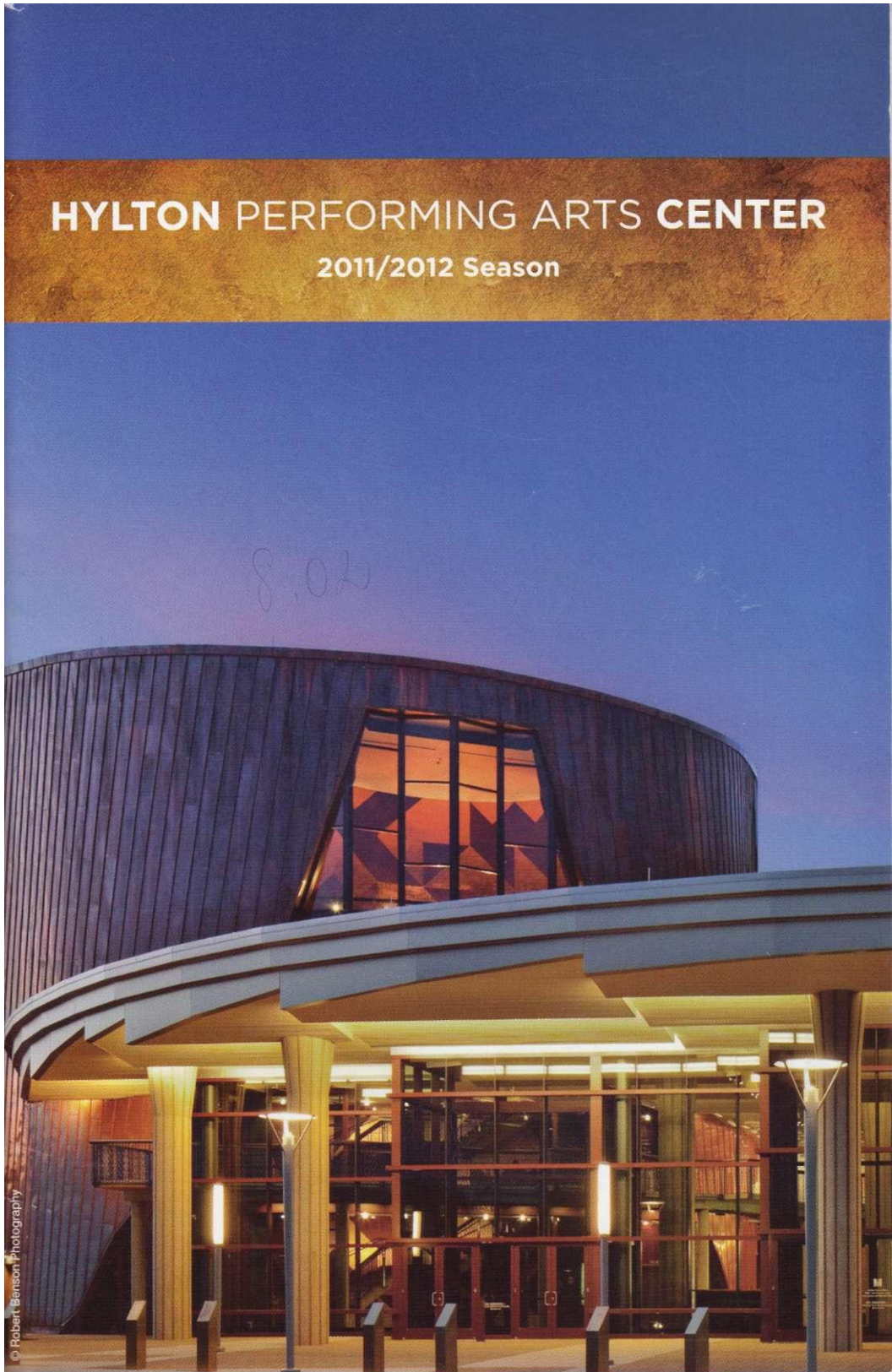


HYLTON PERFORMING ARTS CENTER

2011/2012 Season



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Hylton Presents

**TSCHAIKOWSKI ST. PETERSBURG
SYMPHONY ORCHESTRA**

Roman Leontiev, *Music Director and Chief Conductor*
Alexandre Pirojenko, *Piano Soloist*

