Brazil.

Recently cited by *Gramophone* magazine as one of three up-and-coming ensembles among the world's greatest orchestras, the ensemble represents a continuation of its original mission to expand Brazilian musical culture. The orchestra opened its 2009 season under the direction of its new principal conductor Yan Pascal Tortelier, the Frenchman who was most recently the principal guest conductor of the Pittsburgh Symphony Orchestra.



KAZEM ABDULLAH CONDUCTOR

Maestro Kazem Abdullah is one of the most-watched young American conductors on the scene. In the 2009–2010 season, Abdullah conducts the internationally renowned Orquestra de São Paulo, one of Brazil's most celebrated classical music ensembles, during its return to the United States for the orchestra's third coast-to-coast tour. His other projects include *Treemonisha* at the Théâtre du Châtelet de Paris, plus debuts with the Chicago Sinfonietta, Huntsville Symphony, Dayton Philharmonic, and the Staatskapelle Weimar.

A significant highlight of Abdullah's 2008–2009 season was a highly anticipated debut with the Metropolitan Opera, where he conducted Gluck's *Orfeo ed Euridice*, a feat that was lauded by *The New York Times* as "...a confident performance—impressively responsive to the singers during their long stretches of orchestra-accompanied recitative—a combination of urgency and flexibility." Other highlights of the season included debuts with the Mexico City Philharmonic, Oregon Symphony, and the

Indianapolis Symphony, where he led the world premiere of Gabriela Frank's *Peregrinos*. Michael Tilson-Thomas invited Abdullah to conduct the New World Symphony at its 2009 Ives Festival.

Abdullah served as an assistant and cover conductor at the Metropolitan Opera from 2006 to 2009. He assisted and worked with many conductors, including Louis Langree, Kirill Petrenko, Lorin Maazel, and James Levine. He prepared productions of *Lulu*, *Ariadne auf Naxos*, *Der Ring des Nibelungen*, *Idomeneo*, *Die Zauberflöte*, *Don Giovanni*, *Così fan Tutte*, *Iphigénie en Tauride*, and Gluck's *Orfeo ed Euridice*.

Abdullah's additional conducting credits include the National Arts Center Orchestra of Ottawa, Chautauqua Music School Festival Orchestra, Berliner Kammerphilharmonie, Finnish Radio Orchestra, Helsinki Philharmonic, and the Tanglewood Music Center Orchestra, where he substituted on short notice to conduct performances of Purcell's *Dido and Aeneas* in collaboration with the Mark Morris Dance Group.

Abdullah began his music studies at age 10, later graduated from the Cincinnati Conservatory of Music in 2000, and subsequently studied at the University of Southern California. He originally trained as a clarinetist and has appeared as a soloist with the Cincinnati Symphony, National Symphony, and the New World Symphony. His conducting teachers and coaches have included Jorma Panula, Gustav Meier, Markand Thakar, Stefan Asbury, Bernard Haitink, and James Levine.



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DAME EVELYN GLENNIE PERCUSSION

Dame Evelyn Glennie is the first person in musical history to successfully create and sustain a full-time career as a solo percussionist. As one of the most eclectic and innovative musicians on the scene, she is continually redefining the goals and expectations of percussion. By combining superb technique, a profound appreciation of the visual, and astonishing musicality, Glennie creates performances of such vitality that they almost constitute a new type of performance.

Glennie gives more than 100 performances a year worldwide, performing with the greatest conductors, orchestras, and artists. For the first ten years of her career, virtually every performance she gave was in some way a first—the first time an orchestra had performed with a percussion soloist, the first solo percussion performance at a venue or festival, or the world premiere of a new piece. Her diversity of collaborations have included performances with artists such as Nana Vasconcelos, Kodo, Béla Fleck, Björk, Bobby McFerrin, Emmanuel Ax, Sting, The King's Singers, Mormon Tabernacle Choir, and Fred Frith.

She has commissioned 160 works for solo percussion from many of the world's most eminent composers. She also composes and records music for film and television. Her first high-quality drama produced a score so original she was nominated for a British Academy of Film and Television Arts Award—the British equivalent of the Oscar.

Of the twenty-five solo recordings she has made so far, Glennie's first CD, a recording of Béla Bartók's *Sonata for Two Pianos*

and *Percussion*, won her a Grammy Award in 1988. Two Grammy nominations followed, one of which she won in 2002 for a collaboration with Fleck. Glennie's twelfth solo CD, *Shadow Behind the Iron Sun*, was based on a radical improvisational concept and once again questioned people's expectations.

