

The UCLA Herb Alpert School of Music
Department of Music presents

UCLA Philharmonia

Neal Stulberg, conductor



Sunday, October 30, 2022, 4 p.m.
Schoenberg Hall, UCLA

PROGRAM

Galánta Dances (1933)

Zoltán Kodály (1882-1967)

Danse Macabre, Op. 40 (1874)

Camille Saint-Saëns (1835-1921)

Danzón No. 4 (1994)

Arturo Márquez (b. 1950)

Three Dance Episodes from “On the Town” (1946)

Leonard Bernstein (1918-1990)

I. The Great Lover Displays Himself

II. Lonely Town: Pas de Deux

III. Times Square: 1944

INTERMISSION

“The Bamboula: Rhapsodic Dance For Orchestra”

Op. 75 (1905)

Samuel Coleridge-Taylor (1875-1912)

“Dance of the Seven Veils” from “Salome” (1905)

Richard Strauss (1864-1949)

“Bolero” (1928)

Maurice Ravel (1875-1937)

This performance is made possible by the David and Irmgard Dobrow Fund. Classical music was a passion of the Dobrows, who established a generous endowment at The UCLA Herb Alpert School of Music to make programs like this possible. We are proud to celebrate this program as part of the 2022-2023 Dobrow Series.

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UCLA PHILHARMONIA

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conductor
Gemalene Acupan
and Jakub Rompczyk,
assistant conductors
Jacob Freiman,
orchestra manager
Janice Hu and Jocelyn
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concertmaster
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Christian Byun
David Chang
Rubani Chugh
Janice Hu
Alisa Khodos
Kayla Lee
Alisa Luera
Kayla Phan
Arya Shapouri
Michelle Sheehy

VIOLIN II

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Alexander Han
Anika Hirai
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Subin Lee
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Larry Joe Williams

CELLO

Kaya Ralls, principal
Abraham Bonilla
Benji Fleischaker
Isabelle Fromme
Alvin Liu
Minnie Seo
Aerie Walker
Peter Walsh

DOUBLE BASS

Lee Skyler, principal
Zachary Hauser
Luca Lesko
Atticus Simmons

FLUTE

Will Adams*

Matthew Origel*
John Robert Santiago*
* = Piccolo

OBOE

Gianna Colombo*
Adam Frary*^
Andrew Pahadi
* = English horn
^ = Oboe d'amore

CLARINET

Jacob Freiman*^
Nicholas Kim
Aria McCauley
Yijin Wang*
* = Eb clarinet
^ = Bass clarinet

BASSOON

Zane Marquez
Matthew Rasmussen
Daniela Santana*
* = contrabassoon

SAXOPHONE

Mathew Harget
Rachel Wolz

TRUMPET

Kenneth Brown II
Aric Kline*
Remy Ohara
Andrew Smith
* = Piccolo Trumpet

HORN

Abby Higgins
Emma Lumsden
Vasili Magaziotis
Esther Myers

TROMBONE

Nathan Culcasi
Reuben Molina

BASS TROMBONE

Ethan Holmes

TUBA

Osl Atikpoh
Errol Rhoden III

PERCUSSION

Cash Langi Principal
Jesus Flores
Robby Good
Erica Hou
Xavier Paul
Viraj Sonawala

HARP

Ginger Rose Brucker
Alaina Stark

PIANO AND CELESTA

Austin Ho

PROGRAM NOTES BY JACOB FREIMAN

Zoltán Kodály Dances of Galánta

Eminent Hungarian composer, ethnomusicologist and educator, Zoltán Kodály (1882-1967) embodied the nationalist musical movement popular during the beginning of the 20th century. His Dances of Galánta (1930) preserves traditional Hungarian melodies in five brightly orchestrated and varied movements, demonstrating the 18th century Hungarian verbunkos style, typified by slow (*lassü*) to fast (*friss*) paired sections. The clarinet is heavily featured, representing the traditional single reed instrument of Hungary, the taragato.

The origin of Dances of Galánta is best described in the composer's own words: "Galánta is a small Hungarian market town known to travelers between Vienna and Budapest. The composer passed seven years of his childhood there. At that time there existed a famous gypsy band that has since disappeared. This was the first 'orchestral' sonority that came to the ears of the child. The forebears of these gypsies were already known more than a hundred years ago. About 1800 books of Hungarian dances were published in Vienna, one of which contained music 'after several Gypsies from Galánta.' They have preserved the old traditions. In order to keep it alive, the composer has taken his principal themes from these old publications."