Wednesday, February 8, 2012 at 8 p.m.
Merchant Hall

PROGRAM

Overture to *Der fliegende Hollander (The Flying Dutchman)* Richard Wagner
Concerto No. 2 in F-minor for Piano and Orchestra, Op. 21 Fryderyk Chopin
Alexander Pirojenko, *piano*

INTERMISSION

Symphony No. 5 in B-flat major, Op. 100 Sergei Prokofiev



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PROGRAM NOTES

Overture to *Der fliegende Holländer* (*The Flying Dutchman*)

Richard Wagner

Born May 22, 1813, in Leipzig

Died February 13, 1883, in Venice

Der fliegende Holländer is based on the legend of the Dutch sea-captain Vanderdecken, who vowed in a storm that he would round a certain cape even if it meant sailing the seas forever. It received its first production in Dresden in 1843.

Wagner seems to have first become acquainted with the tale in a work by Heine, *Memoirs of Herr von Schnabelewopski*. He was contemplating an opera on the subject when, in 1839, he traveled by sea from Riga to London; the crew confirmed the details of the Flying Dutchman's story, and Wagner gained atmosphere for the drama in the very rough crossing he endured.

The overture, like other overtures of Wagners, was the last music to be composed, giving the composer the opportunity to make symphonic use of the material from the opera, itself. The first theme represents Vanderdecken and other music associated with his fate and longing for death. The slow melody played by the English horn refers to the Ballad in the opera in which another captain's daughter, Senta, tells the story of the cursed sailor and longs to deliver him through her love. The third melody, crisp and playful, comes from the Sailors' Chorus in the third act.

-1994 Columbia Artists Management Inc.

Concerto No. 2 in F-minor for Piano and Orchestra, Op. 21

Fryderyk Chopin

Born March 1, 1810, in Zelazowa Wola, near Warsaw

Died October 17, 1849, in Paris

The Piano Concerto in F-minor of Chopin, known as the "Second" Piano Concerto, was written in 1829, one year before the so-called Concerto No. 1 in E-minor, but it was published later. The work was premiered on March 17, 1830, at the National Theater in Warsaw, along with the composer's *Fantasia on Polish Airs*. As was the practice at the time, the first movement was separated from the other two by another piece, in this instance a divertissement for solo horn. The performance was a great success; a review of the concert stated "Chopin knows what sounds are heard in our fields and woods, he has listened to the song of the Polish villager, he has made it his own and has united the tunes of his native land in skillful composition and elegant execution." The adulation was so great that the concert was repeated five days later. In Polish eyes, Chopin was viewed as a Polish national composer.

The first movement is marked *Maestoso* and is in common time. Chopin patterned the first movements of his concerti on the style of Hummel, who was in vogue at the time. The exposition is in the "classic" manner, first stated by the orchestra and then by the soloist. The principal subject, played by the strings, is followed by a second theme in A-flat major which is presented by the oboe, then repeated by the strings. After a few introductory measures, the piano enters abruptly with the first subject and then extends it. A transitional section leads to the reappearance of the second subject. A short orchestral *tutti* introduces the development section, based on the first four notes of the principal theme. With the recapitulation, the first theme is again presented, this time in a truncated version. The second subject is restated, then transposed to C-minor. The movement ends with another orchestral *tutti*.