Glennie explores other areas of creativity, including writing a best-selling autobiography, *Good Vibrations*; collaborating with film director Thomas Riedelsheimer on the film *Touch the Sound*; presenting two series of her own television programs for the BBC; regularly appearing on television across the world, including *The Late Show with David Letterman*, *Sesame Street*, and *The South Bank Show* (United Kingdom); and presenting and performing on *Songs of Praise* (United Kingdom), *Commonwealth Games Festival Concert*, *This is Your Life* (United Kingdom), *60 Minutes*, *PBS' Profile*, and more.

Glennie's activities also include lobbying the British government on political issues. Her consortium with Sir James Galway, Julian Lloyd Webber, and the late Michael Kamen successfully influenced the government to provide £332 million toward music education. Other projects include *Evelyn Glennie Jewellery*, a range of jewelry designed in conjunction with Ortak and based on her influences as a solo percussionist. Glennie is an international motivational speaker to diverse corporations and events. She also performs with orchestras on the Great Highland bagpipes.

After twenty years in the music business, she has begun teaching privately, which allows her to explore the art of teaching and the world of sound therapy as a means of communication.

In 1993, she was awarded the Officer of the British Empire, which was extended in 2007 to "Dame Commander" for her services to music. To date, she has received more than eighty international awards. She brims with ideas to improve the experience for audiences and continues to redefine the format of live performance.

ORCHESTRA ROSTER

principal conductor

YAN PASCAL TORTELIER

violins

CLÁUDIO CRUZ

concertmaster

EMMANUELE BALDINI

concertmaster

DAVI GRATON

principal

LEV VEKSLER

principal

YURIY RAKEVICH

principal

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principal

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assistant principal

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Lea Kalil Sadi

Paulo Paschoal

Simona Cavuoto

Soraya Landim

Sung-Eun Cho

Svetlana Tereshkova

Tatiana Vinogradova

Constança Prado

violins (cont'd)

Djavan dos Santos

Gerson Nonato

Irem Bozkurt

Karina Petry

Leandro Dias

violas

HORÁCIO SCHAEFER

principal

MARIA ANGÉLICA

CAMERON

assistant principal

PETER PAS

assistant principal

Andrés Lepage

David Marques Silva

Galina Rakhimova

Olga Vassilevich

Simeon Grinberg

Vladimir Klementiev

Alen Biscevic

Elisa Monteiro

Wallas Pena

violoncellos

JOHANNES GRAMSCH

principal

ELIAH SAKAKUSHEV

principal

HELOISA MEIRELLES

assistant principal

WILSON SAMPAIO

assistant principal

Adriana Holtz

Bráulio Marques Lima

Douglas Kier

Jin Joo Doh

Maria Luísa Cameron

Marialbi Trisolio

Regina Vasconcelos

Rodrigo Andrade Silveira

doublebass

ANA VALÉRIA POLES

principal

PEDRO GADELHA

principal

MAX EBERT FILHO

assistant principal

MARCO DELESTRE

assistant principal

Alexandre Rosa

Almir Amarante

Cláudio Torezan

Jefferson Collacicco

Lucas Amorim Espósito

Ney Carvalho

harps

LIUBA KLEVTSOVA

principal

Paola Baron

flutes

JESSICA DALSANT

principal

Fabiola Alves

José Ananias Souza Lopes

Sávio Araújo

oboes

ARCÁDIO MINCZUK

principal

JOEL GISIGER

principal

Natan Albuquerque Jr.

Israel Silas Muniz

Peter Apps

Éser Menezes

clarinets

OVANIR BUOSI

principal

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clarinets (cont'd)

SÉRGIO BURGANI
principal

Nivaldo Orsi
Daniel Rosas
Giuliano Rosas

bassoons

ALEXANDRE SILVÉRIO
principal
JOSÉ ARION LINAREZ
principal

Cláudio de Freitas
Francisco Formiga
Renato Perez

horns

DANTE YENQUE
principal
OZÉAS ARANTES
principal

André Gonçalves
José Costa Filho
Nikolay Alipiev
Luciano Pereira do Amaral
Samuel Hamzem
Eduardo Minczuk

trumpets

FERNANDO DISSENHA
principal
GILBERTO SIQUEIRA
principal

Antonio Carlos Lopes Jr.
Marcelo Lopes
Marcelo Matos
Flávio Gabriel

trombones

DARCIO GIANELLI
principal

trombones (cont'd)

WAGNER POLISTCHUK
principal

Alex Tartaglia
Fernando Chipoletti
Darrin Coleman Milling

tuba

MARCOS DOS ANJOS JR.
principal

timpani

ELIZABETH DEL GRANDE
principal
RICARDO BOLOGNA
principal

percussion

RICARDO RIGHINI
principal

Alfredo Lima
Armando Yamada
Eduardo Giancesella
Marcia Regina

piano

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