Camille Saint-Säens "Danse Macabre"

Inspired by Franz Liszt's tone poems, Camille Saint-Säens (1835-1921) composed *Danse Macabre* (1874) based on a poem by Henri Cazalis depicting the legend of Death as a fiddler on Halloween and the centuries-old tradition of the Dance of Death. Originally written in 1872 as a song for voice and piano, Saint-Säens orchestrated the work in 1874, transferring much of the vocal part to the solo violin. The composer instructs the solo violinist to tune the top string of their instrument down from E natural to E flat, resulting in the two highest strings of the violin sounding an interval of a dissonant tritone (the dreaded *diabolus in musica* in medieval music theory). This shocking interval is the first chord played by the solo violinist. The famous *Dies Irae* (day of wrath), a Gregorian chant from the Requiem Mass, later appears in a peculiarly major tonality and staccato presentation. While originally controversial with audiences, *Danse Macabre* quickly became extremely popular, and is now one of Saint-Säens' most famous works.

The following portion of Henry Cazalis' text – here in English translation -- can be found in the original manuscript:

Zig, zig, zig, Death in a cadence
Striking with his heel a tomb,
Death at midnight plays a dance-tune,
Zig, zig, zag, on his violin.

The winter wind blows, and the night is dark;
Moans are heard in the linden-trees
Through the gloom white skeletons pass,
Running and leaping in their shrouds.

Zig, zig, zig, each one is frisking;
The bones of the dancers are heard to clatter -
But Sst! Of a sudden they quit round,
They push forward,
they fly' the cock has crowded!

Arturo Márquez Danzón No. 4

Mexican composer Arturo Márquez (b. 1950) is known for masterfully mixing traditional and popular Mexican music with European Classical Music genres, thereby sharing deep Mexican musical traditions with the rest of the world. In a series of works called *Danzón*, he explores the relationship between dance and music.

Danzón No. 4 (1996) displays the complexity and irresistibility of Márquez's rhythmic grooves. Beginning with a mysterious and sensual bassoon solo, the composer sets the stage for a piece largely featuring soloists in the woodwind and brass sections over syncopated and intricate rhythms. Energy builds to a energetic climax before gradually relaxing to a peaceful conclusion.

Leonard Bernstein Three Dance Episodes from "On the Town"

"On the Town" was a 1944 Broadway musical with music by Leonard Bernstein and lyrics by Betty Camdon and Adolph Green. It is a vivacious love letter to New York City, depicting a simple story of three sailors traversing the diverse landscapes of the city and competing with each other for the courtship of women.

The first dance, "The Great Lover Displays Himself," is the story of the protagonist, Gabey, dreaming of courting

"Miss Turnstile," a woman he had seen on a poster, The driving tempo and dissonant punctuations show the frenetic nature of the New York subways. A variety of short themes are introduced representing the chaotic moments of the sailor's dreams.

The second dance, "Lonely Town: Pas de Deux," depicts a sailor courting a high school girl in Central Park. Bernstein described this movement as "both tender and sinister" since the sailor and young woman appear to be falling for each other until the sailor casts her away.

The final dance, "Time Square 1944," portrays the crowded and lively nature of the famed tourist spot. A bright, jazzy Eb clarinet solo sets the stage for classic jazz settings throughout the movement with walking bass lines and dense orchestration evocative of then-contemporary big bands. "Times Square's" enthusiasm and depth of character embody the sailors' curiosity and infatuation with the "Big Apple."

Samuel Coleridge-Taylor The Bamboula: Rhapsodic Dance for Orchestra

The Bamboula refers to both a goatskin drum and an African dance originating that spread through the Western Hemisphere as a result of the slave trade. The bamboula dance appeared in Haiti in the mid-18th century, and arrived in New Orleans via Haitian slaves. This partner dance signified the committed status of a couple, and the dissemination of this dance and music throughout the world powerfully honors ancestry and culture.

British composer and conductor Samuel Coleridge-Taylor (1875-1912) reimagined this dance in a late 19th-century romantic symphonic context. This piece is in ABA form (fast/slow/fast) featuring a lively introduction, intimate clarinet and oboes solos and lush string melodies. After the musical material from the opening section is restated, the piece concludes with an irresistibly bubbly coda.