In the second movement, in A-flat major, the theme is stated and embellished by the soloist. A middle section in declamatory style is followed by a return of the first theme in a more florid form. A short coda ends the movement. Chopin's inspiration for this movement was his affection for a young singer, Constantia Gładkowska. Calling her "my ideal...whom I dream of," he wrote in a letter to a friend in 1829, "while my thoughts were with her, I composed the adagio (actually a

largo) of my concerto." The piece is dedicated, however, to another singer, Countess Patocka. Liszt, an ardent supporter of Chopin, wrote of this movement, "Passages of surprising grandeur may be found in the adagio of the Second Concerto...the accessory designs are in his best manner, while the principal phrase is of an admirable breadth. It alternates with a Recitative, which assumes a minor key, and which seems to be its antistrophe. The whole of the piece is of a perfection almost ideal; its expression, now radiant with light, now full of tender pathos."

The third movement, marked *Allegro vivace*, begins with the soloist announcing the principal subject. Following an orchestral section, the theme returns. After much development and dialogue between the orchestra and soloist, the second theme is presented by the soloist, with an understated accompaniment in the strings. A horn solo announces the final section, notable for the triplet figures in the piano part.

Unlike some composers, Beethoven and Wagner for example, Chopin's compositional style did not "develop" as he grew older; the elements found in pieces written in his teens, such as this concerto, are evident also in those works from later in his life. Because the concerto is by nature a large work, elements from smaller works can be found in various sections. The listener can detect throughout the piece the lyricism of a nocturne, the vitality of a mazurka and the technical difficulty of an etude.

Following the 1830 performances Chopin left Warsaw, never to return.

-1998 Columbia Artists Management Inc.

Symphony No. 5 in B-flat major, Op. 100

Sergei Prokofiev

Born April 23, 1891, in Sontzovka, Ukraine

Died March 5, 1953, in Moscow

Like many of history's greatest composers, Sergei Prokofiev was a precocious child. He began composing for the piano at age five, and had completed his first opera at age eight. He breezed through his formal studies at the St. Petersburg Conservatoire, graduating with highest honors in 1910. He studied composition with some of Russia's greatest composers including Gliere, Taniev, Rimsky-Korsakov, and Tcherepnine, giving him a firm foundation in form, style and counterpoint. By the time he turned 23 he had already established himself as the "enfant terrible" of Russian music with the composition of his *Scythian Suite*. After a successful world tour in 1918, Prokofiev decided to settle in Paris, a place where he stayed for 10 years. As he established his reputation abroad, his native Soviet Union still followed his exploits and revered his talent by giving him a hero's welcome during a 1927 visit.

Explaining that he had not realized that the USSR "demanded the collaboration of all citizens, not only men of politics, but men of art, as well," he decided to move back to the Soviet Union in 1932. The Communist Party wanted the leading Soviet composers to simplify their compositions to make them more understandable to the Soviet people. As the "people's composer," Prokofiev wrote, "As far as I am concerned, elements of formalism were peculiar to my music as long as fifteen and twenty years ago. Apparently the infection was caught from some contact with some Western ideas." During World War II, he became a national hero by writing several pieces for the country. The Soviet government rewarded him with the Stalin Prize for his Stalingrad piano sonata in 1943. He composed his Fifth Symphony in the summer of 1944. It was the first symphony written after his voluntary repatriation, and in a sense, the first one composed by the full-fledged symphonist. He again won the Stalin Prize (First Class) for the composition of the Fifth Symphony.

Programmatically, this symphony is not about war, but during 1944 war was certainly an omnipresent part of Prokofiev's life, and as such played a part in determining the character of the work. The symphony was premiered with the war's victorious conclusion clearly in sight on January 13, 1945, with Prokofiev, himself, conducting. About the Fifth Symphony he wrote: "The Fifth Symphony was intended as a hymn to free and happy man, to his mighty powers, his pure and

noble spirit...I cannot say that I deliberately chose this theme. It was born in me and clamored for expression. The music matured within me. It filled my soul."

Reminders of his recently completed ballet scores are frequently found in this symphony. The expressive touches common to the scores of the symphony and his ballets *Cinderella* and *Romeo and Juliet* remind us of how especially close all three were to the heart of the composer. Unlike the structure of Classical and Romantic symphonies, the four movements of the Fifth Symphony take on a more Baroque form of slow/fast/slow/fast.

