Defying Destiny
Sunday, April 7 2019, 3:00pm
Pick-Staiger Hall, Evanston

Scott Speck conductor
Robert Everson timpani

Pyotr Ilych Tchaikovsky (1840-1893)
Romeo and Juliet Fantasy-Overture

Michael Daugherty (b. 1954)
Raise the Roof for Timpani and Orchestra

Intermission

Nikolai Rimsky-Korsakov (1844 – 1908)
Schéhérazade, Op. 35
  I. The Sea and Sinbad’s Ship
  II. The Story of The Kalandar Prince
  III. The Young Prince and The Young Princess
  IV. Festival at Baghdad – The Sea

Performance time approximately 2 hours

Pyotr Ilych Tchaikovsky (1840-1893)
Romeo and Juliet Fantasy-Overture (1870)

Throughout Tchaikovsky's compositional career, he returned repeatedly to the ideas of fate, tragedy, and love. Perhaps it was his private struggle with his sexuality, hopeless romanticism, frequent struggles with bouts of depression, or even the political unrest of Russia in the late 19th century that drove his obsession with these topics. Whatever the reasons, Romeo and Juliet was an exceptionally fitting story for Tchaikovsky. Russian Nationalist composer Mily Balakirev apparently first suggested the composition to Tchaikovsky, going so far as to write instructions for the key, harmonic structure, and offering samples of how he would compose the opening measures. Tchaikovsky took Balakirev's advice to heart and the two wrote back and forth regarding the piece, culminating in the premiere in Moscow in 1870. The two later had a falling out and Tchaikovsky alone revised the piece significantly in 1872 and again in 1880. The version most commonly heard today includes these final 1880 revisions.

Romeo and Juliet follows a sonata form (with an exposition, development, and recapitulation) more than it does the actual plot of Shakespeare's play. The piece begins with solemn chords representing the voice of Friar Lawrence, and later introduces the iconic lover's melody with quiet English horn and viola. Only towards the end of Romeo and Juliet do we hear this glorious theme played by the full orchestra.

Michael Daugherty (b. 1954)
Raise the Roof for Timpani and Orchestra (2003)

Grammy Award-winning composer Michael Daugherty was born not far from Chicago in Cedar Rapids, Iowa, and has achieved international recognition for melding together elements of modern pop and classical music. He is currently Professor of Composition at the University of Michigan. His mini-concerto Raise the Roof was commissioned by the Detroit Symphony Orchestra in 2003. Regarding the piece, the composer writes:

“Raise the Roof brings the timpani into the orchestral foreground as the foundation of a grand acoustic construction. I have composed music that gives the timpanist the rare opportunity to play long expressive melodies, and a tour de force cadenza. The timpanist uses a wide variety of performance techniques: extensive use of foot pedals for melodic tuning of the drums, placement of a cymbal upside down on the head of the lowest drum to play gissandri rolls, and striking the drums with regular mallets, wire brushes, maraca sticks, and even bare hands.”

Nikolai Rimsky-Korsakov (1844 – 1908)
Schéhérazade, Symphonic Suite, Op. 35 (1888)

“The Sultan Shakriar, convinced of the falsehood and infidelity of all women, had sworn an oath to put to death each of his wives after the first night. But the Sultan Schéhérazade saved her life by arousing his interest in the wonderful tales she told for a thousand and one nights.” – passage from Tales of Arabian Nights.

Late Romantic Russian composer Nikolai Rimsky-Korsakov is famous for his colorful orchestration and mastery of storytelling, Schéhérazade, which may be considered the composer's chef-d'oeuvre, is quite literally a story about a storyteller. In this symphonic suite, Schéhérazade, the embodiment of intelligence, warmth, and sacrifice, saves her own life and the lives
of countless other women who would have otherwise been executed by the Sultan.

Rimsky-Korsakov intended that the piece be only vaguely programmatic; the true joy of *Scheherazade* is that it encourages the listener to let their imagination run wild. Each movement title conjures a brief picture or snapshot of a story. There are only two truly clear motifs: the mighty rage of the Sultan depicted by a foreboding low brass line, and the stunning violin solos (played by Concertmaster David Perry) that represent Scheherazade weaving story after story. Both are introduced in the first minute of *Scheherazade*, setting the scene for the next four movements. At the end of the last movement, Rimsky-Korsakov eschewed a flashy finale for a gentle violin solo, a happy ending of sorts, with Scheherazade getting the last word.