Richard Strauss "Dance of the Seven Veils" from "Salome"

Salome is known as the Old Testament figure who demanded the beheading of John the Baptist. Irish playwright Oscar Wilde first depicted the controversial and salacious story of Salome on stage in 1891. Richard

Strauss (1864-1949) took the German translation of the text from Wilde's play as the basis of the libretto for his one-act opera, "Salome" (1907). The Dance of the Seven Veils depicts the New Testament tale of Salome demanding the head of John the Baptist in return for performing a striptease for her loathed kidnapper and stepfather, King Herod Antipas. In the course of this massive and twisted waltz, Salome drops seven veils, one by one, as she descends into madness while the music continuously speeds to an abrupt and shattering conclusion.

The extremely sexual depiction of biblical characters in Wilde's Salomé led to great controversy that caused many performances to be cancelled. "Salomonie" quickly became the rage throughout the West, building on a rising popularity of burlesque presentations of female sexuality on stage. While the "Dance of the Seven Veils" was incredibly popular among audiences from all social classes, it was also the subject of harsh criticism religiously, socially and politically, with governments at various levels blocking performances and threatening arrests for dancers who tested the limits of public decency.

Maurice Ravel "Boléro"

In 1928, Russian ballet dancer and patron of the arts Ida Rubinstein commissioned Maurice Ravel (1875-1937) to write "Boléro." The ballet was originally choreographed to feature a woman provocatively dancing the bolero, a Cuban dance with sophisticated romantic music and lyrics, on a table in a Spanish tavern. The eroticization of Ravel's "Boléro" led both to contemporary controversy and lasting popularity. Some scholars liken the obsessively repetitive nature of "Boléro" to early symptoms of frontotemporal dementia that often present as repetitive behaviors. In fact, Ravel suffered from this condition, which worsened in the years following the premiere of "Boléro."

In 1931, responding to criticism of "Boléro," Ravel described it as "an experiment in a very special and limited direction...it should not be suspected of aiming at achieving anything different from, or anything more than, it actually does achieve. Before the first performance, I issued a warning to the effect that what I had written was a piece ... consisting wholly of orchestral texture without music – of one long, very gradual crescendo ... I have done exactly what I have set out to do, and it is for listeners to take it or leave it."

NEAL STULBERG, conductor

Heralded by the Los Angeles Times as “. . . a shining example of podium authority and musical enlightenment,” NEAL STULBERG has garnered consistent international acclaim for performances of clarity, insight and conviction. Since 2005, he has served as Director of Orchestral Studies at the UCLA Herb Alpert School of Music. From 2014 to 2018, he served as Chair of the UCLA Department of Music.

In North America, Mr. Stulberg has led the Philadelphia Orchestra, Los Angeles Philharmonic, Atlanta, Fort Worth, Houston, Indianapolis, Milwaukee, Mexico City, National, New Jersey, New World, Oregon, Pacific, Phoenix, Saint Louis, San Antonio, San Francisco, Utah and Vancouver symphonies, St. Paul Chamber Orchestra and Los Angeles Chamber Orchestra, and New York City Ballet and San Francisco Ballet. A former assistant conductor of the Los Angeles Philharmonic under Carlo Maria Giulini and music director of the New Mexico Symphony Orchestra, he is a recipient of the Seaver/National Endowment for the Arts Conductors Award.

Mr. Stulberg’s European appearances have included performances in Germany with the WDR Rundfunkorchester Köln and the orchestras of Augsburg, Bochum, Dortmund, Freiburg, Herford, Jena, Münster, Nürnberg, Oldenburg and Rostock. In Holland, he has conducted the Netherlands Radio Symphony Orchestra at the Amsterdam Concertgebouw and led the Netherlands Ballet Orchestra, Netherlands Radio Chamber Orchestra, North Holland Philharmonic, Gelders Orchestra and Nieuw Sinfonietta Amsterdam. He has also appeared as guest conductor with the Stavanger Symphony Orchestra (Norway), Warsaw Chamber Orchestra, Klaipeda Chamber Orchestra (Lithuania), Athens State Orchestra, London Royal Ballet Sinfonia, Barcelona Liceu Orchestra and Norwegian National Opera Orchestra.