The first movement, *Andante*, is in sonata form, with a soaring first theme in octaves presented by the woodwinds. Using techniques previously employed by Beethoven and Brahms, he seems to repeat the exposition, with a sudden turn of harmony revealing the development section. The recapitulation, and especially the coda, restates the first theme at length.

The *Scherzo* is the second movement. The clarinet poses the theme while the violins serve a decidedly more background role. The impertinent response by the oboe and violas reflect back to the old Prokofiev. A slower section leads to the *Trio*, which is actually a little faster than the opening section. The same material leads back again, and a repeat of the *Scherzo* ensues with a rather sinister turn, ending with a bang.

Arpeggiated chords a la Beethoven's *Moonlight Sonata* mark the character of the third movement. The movement is weighty and slow, both lyric and tender. It reaches an emotional climax and the first theme returns in a slightly new guise. A slow clarinet *arpeggio* to silence ends the movement.

The *Finale* begins with a reflective moment in the woodwinds and strings followed by the theme of the first movement scored for the cellos divided into four parts. A joyous theme abruptly ends this mood and, except for a brief sentimental interlude, the movement rushes toward an electrifying ending.

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Roman Leontiev, *Music Director and Chief Conductor*, is widely regarded as one of the preeminent Russian conductors of his generation. Mr. Leontiev's career has been accented by distinguished engagements throughout Russia and Western Europe since his graduation in 1981 with highest honors from the Glinka Conservatory of Music in St. Petersburg, where his mentors included the People's Artists of Russia (Russia's highest cultural honor) Gennady Rozhdestvensky and Dr. A.M. Katz. Upon his graduation from the Glinka Conservatory of Music, Mr. Leontiev was accepted as an apprentice to the St. Petersburg State Conservatory of Music, which is St. Petersburg's leading conservatory, where he was accepted as a pupil of the People's Artist of Russia, L.A. Mussin.

Mr. Leontiev's first professional acclaim was received in 1985 upon being awarded the USSR State Medal of Excellence in Conducting for his leadership of the Moscow International Festival Orchestra while still a student at the Glinka Conservatory of Music. This success was followed in 1986 when Mr. Leontiev was awarded a Special Award for Conducting at the Third Annual Russian National Folk Music Festival.

These honors led to Mr. Leontiev being engaged to conduct the leading Orchestras of Russia including the Moscow State Radio Symphony Orchestra, Bolshoi Theatre Orchestra, and USSR State Symphony. The critical acclaim of these engagements led to Mr. Leontiev being invited to France to conduct that country's greatest Orchestra. Mr. Leontiev was invited to return to France to conduct a series of important concerts, which included appearances at the Palais des Congres, Notre Dame Cathedral, and at the UNESCO Conference, which was broadcast nationally on French Television and Radio (ORTF). Mr. Leontiev's additional European engagements included performances in Germany, Finland, and Sweden.

In 1997, Mr. Leontiev was engaged to conduct the Symphonica Toscanini for his Italian debut, which was followed by engagements in Hungary with the Budapest Radio and Television Orchestra and Budapest Philharmonic Orchestra. The success of these concerts led Mr. Leontiev to be invited to conduct the Bolshoi Theatre Orchestra in the Bolshoi's Great Hall, the Orchestra of the Mariinski Theatre, and the State Symphony Orchestra of St. Petersburg.

Mr. Leontiev's engagements with the Tschaikowski St. Petersburg Symphony Orchestra led to the Tschaikowski St. Petersburg Symphony Orchestra engaging Mr. Leontiev as Principal Guest Conductor in 2001, and that season he performed with the Tschaikowski St. Petersburg Symphony Orchestra the complete Beethoven Symphony cycle, which was met with critical acclaim. Following the success of these performances, Mr. Leontiev and the Tschaikowski St. Petersburg Symphony Orchestra were invited to undertake a tour of the United Kingdom.