Robert Everson, *timpani*

In his debut performance as a soloist, Robert Everson was hailed by the *Chicago Tribune* as “a most outstanding performer,” the *Chicago Sun Times* has called him a “Master Timpanist” and the *Chicago Classical Review* said of a performance with the Chicago Philharmonic: “Spectacular timpani playing.” Although soloing on the timpani is relatively rare, he has done so many times, playing Darius Milhaud’s Concerto for Percussion and Orchestra with the Chicago Sinfonietta, the Chicago String Ensemble and the Illinois Philharmonic. With the Sinfonietta, he has also performed Georg Druschetzky’s Concert for Oboe and Eight Timpani, Russell Peck’s *Harmonic Rhythm*, and the world premiere of Jiri Gemrot’s Concertino for Flute, Bagpipes and Timpani. More recently he has performed the Phillip Glass Concert Fantasy for Two Timpanists with the San Francisco Ballet.

Everson is the timpanist with several orchestras in the Chicago area, including the Chicago Philharmonic, Elgin Symphony Orchestra, Ravinia Festival Orchestra, Lake Forest Symphony and Chicago Sinfonietta. He has also performed an extra with Lyric Opera of Chicago, Grant Park Symphony and the Chicago Symphony Orchestra, and has performed on Chicago Symphony recordings under Bernard Haitink and Pierre Boulez, one recording winning the Grammy award for best orchestral performance in 2001. He has played with dozens of pop artists and for many Broadway shows, commercial jingles and TV broadcasts. Mr. Everson earned his Bachelor and Master degrees in Percussion Performance from DePaul University, and is the percussion instructor at Concordia University Chicago in River Forest, IL and at the Birch Creek Music Performance Camp in Door County, WI. He performs solo in school percussion demonstrations for the International Music Foundation of Chicago. He also participates in the educational outreach Seed Program with Chicago Sinfonietta and Chi Phil AMP (Academy of Music Performance) with the Chicago Philharmonic.

David Perry, *violin* enjoys an international career as chamber musician, soloist, and teacher. He has performed in Carnegie Hall and across the major cultural centers of North and South America, Europe, and the Far East. Mr. Perry joined the Pro Arte Quartet and the UW Madison faculty in 1995, and was granted a Paul Collins Endowed Professorship in 2003. He has served as guest concertmaster with such groups as the Chicago Philharmonic, China National Symphony Orchestra, Ravinia Festival Orchestra, American Sinfonietta, and Orpheus Chamber Orchestra. Thanks to the Nathan McClure Opportunities Fund, Mr. Perry plays on a 1711 Franciscus Gobetti violin, arranged by Chancellor John Wiley and the UW Foundation.

**SPOTLIGHT** is a mentoring program designed to give professional symphonic performance opportunities to exceptional young musicians (see page 28). Defying Destiny features the following young students:

**Johan Kartman, violin.** Since his debut performance at Uihlein hall at age 13, Jonah Kartman has been an active performer in the Milwaukee/Chicago area and a frequent performer on the Green Mountain Chamber Music Festival emerging artist series in Burlington, Vermont. For the past three years Jonah has been studying with Robert Hanford.

**Sophia Kreider, violin.** is a senior at Oak Park and River Forest High School. She has been a member of the Chicago Youth Symphony Orchestras for seven seasons, where she has served as Concertmaster of the Debut, Concert, and Symphony Orchestras. Sophia has studied violin with Jennifer Cappelli for eleven years.

**Margaret O’Malley, viola.** is an accomplished musician enjoying her fourth season as principal violist of the Chicago Youth Symphony Orchestra. She is a National YoungArts Award recipient, and has had the privilege of soloing with several major orchestras this past year. She currently studies with Helen Callus at Northwestern’s Bienen School of Music and was nominated for Spotlight by Chicago Philharmonic violist Anthony Devroye.

**Trudie Childs, cello.** is a junior at St. Charles East High School. She studied cello for seven years and is Larry Glazier’s student. Trudie is a two-time winner of the Elgin Youth Symphony’s Young Artist Concerto Competition and cellist of the Maud Powell String Quartet (premier EYSO chamber ensemble.) She represented ILMEA District 9 since 6th grade and played in the IMEC Allstate Honors Orchestra (2018). Trudie is president of the STCE Tri-M Music Honors society and principal cellist in Chamber Orchestra.

**Nicholas Boettcher, bass,** studies under Andy Anderson. He is principal bassist of the Chicago Youth Symphony Orchestra and Naperville North High School Symphony Orchestra and is in the Illinois Music Education Association’s All-District Orchestra. Nicholas has played with Wheaton College Symphony Orchestra, Chicago Sinfonietta, and at Carnegie Hall following his win in the American Fine Arts Festival International Concerto Competition.