International engagements have also included the St. Petersburg Symphony Orchestra, Moscow Chamber Orchestra, Hong Kong Philharmonic, Taipei Symphony Orchestra, Seoul Philharmonic, Korea Philharmonic (KBS), Queensland, Adelaide and West Australian symphonies, Haifa Symphony Orchestra, Israel Sinfonietta and Ra’anana Symphonette.

An acclaimed pianist, Stulberg has appeared as recitalist, chamber musician and with major orchestras and

at international festivals as pianist/conductor. His performances of Mozart concertos conducted from the keyboard are uniformly praised for their buoyant virtuosity and interpretive vigor. In 2011-12, he performed the complete Mozart sonatas for violin and piano with violinist Guillaume Sutre at UCLA’s Schoenberg Hall and at the Grandes Heures de Saint Emilion festival in France. He recently performed throughout South Africa on a recital tour with saxophonist Douglas Masek.

Mr. Stulberg has conducted premieres of works by Paul Chihara, Mohammed Fairouz, Jan Friedlin, William Kraft, Alexander Krein, Betty Olivero, Steve Reich, Peter Schat, Lalo Schifrin, Dmitri Smirnov, Earl Stewart, Morton Subotnick, Joan Tower and Peter van Onna, among others, and has also led works by UCLA composers Münir Beken, Bruce Broughton, Kenny Burrell, Mark Carlson, Ian Krouse, David Lefkowitz and James Newton. He conducted the period-instrument orchestra Philharmonia Baroque in a festival of Mozart orchestral and operatic works, and has brought to life several silent movies from the early 1900s, including the Russian classic *New Babylon*, Shostakovich’s first film score. Collaborators have included John Adams, Leonard Bernstein, Dee Dee Bridgewater, John Clayton, Mercer Ellington, Michael Feinstein, Philip Glass, Morton Gould, David Krakauer, Lar Lubovitch, Peter Martins, Mark Morris, Angel Romero, and Christopher Wheeldon. He has conducted Philip Glass’ opera *Akhmaten* at the Rotterdam Festival and Thomas Adès’ *Powder Her Face* with Long Beach Opera in Los Angeles. He has recorded for Naxos, West German Radio, Donemus, Yarlung Records, Sono Luminus and the Composers Voice label.

Mr. Stulberg has maintained a career-long passion for the training of young musicians. He has conducted and taught at the New World Symphony, Indiana University Summer Institute, Juilliard School, New England Conservatory, New Zealand School of Music, Henry Mancini Institute, Los Angeles Philharmonic Summer Institute, National Repertory Orchestra, Interlochen Arts Academy, American-Russian Youth Orchestra, Turkish Music State Conservatory (Istanbul), National Conservatory of Belarus (Minsk), Central Conservatory of Music (Beijing) and Capitol Normal University (Beijing). In November 2017, he conducted, lectured and taught at the Shanghai Conservatory of Music and at National Taiwan Normal University.

A native of Detroit, Mr. Stulberg is a graduate of Harvard College, the University of Michigan, and the Juilliard

School. He studied conducting with Franco Ferrara at the Accademia Nazionale di Santa Cecilia in Rome, piano with Leonard Shure, Theodore Lettvin, William Masselos and Mischa Kottler, and viola with Ara Zerounian.

UCLA PHILHARMONIA

UCLA Philharmonia is the flagship orchestra of the UCLA Herb Alpert School of Music. Founded in 1936, Philharmonia's music directors have included Lukas Foss, Richard Dufallo, Mehli Mehta, Samuel Krachmalnick, Alexander Treger and Jon Robertson. 2022-23 marks the 17th season of Philharmonia's music director and UCLA director of orchestral studies, Neal Stulberg.

Philharmonia's programming focuses on both the core symphonic and operatic repertoire, and the best in contemporary and rarely-performed works.

2022-2023 highlights include three performances at Royce Hall -- the 17th annual All-Star Concert in January 2023; a March 2023 choral/orchestral concert featuring Stravinsky's "Le Sacre du Printemps;" and the May 2023 West Coast premiere of Lera Auerbach's "Sugihara Symphony," a concerto for cello, chorus and orchestra celebrating the courage and heroism of World War II-era Japanese diplomat, Chiune Sugihara. Soloists will include UCLA Professor of Viola Che-Yen Chen performing the monumental 1919 Suite for Viola and Orchestra by Ernest Bloch.

UCLA Philharmonia's CDs are available on iTunes, amazon.com, Naxos Music Library and other retail outlets.

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