In 2002 Mr. Leontiev was named Music Director of the Tschaikowski St. Petersburg Symphony Orchestra, and in honor of this title was invited to lead the Tschaikowski St. Petersburg Symphony Orchestra in the world premiere of the work "Vladimirskaya Square" in commemoration of the 300th Anniversary of the founding of the City of St. Petersburg, Russia. That same year Mr. Leontiev was also named Principal Guest Conductor of the Symphony Orchestra of Konstantz, Germany.

As Music Director of the Tschaikowski St. Petersburg Symphony Orchestra, Mr. Leontiev in 2004 led the Orchestra in performances in the leading cities of Russia. In 2012, Mr. Leontiev will lead the Tschaikowski St. Petersburg Symphony Orchestra on its inaugural trans-continental tour of the United States of America.

Alexandre Pirojenko, *pianist*, "has the technical skills to do anything he wants with a piano; better yet, what he wants to do is sensitive, original, and brilliant," wrote *The Washington Post* after Mr. Pirojenko's Washington, D.C. debut at the Kennedy Center.

His international piano competition prizes include First Prize in the XXV Ettore Pozzoli International Piano Competition in Italy, First Prize in the Young Concert Artists International Auditions in New York, First Prize in the XVI Ibiza International Piano Competition in Spain, First Prize in The Paula Cussi International Piano Competition to Celebrate the Tercentenary of St. Petersburg, First Prize in the 8th Newport International Piano Competition in Wales, and Second Prizes in Concorso Internazionale Musicale Valsesia - Musica in Italy, the 3rd International Piano Competition in Memory of Emil Gilels in Odessa, the 7th New Orleans International Piano Competition, the Vendome Prize International Piano Competition, the 4th International Piano Competition in Memory of Vladimir Horowitz in Kiev, and the Bremen International Piano Competition.

He has appeared on stages in Russia, Ukraine, Estonia, Latvia, Kazakhstan, Georgia, Germany, Austria, France, U.K., U.S.A., Netherlands, Italy, Portugal, Spain, Switzerland, Japan, Slovenia, Croatia, Serbia, Lebanon, and Peru, performing at such concert halls as St. Petersburg Grand and Chamber Philharmonic Halls, Capella Concert Hall and Mariinsky Theatre Concert Hall, Moscow Conservatoire Small Hall and Rachmaninov Hall, Kiev Grand Philharmonic Hall and Conservatoire Grand Hall, Paris Salle Alfred Cortot and UNESCO Concert Hall, Cologne Philharmonie, New York 92nd Street Y (Kaufmann Hall) and Lincoln Center, Washington D.C. Kennedy Center, New Orleans Roussel Performance Hall, Amsterdam Concertgebouw Kleine Zaal, Geneva Palais des Nations, Zagreb Croatia Music Hall, Ljubljana Cankarjev dom, and Salzburg Mozarteum (Solitar), among many others.

He has performed in numerous festivals including the International Festival "Musical Olympus" in St. Petersburg, the International Festival "Petersburg Musical Spring", the St. Petersburg International Piano Festival, the Music Festival "The Stars of the White Nights" in St. Petersburg, the Piano Music Festival "Gradus ad Parnassum" and the Music Festival "M. Glinka. Bicentenary" in Moscow, the International Festival "Kyiv Summer Music Evenings," the Sintra Festival in Portugal, the Honest Brook Music Festival in the U.S.A., Festival Internazionale "In Viaggio... con la Musica" in Cividino, Italy, and "Alles Beethoven & Schubert!" - Zyklus in Salzburg.

Mr. Pirojenko frequently performs as soloist with orchestras including the St. Petersburg Philharmonic Orchestra, the Mariinsky Theatre Symphony Orchestra, the Tchaikovsky St. Petersburg Symphony Orchestra, the St. Petersburg Capella Symphony Orchestra, the TRC "Petersburg" Symphony Orchestra, the St. Petersburg Symphony Orchestra "Klassika," the St. Petersburg Symphony Orchestra of the Mikhailovsky Opera and Ballet Theatre, the Symphony Orchestra of the Opera and Ballet Theatre of the St. Petersburg Conservatoire, the Saratov Philharmonic, the Karelia Philharmonic, the Volgograd Symphony, and the Ukraine National Symphony. He has also appeared with the Ukraine Philharmonic Orchestra in Kiev, the Kharkov Philharmonic, the Odessa Philharmonic, Latvian National Symphony, the BBC National Orchestra of Wales, the Nordwestdeutschen Philharmonie, LOrchestra de I Pomeriggi Musicali di Milano, the Gulbenkian Orchestra in Portugal, the RTV Slovenia Symphony Orchestra, Orchestra Filarmonica "Mihail Jora" di Bacau (Romania), the Wroclaw Philharmonic Orchestra "Witold Lutoslawski," the Contemporaneous Orchestral Ensemble in France, Orchestra of St. Luke's, The Naples (Florida) Philharmonic Orchestra, the Louisiana Philharmonic Orchestra, the Albany Symphony Orchestra, and the Fort Smith Symphony in the U.S.A., among the others.

He has worked with conductors including Nikolai Alexeev, Alexander Dmitriev, Vladimir Altshuler, Alexander Sladkovsky, Sergey Stadler, Alexander Tchernushenko, Stanislav Gorkovenko, Alexander Kantorov, Edward Serov, Andrei Anikhanov, Tugan Sokhiev, Volodimir Sirenko, Mykola Dyadyura, Hobart Earle, Imants Resnis, Grant Llewellyn, Ulf Schirmer, Nicholas Carthy, Neil Varon, En Shao, Ovidiu Balan, Mariusz Smolij, Olivier Dejourns, Michael Stern, Jorge Mester, Klauspeter Seibel, Claire Fox Hillard, and John Jeter.

In 2007, Alexandre Pirojenko's CD was released in Italy by Ettore Pozzoli International Piano Competition.

Born on November 3, 1979, in St. Petersburg, Russia, Alexandre Pirojenko began his piano studies with Irina Saravayskaya at the age of five and studied with Marina Wolf at the Special Music School of the St. Petersburg Rimsky-Korsakov State Conservatory. In 1998, he began studies with Prof. Alexander Sandler at the St. Petersburg Conservatory, graduating with highest honors in 2003 and completing postgraduate studies two years later. He also did postgraduate studies with Prof. Arie Vardi at the Hochschule fur Musik und Theater Hannover.

Since 2006, Mr. Pirojenko has taught piano at the St. Petersburg State Conservatory. He has given master classes in the U.S.A., Ukraine and Italy, and served as a jury member of the international competitions in Spain and Ukraine.

The Tschaikowski St. Petersburg Symphony Orchestra was founded in the years following World War II. During this time the Orchestra successfully worked in different musical genres and received broad acknowledgement and popularity throughout Russia. In the course of the history of the Orchestra it has worked with many of the outstanding conductors from the St. Petersburg Conducting School. The Orchestra has undergone much change since its inception, including a change of name and leadership, but through all this time it has been developing its repertoire strengths and building a devoted audience.

The Orchestra's repertoire is extremely diverse, ranging from Baroque music by composers such as Vivaldi, Bach, and Handel, right through to music of the 20th Century with compositions by such contemporary composers as Schnittke, Banchikov, Desyatnikov, Kancheli. The Orchestra is at home in the works of famous Russian Romantic composers (Tschaikowski, Rachmaninoff) as well as the classical composers of the 20th Century (Honegger, Poulenc, Hindemith, Stravinsky). The Orchestra performs in the best St. Petersburg Halls, such as the Dmitry Shostakovich St. Petersburg Philharmonic Grand Hall, State Academic Capella, Smolny Cathedral, and City Cultural Center. Since the 1990s, the Orchestra has held a regular Subscription Series in addition to standard concerts throughout Russia. The Orchestra offers many educational and charity programs aimed at exposing children and young people to its vast repertoire, and the Orchestra performs very popular Young People's Concerts in St. Petersburg on a regular basis.

For the past ten years the Tschaikowski St. Petersburg Symphony Orchestra has become an ensemble with unlimited musical possibilities including the regular commissioning and performances of new compositions, a testament to the high standard of the Orchestra, which commissions many new works written especially for the Orchestra each season. The Orchestra has a special relationship with several local composers in St. Petersburg but also collaborates and premieres works of foreign composers, who have dedicated many of their works to the Orchestra.

The Tschaikowski St. Petersburg Symphony Orchestra tours regularly all over the world and has had successful concert tours in Europe, China and Japan.

Many of Russia's legendary and most distinguished soloists and conductors have worked with the Orchestra over the past several decades including Montserrat Caballe, Sviatoslav Richter, Elena Obraztsova, Yevgeni Nesterenko, Yuri Egorov, and Viktor Tretyakov.

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HYLTON PRESENTS
AQUILA THEATRE
**The Importance of
Being Earnest**
Sun., Jan. 29 at 4 p.m.
MH

HYLTON PRESENTS
**Tschaikowski St. Petersburg
State Orchestra**
Wed., Feb. 8 at 8 p.m.
MH

PRINCE WILLIAM LITTLE THEATRE
Baby, the Musical
Feb. 10-11,17-18 at 8 p.m.
Feb. 11-12,18-19 at 2 p.m.
GFT

HYLTON PRESENTS
**Dr. Ralph Stanley and
The Clinch Mountain Boys**
Sat, Feb. 11 at 8 p.m.
MH

HYLTON FAMILY SERIES
Peter Yarrow
Sun., Feb. 26 at 2 p.m.
MH

MANASSAS SYMPHONY ORCHESTRA
Musical Kaleidoscope
Sat., Mar. 3 at 7:30 p.m.
MH

VPSTART CROW
Romeo & Juliet
March 8 at 8 p.m. (Preview)
March 9-10,16-17 at 8 p.m.
March 11,18 at 2 p.m.
GFT

MANASSAS CHORALE
Voices United
Sat., Mar. 10 at 7:30 p.m.
MH

YOUTH ORCHESTRAS
OF PRINCE WILLIAM
Something Old, Something New
Sun., Mar. 11 at 3 p.m.
MH

HYLTON PRESENTS
Celtic Nights
March 16-17 at 8 p.m.
MH

MANASSAS BALLET THEATRE
Peter and the Wolf and More
Sat., Mar. 24 at 7:30 p.m.
Sun., Mar 25 at 3 p.m.
MH

HYLTON PRESENTS
KEYBOARD CONVERSATIONS
WITH JEFFREY SIEGEL
Gershwin and Friends
Sat., Mar. 31 at 8 p.m.
MH

HYLTON PRESENTS
METROPOLITAN JAZZ ORCHESTRA
The Great American Songbook
Saturday, April 7 at 8 p.m.
MH

HYLTON PRESENTS
MOSCOW FESTIVAL BALLET
Giselle
Thursday, April 12 at 8 p.m.
MH

HYLTON FAMILY SERIES
Imago Theatre: ZooZoo
Sunday, April 22 at 2 p.m.
MH

HYLTON PRESENTS
Brian Stokes Mitchell
Saturday, May 5 at 8 p.m.
MH

VPSTART CROW
Six Degrees of Separation
May 10 at 8 p.m. (Preview)
May 11-12,18-20 at 8 p.m.
May 13,20 at 2 p.m.
GFT

MANASSAS SYMPHONY ORCHESTRA
May-toberfest!
Sat., May 12 at 7:30 p.m.
MH

MANASSAS BALLET THEATRE
Swan Lake
Sat, May 19 at 7:30 p.m.
Sun., May 20 at 3 p.m.
MH

GFT - Gregory Family Theater
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